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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

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BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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2	Loose Clippings	1931-1991
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VOLUME 89

Tanglewood

1955 - 1956

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Pg. 1

THE ITALIAN NEWS — A "Must" in the Reading Habits of Every Italo-American Family Friday, July 29, 1955

NEW YORK HERALD TRIBUNE, TUESDAY, AUGUST 2, 1955

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

AUG 1 1955

Music in Review

By TUCKER KEISER

TANGLEWOOD, July 31 — The beautiful all-Brahms concert by Pierre Monteux and the Boston Symphony Orchestra this afternoon must have come as sweet consolation to the thousands who, because of the vicious traffic tie-up last night had to miss part of the Beethoven concert or the hundreds who did not get here at all.

The audience this afternoon reached the not inconsiderable number of 12,000 persons; the total for the week end was an impressive 35,000, the second biggest shed week end in Tanglewood history.

Mr. Monteux opened the program with a reading of the academic festival overture so full of "Gemutlich" that the one listener at least reached involuntarily for a stein of good German beer. These student songs, comprising the themes of the piece, have seldom sounded more invigorating.

Originally scheduled for the second work was the concerto for violin and cello in which Isaac Stern and Gregor Piatigorsky were to be soloists. However, Mr. Piatigorkgy became ill and the violin concerto was substituted.

Mr. Stern performed with his customary elan and elicited the customary bravos at the conclusion. Conductor and soloist were so incredibly attuned in matters of interpretation that the concerto became a symphony with added solo part rather than any example of virtuoso display.

The final work, Symphony No. 1 in C Minor, was designed to bring any audience to its feet, particularly since the fourth movement has that thrilling melody which dominates the last pages. Mr. Monteux, not fussing about details, allowed the orchestra to sing it in a straightforward manner, and the effect was stimulating, to say the least.

All through the concert, Monteux accented the lyrical qualities of each work. The result was Brahms, warm and heart-touching, rather than either fiery or square-cut.

For this listener, it was the best concert so far this season.

15,500 Crowd Tanglewood For All-Beethoven Program

By Francis D. Perkins

LENOX, Mass., July 31.—Tanglewood's attendance record nearly fell Sunday night when 15,500 persons in the Music Shed and on the lawn heard the Boston Symphony Orchestra in a Beethoven program under Charles Munch's direction, with Rudolf Serkin as a soloist in the "Emperor" Piano Concerto. The figure missed the peak mark set on a Saturday night in 1951 by only 300. No space was left in Tanglewood's vast parking lots, and later arriving cars had to be left farther afield. Tickets were sold to late arrivals up to the beginning of the last work in the program, the "Eroica" Symphony.

Twelve thousand heard Sunday afternoon's Brahms program by the Boston Symphony under Pierre Monteux, making a total gate of more than 35,000 for the three regular orchestral concerts of the festival's fourth week, not including the 3,307 who heard Saturday morning's public rehearsal for the Boston Symphony's pension fund.

The last two programs were similar in pattern, with the "Egmont" Overture prefacing the two mighty works in E Flat Major Saturday night. The "Academic Festival Overture" was the prelude in Mr. Monteux Brahms list Sunday, which closed with the First Symphony. Isaac Stern and Gregor Piatigorsky were to have played the double concerto for violin and cello, but owing to a recent injury Mr. Piatigorsky had to withdraw from this concert as well as from those set for Aug. 10 and 12, and Mr. Stern was heard instead in the Violin Concerto in D Major.

The orchestra played admirably in both concerts and Mr. Serkin was in fine technical form for the "Emperor" Concerto, playing with a consistently delectable quality of tone and a finely graded dynamic range in an interpretation which also conveyed the essential dignity and expressive range of the work. The orchestral co-operation was unified, admirably balanced and expressively sympathetic. Mr. Stern's technique was also illustrated at its best in the Brahms Violin Concerto Sunday; the tone was clear, lyric and fine spun in a performance marked by dynamic and expressive sensitiveness. Here and there the music seemed to call for a slightly more substantial presentation; there was occasional room for more momentum and wider range of mood in the solo and in the laudably, proportioned collaboration of the musicians under Mr. Monteux.

Mr. Munch realized the dramatic values of the "Egmont" Overture and also the epic scale and emotional span of the "Eroica" Symphony. The threat posed at the beginning of a too rapid pace was not fulfilled, and after one instance the overstress of contrast between concentrated tension and relaxation which sometimes appears in this conductor's interpretation disappeared. Drama, expressive stress and climax were at hand, but Mr. Munch and the orchestra also did justice to the other aspects of the symphony, and the treatment of the finale, on a well planned gradually rising emotional level, was a feature of a memorable performance.

Mr. Monteaux' interpretations usually prefer flexible and continuous transitions of volume or mood to emphasis on contrast, and this was the case in the Brahms Symphony in C Minor. The "Academic Festival Overture" had a good humored and persuasive treatment. In the symphony, the lyric reverie of the second movement and an easy going relaxed atmosphere in the third effectively set forth the distinction between these parts of the work and the bolder expressive pronouncements of the first movement and the finale.

David Lloyd, tenor; Samuel Mayes, cellist, and a wind and piano quintet will replace Mr. Piatigorsky's sonata program of Aug. 10, and Mr. Munch will conduct Berlioz' "Fantastic Symphony," Debussy's "La Mer" and Ravel's Second Daphnis and Chloe Suite in his substitute program for Aug. 12.

The Saturday afternoon chamber music series on South Mountain near Pittsfield in an auditorium which antedates Tanglewood as a Berkshire home of music began Saturday, when the New Music String Quartet played Jerome Rosen's First Quartet, a work which won a Fromm Foundation award. Broadus Earle, Walter Trampler, Matthew Raimondi and David Soyer also played music by Casella and Anton Webern in the more or less modern portion of their program, and were also happy in the quartet by Mozart, which closed the list.

20 Italo-Americans are enrolled at Tanglewood's Music Center

Twenty Italo-American students from throughout the East are enrolled as students at the Berkshire Music Center at Tanglewood, Mass.

The students, who are taught by members of the Boston Symphony Orchestra in various branches of music, study throughout the summer Festival of the Orchestra. In addition to attending classes, the students give regular performances, which are open to friends of the Music Center.

Among the students this summer is John R. Pandolfi of Manville, R.I., who was recently named first clarinetist with the New Orleans Symphony Orchestra.

Studying dramatics at Tanglewood is Miss Christina C. Cardillo, of 149 Pleasant st., North Adams. Miss Cardillo, who studied for two years in Milan, is the brother of Pasquale Cardillo, clarinetist in the Boston Symphony Orchestra.

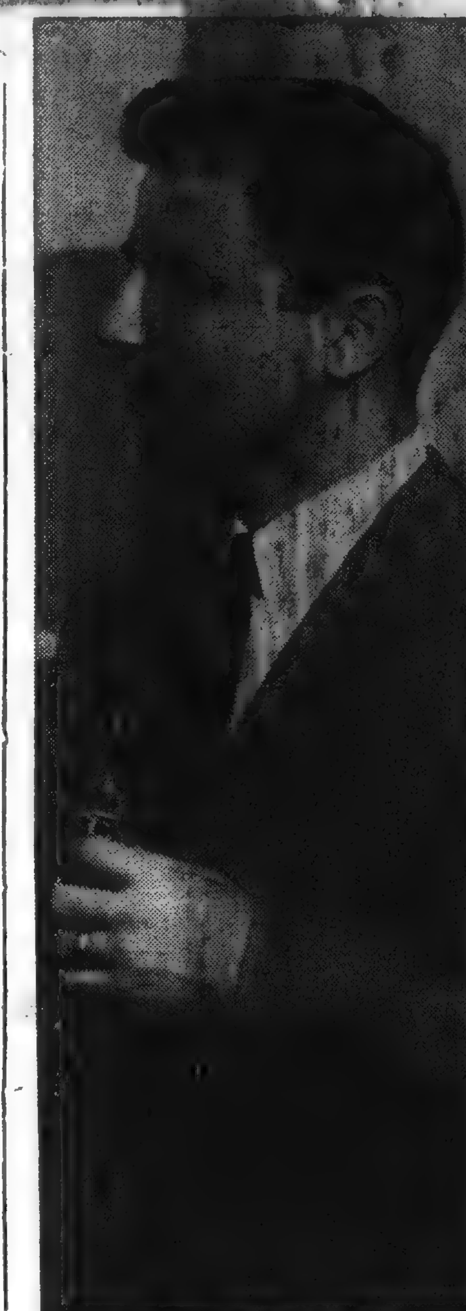
Other students at the Music Center are the following:

John Vincent Carbone of Providence, studying string bass; Zita Carno of the Bronx, N.Y., studying conducting; Anne C. T. Crisci of Charlestown, W. Va., studying composition under Mr. Blancher; Salvatore Martirano of New Rochelle, N.Y., studying composition under Roger Sessions;

Michael S. Mega of Bondsville, Mass., studying violin; Beatrice Messina of New York, studying bassoon; Louis Paul Nazzaro of Dover, N.J., studying percussion; Pasquale R. Parrinello, of Sherborn, studying piano; Albert F. Petrillo of North Conway, N.H., studying cello;

Placido J. Pietropaolo of 544 Main st., Medford, studying viola; Natalie S. Scimonelli of District Hieghtsm Md.; Gisles R. Selo, of New York;

Nina M. Tepedino of Ticonderoga, N.Y.; Joseph L. Umbrico of Thorold, Ontario, Canada, studying trumpet; Josephine J. Arlotta of Knickerbocker Village, N.Y., Joanne Marie Stuffo of Philadelphia; Carolyn K. Bruno of Conemaugh, Penn.; Nisa E. Delli-Pizzi of Ardmore Penn.; and Rachel M. Salzano of Brooklyn.



TANGLEWOOD STUDENT — John Pandolfi of Providence who is among the 20 Italo-American students enrolled at the Berkshire Music Center at Tanglewood, Lenox, Mass. Pandolfi was recently named first clarinetist of the New Orleans Symphony Orchestra.

Our correspondence with friends and relatives in Italy offer us a good opportunity to report the facts of life in America. Personal there. Letters that tell the true facts about America "show up" Communist lies.

Union 7/30

FIRST AID VOLUNTEERS SET FOR TANGLEWOOD

Pittsfield, July 29 — Red Cross volunteers who will cover the concerts at Tanglewood this week end were announced today by John H. Martin and Clarence E. King, cochairmen of First Aid for the Berkshire County Chapter of the American Red Cross.

Volunteers for Saturday evening are Rudy J. Benedetti and Eugene J. McCarren of North Adams; George E. Lyman of Dalton; George F. Maynard and Alfred S. Anderson of Pittsfield; Walter E. Brown of Lee; and H. Albert Stevens, Jr., of Great Barrington.

Volunteers for Sunday afternoon are Peter A. Fachetti of Amherst; Mr. Lyman; Mr. Maynard, Percy O. Moulthrop and George E. Leonard of Pittsfield.

Each of the 13 major concerts at Tanglewood this summer will be covered by seven volunteers, under the direction of Warren U. Sears and Mrs. Ruth Sears, nurse in charge of the First Aid Station.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 31, 1955

Entire Boston Symphony Plays Again at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 30.—The Boston Symphony Orchestra began the fourth week end of the Berkshire Festival and the second of concerts by its full complement of musicians in Tanglewood's Music Shed last night.

The program under the direction of Charles Munch was heard by 7,677 persons. The presence of a contemporary American work, Samuel Barber's "Prayers of Kierkegaard," in the list, did not have the adverse effect which modern music is sometimes supposed to exert upon the attendance, which bettered the figure of the previous Friday's All-Beethoven program by forty-four.

Heard in December

Last night's other works, heard under other ideal weather conditions, were Harty's familiar arrangement of a suite from Handel's "Water Music," Schumann's Fourth Symphony in D Minor and the Fourth Symphony of Brahms.

Mr. Barber's Prayers was first played by this orchestra under Mr. Munch in Boston in December, when the Bostonians also gave it twice in New York. Leontyne Price again sang the soprano solos yesterday with Regina Sarfaty and Arthur Schoep as the contralto and tenor soloists with the festival chorus trained by Hugh Ross. Short as it is, taking little over fifteen minutes, this cantata can be considered as one of Mr. Barber's most significant works thus far, as a notable contribution to the American literature for chorus with orchestra.

The music preserves the essentially prayerful nature of the composer's selections from Kierkegaard's writings; it projects and reinforces their varying expressive atmosphere. A chance to follow the words during the performance in the darkened Music Shed might have given the audience a better opportunity to consider verbal and musical relations; the first chorus was sung very intelligibly, but the rest of the text seemed hard to catch without visual aid. This happens, indeed, in many of our best choral concerts. But there was no difficulty in appreciating the liberally [illegible] emotional content of [illegible] as a whole and in [illegible] divisions.

Skillful Scoring

Mr. Barber's scoring is [illegible] skillful and revealing [illegible] well as pronounced [illegible] expressive hues in the orchestra and the voices which, while distinguished, are parts of a single deftly balanced and proportioned musical fabric. The idiom, dissonant or consonant in savor as the expressive situation requires, is individual in music which ranges from brooding to lyric confidence. There may be one or two slightly static moments, but the general impression is one of motion. The choral and orchestral performance under a conductor obviously devoted to the work had an admirable musical and emotional unity and lucidity and fineness of dynamic shading. With a high standard of tone and range of timbres, the choristers also understood the meaning of what they sang. Miss Price's singing was discerning and persuasive, and her two colleagues fared well in their [illegible] assignments.

The orchestra played the [illegible] Music flexibly and brilliantly without overweight. The interpretation of the Schumann symphony, sometimes rather [illegible] in the first movement, had a pervasive vitality and [illegible]. Under Mr. Munch, the Brahms symphony was not heard as familiar music that [illegible] be taken for granted. At times, he overstressed a distinction between episodes of tension and emotional stress and others when the power, so to speak, was turned off rather than relaxed. But emotional force and musical conviction prevailed, particularly in the finale, in a performance which, as in the evening as a whole, revealed the orchestra at its best.

Paris Vacation Rush

PARIS, July 30 (AP).—Parisians jammed railway stations and filled highways today as the annual summer vacation exodus reached a peak.

2

THE NEW YORK TIMES, SUNDAY, JULY 31, 1955.

Sale Held P...

Music: Lively Lenox

Vivacious Audience at Tanglewood Fete Complements Brisk Work by Munch

By HAROLD C. SCHONBERG

Special to The New York Times.

LENOX, Mass., July 29—The second week-end of concerts in the music shed and the fourteenth program of the current season got under way Friday night at the Berkshire Music Festival. Charles Munch conducted the Boston Symphony, and the generous program consisted of Handel's "Water Music" Suite in the familiar arrangement by Sir Hamilton Harty, Schumann's Fourth Symphony, Samuel Barber's "Prayers of Kierkegaard" and the Fourth Symphony by Brahms.

To one who has been away from Tanglewood some years, it was like picking up again almost without interruption. Little has changed—the scenery, the grounds, and even the musical programs. The grass is as violently green as ever and the trees as straight. The same predominantly young audience is attracted. They come long before 8:30 P.M., wander through the gardens and picnic on the grounds, many of them. The picnics, too, are often still of a gargantuan nature, complete with salad bowls, wine bottles with expensive-looking labels and rare-looking viands.

During the afternoons, the heady noise of many instrumentalists rehearsing all at once fills the grounds. Students seem to be all over the place, and the faculty strolls gravely along.

Much in evidence are the two composition teachers, Roger Sessions and Boris Blacher. The two, it is said, have become inseparable, and have virtually converted into a "bierhaus" a section of a local hotel, where they sit for long hours quaffing the noble brew and discussing music in all of its phases. Mr. Blacher's opera "Romeo and Juliet" will receive its Tanglewood première on Monday evening.

Mr. Munch was in a lively mood. He took the Handel at a brisk pace, constantly pushed it along, and gloried in the sonorities created by Harty. At the end of the work, he had the four horn players of the Boston Symphony share the applause.

He also refrained from the least suspicion of lag in the Schumann symphony. Like many conductors, he used an edited version of the score, one that points up a few instrumental niceties that the composer missed. Whether or not this is "echt-Schumann," its brilliance cannot be denied. Possibly because of the length of the program, Mr. Munch took almost no repeats, except in the scherzo movement.

The strings of the Boston Symphony shone through the night, the other choirs added their quota of brilliance, and, in the coda of the last movement, Mr. Munch whipped up the action with a frenzy that made the music not unlike the sound of a military brass band. It was quite effective, in its way, and the audience went wild.

Mr. Barber's new work, which received its première in Boston in December, 1954, and which first was heard in New York last season, was sung by Leontyne Price, soprano; Regina Safarty, contralto; Arthur Schoep, tenor, and the festival chorus trained by Hugh Ross.

Miss Price had been the soprano for all the previous Boston Symphony performances. Of the two other singers, Miss Safarty is a student of the Berkshire Music Center's opera department and Mr. Schoep is assistant stage director to Boris Goldovsky, head of the department.

Much attention obviously had been paid to Mr. Barber's score. Its many complications were transparently unraveled, and Mr. Munch had the musical layout at his fingertips. The soloists, too, were in fine voice, and the chorus, barring some questionable diction, performed nobly. The prose of Kierkegaard may seem an unlikely subject for a choral work, but Mr. Barber has set the theologian wisely and well; and with considerable conviction, too.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUL 31 1955

Beethoven, Wagner Feature Fifth Festival Week Concerts

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on Aug. 3 in the Theater-Concert Hall.

Beethoven and Wagner provide the fare for the three week-end concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of the three concerts, on Saturday evening and Sunday afternoon, Aug. 7, and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, takes the podium on Friday evening.

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his close association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-45, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and Study Group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera, "Fidelio", Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor, and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung", with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a.m. (Aug. 7), for which a nominal charge is made of $1, for the benefit of the Orchestra's Pension Fund.

RADIO

Conversation (Wed. 8 p.m., NBC). "Basic Fears," discussed by Clifton Fadiman, Bennett Cerf, Charles Siepmann, Dr. John P. Spiegel.

Monitor (Sat. 8 a.m. to Sun. midnight, NBC). A marathon catchall weekend show of ... comedy, etc.

Invitation to Learning (Sun. ... a.m., CBS). A discussion of Horace's poems.

World Music Festivals (Sun. ... p.m., CBS). All-Sibelius program. Conductor: Tauno Hannikainen.

Berkshire Festival (Mon. ... p.m., NBC). Charles Munch conducts the Boston Symphony Orchestra.

TIME, AUGUST 8, 1955

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 29 1955

Boston Symphony Plays Tonight for Second Week End

Munch to Conduct, Including Tanglewood Premiere Of Score by Barber

Lenox, July 28 — The second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the Music Shed at Tanglewood on Friday at 8:30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms.

Play Barber's Score

In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation, Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in the performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department, and Mr. Schoep is assistant stage director to the opera department's head, Boris Goldovsky.

The programs Saturday evening and Sunday afternoon will be devoted entirely to the music of Beethoven and Brahms respectively. Saturday evening Mr. Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony of Brahms, and Isaac Stern and Gregor Piatigorsky will be the soloists in the Double Concerto in A Minor for Violin and Cello. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra at 10 a. m. in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program. A nominal admission of $1 is charged for the benefit of the orchestra's pension fund.

Remaining tickets for Friday's concert, as well as all succeeding ones, are on sale at the Tanglewood boxoffice, telephone Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 30 1955

The cast of "Romeo and Juliet," chamber opera by Boris Blacher (seated, center), to be presented Aug. 1 at Tanglewood near Lenox, Mass. From the left: Peyton Higgison, Regina Sarfaty, Lynn Detwiler, Gwendolyn Belle, Naomi Farr, Harold Johnson, and Robert Kerns.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 30 1955

Programs for Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its fifth week of summer symphonic music. It will open on Wednesday evening with a program of three Beethoven piano sonatas, performed by Rudolf Serkin in the Theater-Concert Hall.

Beethoven and Wagner provide the fare for the weekend concerts in the Music Shed. Charles Munch will conduct two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7). Leonard Bernstein will take the podium on Friday evening (Aug. 5).

Mr. Bernstein will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to Serge Koussevitzky. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

Mr. Munch's Saturday program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger. Soloists will be Margaret Harshaw, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; Christina Cardillo, soprano; and Malcolm Bernstein, bass. The second half of the program will be devoted to excerpts from Wagner's Götterdämmerung," with Miss Harshaw as soloist in the Immolation Scene.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival. Eugene Istomin, pianist, will make his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30; the Sunday afternoon performance is at 2:30.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 31 1955

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 30 1955

Munch, Monteux, to Conduct on Weekend

The second week-end of concerts by the full Boston Symphony Orchestra in this summer's Berkshire Festival will be held in the Music Shed at Tanglewood, Lenox, Mass., tonight at 8:30 p. m. and tomorrow afternoon at 2:30 p. m.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct tonight's all Beethoven program which will include the Overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Tomorrow afternoon at 2:30 p. m., Pierre Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D Major, Opus 77. In addition, the program will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor. This will be Mr. Stern's final appearance of the season at Tanglewood.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 31 1955

Three One-Act Operas at Tanglewood

Three contemporary one-act operas, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of opera of the Berkshire Music Center at Tanglewood, Monday at 8:30 p. m. in the Theatre-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others. The performance is open to those who support the Summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fuer Musik in Berlin, currently visiting the United States for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950, and was first staged in the United States in 1953 by the Opera Workshop of the School of Music, University of Illinois. This will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" ("L'Abandon d'Arfane"), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, head of the associate division of the opera department.

"Comedy on the Bridge"

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka. The three one-act operas are under the direction of Boris Goldovsky, head of the Tanglewood opera department.

On Monday and Tuesday evenings, Aug. 8 and 9, the opera department will give the world premiere of the one-act "The Rope," by Louis Mennini of the faculty of the Eastman School of Music, Rochester, N. Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name.

On the same program will be what, so far as is known, is the first American production of "Zaide" (K. 344), an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 29 1955

Rudolf Serkin, who will be piano soloist in Beethoven's "Emperor" Concerto, No. 5, with the Boston Symphony Orchestra in the Music Shed at Tanglewood Saturday evening.

'Pastorale' Of Munch Unusual

By TUCKER KEISER

The key to an understanding of Charles Munch's interpretation of Beethoven's "Pastorale," as for many of his performances, can be found in his book, "I Am a Conductor."

"My taste for painting," he writes, "often brings visual images to mind to mix with sounds . . . In the end, almost all music is descriptive for me, but sometimes I experience visual impressions that the composer had no intention of arousing.

Much has been made of the conductor's interest in the graphic arts. His home in Paris is said to be the envy of many museums, and he writes that after a concert has gone well he rewards himself by buying a picture, and after a concert has gone badly, he consoles himself—by buying a picture.

Beethoven suggested a picture for each movement in the "Pastorale": serene impressions on arriving in the country, a scene by the brookside, a thunderstorm interrupting a jolly gathering of country folk, and a shepherd expressing in song his gayety and thankfulness after the tempest is over.

This portrayal of moods rather than scenes, of serenity and merriment, of emotional outburst and calm happiness, is a kind of tone-painting still characteristically musical because it is dynamic, constantly moving and changing. As Munch conducts the score he seems to stand before a succession of static pictures, reacting independently to each, securing an illusion of movement only by the exclamatory intensity of his isolated impressions.

Whereas Beethoven seems to have a single generalized setting in mind for the first movement, which he approaches from every angle, Mr. Munch seems to be contemplating a number of distinct scenes, of each of which he takes an overexposed snapshot.

Running Brook

If we take the opening theme as a picture of a brook running through a meadow in a valley, we are reminded of this picture by the composer not only in the gentle development section, and again in the recapitulation, but finally in the coda. Through variations of tempo, the spotlighting of certain instrumental color, and dynamic level changes, Mr. Munch makes each return to the theme a quite new picture.

This is an original approach, and a fascinating subject for study, but an approaeh which sometimes appears more fitted to the dicipline of the plastic arts than to music.

In the thunderstorm sequence Beethoven describes a jolly gathering of country people surprised one droway afternoon by a sudden storm.

After a peasant festivity a la Breughel, Mr. Munch whips up a storm of frontal proportions during which the wind rises to hurricane fury, the lightning becomes apocalyptic, and the rain pours down from a cloudburst. After this violence, the abrupt calm which follows seems less peaceful than tense.

Beethoven adds bird calls after the second movement to round out his scene by the brook. Mr. Munch moves them into the foreground so that each song is a climax rather than an afterthought.

Perhaps his delight in the painter's art, an intense realization of a momentary impression, explains the curious staccato, hyperbolic, and exciting rather than integrated and essentially musical atmosphere which this reviewer has always sensed in his interpretations.

Wiusted Citizen 7/30

BOSTON SYMPHONY GIVING SECOND WEEK OF CONCERTS

The second weekend of concerts by the full Boston Symphony orchestra in this summer's Berkshire festival will be held in the Music shed at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock and tomorrow afternoon at 2:30 o'clock.

Charles Munch, music director of the Boston Symphony orchestra, will conduct tonight's all-Beethoven program which will include the overture to "Egmont," the Piano Concert No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Ever since his American debut in 1935 with Arturo Roscanini conducting the Philharmonic-Symphony orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in festival performance with the great cellist, Pablo Casals, the especially renowned [illegible] interpreter. A [illegible] in the summer [illegible] on a Vermont farm.

We have lots of children but none to spare.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 27 1955

Munch Revises Berkshire Program

Three programs of the Berkshire Festival at Tanglewood, Lenox, Mass., on July 31, Aug. 10 and 12, have been revised by Charles Munch, music director of the Boston Symphony Orchestra, because a shoulder ailment will prevent cellist Gregor Piatigorsky's appearance as soloist. Mr. Piatigorsky regretfully wired Mr. Munch yesterday.

Mr. Piatigorsky also had to cancel the cello classes he was to conduct during the final two weeks of the Berkshire Music Center Summer school.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern on the all-Brahms program Pierre Monteux will conduct July 31. Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77, one he has not previously given at Tanglewood.

In place of Ernest Bloch's "Schelomo" for cello and orchestra and the announced Brahms Variations on a Theme by Haydn, Mr. Munch on Aug. 12 will substitute the "Symphonie Fantastique" of Hector Berlioz. The revised program, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven cello sonatas with Mr. Piatigorsky on Aug. 10, has substituted Beethoven chamber music featuring six principals of the Boston Symphony with David Lloyd, tenor; and himself at the piano.

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUL 26 1955

One Day Trip Tips

The following list of events ad one-day trips tips have been compiled by the Massachusetts Department of Commerce for the benefit of local residents:

Ballad Singer

Bill Bonyun, bearded ballad singer, strolls among the visitors to Old Sturbridge Village singing folk songs several times a day during July and August. Sturbridge, off Rte. 20.

Educational Holiday

Daily guided tours over the Historical Trail through Plymouth, "America's Hometown." Plymouth, Rte. 3 or 3A.

Sailing Regrattas

Loads of picture opportunities for picture lovers. July 29-30 at Nantucket. Sunday, July 31, championship race at Namequoit, Orleans. Cape Gods, Rts. 3 and 6.

Tanglewood Festvial

Famous Berkshire Music festival at Tanglewood with Boston Symphony Orchestra performing. Friday evening, July 29, Saturday evening, July 30 and Sunday afternoon, July 31. Lenox, Rte. 20.

Block Dancing

Gala outdoor Block Dance Festival, Wednesday, July 27, at 8 o'clock. Top New England callers will be on hand at the Gloucester High school courtyard. Gloucester, Rte. 127.

Horse Show

Largest one-breed show in the East, the National Morgan Horse Show, starting Friday, July 29, at 6:30 and continuing through Sunday at 5 o'clock. Tri-County Fair Grounds, Pioneer Valley, Northampton, Rte. 9.

Unique Sea Fair

Biggest little fair in New England, the Annisquam Sea Fair. Marine life exhibits, dory races, water shows, Saturday, July 30. Annisquam Village. Rte. 127.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 26 1955

Piatigorsky Cancels Dates At Festival

Three programs of the Berkshire Festival at Tanglewood, Lenox, on Sunday, July 31, Wednesday, Aug. 10 and Friday, Aug. 12, have been revised by Charle Munch, music director of the Boston Symphony Orchestra, it was announced today because of, shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening August 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised

"Upon Our Yesterdays We Build"

program, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and "Daphnis and Chloe" Suite No. 2.

Wusted Citizen 7/30

THREE OPERAS TO BE GIVEN AT TANGLEWOOD

Two of Them Having Premiers at Berkshire Site—All To Be Sung in English

Three contemporary one-act operas in English, two of them Tanglewood premiere, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department 4 of the Berkshire Music center for a single performance at Tanglewood, Lenox, Mass., Monday, Aug. 1, at 8:34 p. m., in the theater-concert hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department 2 (chorus).

The performance is open to those who support the summer music school of the Boston Symphony orchestra by joining the Society of Friends of the Berkshire Music center. All seats are reserved.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, currently visiting the United States for the first time as guest composer in residence at the Berkshire Music center. The opera was given its first stage performance at the Salzburg festival in 1950.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the associate division of the Opera department

"Comedy on the Bridge," a short comic opera by Bomuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music center in 1951.

Considering the traffic conditions around Lenox, Mass., before and especially after the concerts, prospective visitors will do well to follow the advice of the concert manage to "come early and stay late."
L. F. M.

Notes and Footnotes

TANGLEWOOD ENCORES: Saturday's whopping 15,000 was well past saturation point. Access roads unequal to demands, making impossible for hundreds to get into grounds for opening. Saw lines still buying tickets during intermission. Concert half over. Price full. . . . What regulation, if any, on impatient drivers honking during music, causing much distraction? May reason if the can not get to enjoy Beethoven, neither will others. . . . Notice when wind just so, can hear "taps" being blown at youth camp on Stockbridge Bowl while programs under way. Bugle sounds brassy in comparison. . . . Acoustics have a way of their own. During Saturday night numbers there was spot on lawn, far back near first path, you could hear Director Munch singing. Voice reflected from shell back, diverted by Shed baffles, and grounded by heavy tree foliage where we crouched. But Shed audience never heard a syllable. Went above heads. . . . Had chat with usher David Cullen, much interested in Dalton balloon ascension last Saturday. Remembered making flights himself about 1908 or '09 with Bill Van Sleet, pilot. His wife, then Miss Mildred Hill, was first woman, he added, to go up here. Made one flight with him and Van Sleet. Landed gently on Huntington farm, dinner with farm family, then to the station with deflated balloon and home on train. . . . Is Tanglewood drawing line? Seems as if some customers spend entire time lined up. First at ticket window, then for ushers, then at rest rooms, and later at phone booths. Final line of all, up Lenox Road in car en route home. . . . Brief chat with Dick Sharp, M.I.T., who drove up with three pals in his private hearse. A 1941 Packard with a '52 engine. Picked up for song ($150) couple years ago. Ideal for travel sleeping, with mattresses inside on floor in place of caskets (ugh). Fifteen other hearses owned by M.I.T. students for same reasons: Cheap (average $75) low mileage, good condition. Also Boston crowd in moving van with 16 bunks and kitchen aboard.

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ULCER FACTORIES? Large American can company has, in 54 years, produced more than 320 billion cans for food.

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THIS IS the season for surprises. Had visit other day from David Freud, New York City, here for Tanglewood, and anxious to check files of 30 years ago. Seems he was playing the Keith vaudeville circuit, and was on a bill here, with Edna Wallace Hopper. Found it in October, 1925. Miss Hopper, billed as "the eternal flapper" was age 62, and offered a special morning show at the Palace "for women only." "See her in her bed-bath exercises," said the ad. Customers lined up a block long. Wonder what they really saw.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-0068

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,014

JUL 28 1955

Eugene Istomin, noted pianist, will be the soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a performance of Beethoven's Concerto No. 4 in G major, at the Berkshire Festival concert of Sunday afternoon, August 7 at 2:30 p. m. The concert will be held in the Music Shed at Tanglewood, Lenox, Mass.

SALT LAKE CITY, UTAH
TRIBUNE
Circ. D. 92,365 - S. 128,528

JUL 22 1955

Four Sign Up For BYU Music Clinic

Special to The Tribune

PROVO—Four guest conductors—Eugene Andrie, John H. Bloom, Dallin Neilson and Buford Wayt — will be featured July 25 to Aug. 6 in the 11th annual Music Clinic at Brigham Young University, announced Lawrence Sardoni, clinic director.

REGISTRATION will start Monday at 8 a.m., in the social hall. Students will study orchestra, chorus, concert and marching band techniques, said Dr. John R. Halliday, BYU music department chairman.

Mr. Andrie is associate professor of music at University of Montana. He will handle the orchestra which will appear Friday, Aug. 5, in concert with the chorus. He is conductor of the Montana Symphony Orchestra and formerly conducted the Grand Rapids, Mich., youth symphony. At present he is chairman of western division, American String Teachers' Assn.

MR. BLOOM is professor of music at University of Arizona. He will conduct the clinic chorus. He is director of choral activities and has studied at Cornell College, University of Iowa, Julleard School of Music, Columbia University, Chicago Musical College and Berkshire Music Center.

Mr. Neilson, director of instrumental music, Bear River High School, Tremonton, will direct the second concert band with Ralph G. Laycock, BYU music faculty, director of the first band.

Mr. Wayt, Western States College, Gunnison, Colo., will lead the marching band. He has had experience in several Colorado high schools.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

AUG 3 1955

CITY TO MARK FOUNDING

Mayor Hynes announced yesterday that the city will observe the 325th anniversary of its founding on Sept. 17 with a series of public events culminating in a Pops concert and fireworks at Hatch Shell on the Esplanade.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-0068

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,014

JUL 28 1955

Beethoven 6th Seen As Best Offering In Sunday Concert

Although Mr. Munch and the Boston Symphony Orchestra found it necessary to compete with a number of loud and strident cicadas, as well as a few low-flying airplanes, a large audience apparently enjoyed itself very much last Sunday afternoon, if the three-minute standing ovation given to the conductor and orchestra after the performance of the Beethoven "Pastorale" symphony is any indication.

The first work on the program was the Beethoven Symphony No. 1 in C major. The performance was an enjoyable one, although it seemed to this writer that the first movement could have been presented at a slightly increased tempo. A rather embarrassingly noticeable "flub" in the woodwind section marred the movement slightly. The second movement was somewhat better, but Mr. Munch and the orchestra really hit their stride in performing the last two movements of the work.

Beethoven's Symphony No. 4 in B flat was the second work to be presented. The rendition of this symphony achieved a nice balance of delicacy and vigor, and well-done horn passages in the second movement added to the pleasure of a thoroughly enjoyable performance.

Beethoven's 6th "Pastorale" Symphony was the final presentation of the afternoon, as well as the high point of the day in both performance and pleasure registered by the audience. Written as an expression of the mood experienced by the composer upon contemplating the wooded hills of the Wienerwald, and the beautiful countryside of Lower Austria, the symphony seemed to fit perfectly into the setting of the green Berkshire Hills and small New England Towns.

Week-End Program

Tomorrow evening in the Music Shed at Tanglewood, The Boston Symphony Orchestra under the baton of Charles Munch will perform the Handel "Water Music Suite," The Schumann Symphony No. 4 in D minor, Barber's "Prayers of Kierkegaard" with chorus and Leontyne Price as soloist, and the Brahms Symphony No. 4 in E minor. The performance begins at 8:30 p.m.

Saturday evening, same time and place, the orchestra and Mr. Munch will present an all-Beethoven program consisting of the Overture to "Egmont", Piano Concerto No. 5 (Emperor), and Symphony No. 3 (Eroica).

Brahms is the feature of he Sunday afternoon concert at 2:30 p.m., with Pierre Monteux conducting the orchestra. Scheduled works of Brahms include: Academic Festival Overture, Concerto for Violin in D Major, Opus 77, with Isaac Stern as soloist; and the Symphony No. 1 in C minor.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 29 1955

MUSIC NOTES

Events tonight: Don Cossack Chorus and Dancers, Carnegie Hall; "La Traviata," Amato Opera Theatre; "La Bohème," Xavier Theatre, 40 West Sixteenth Street, and Guggenheim Memorial Concert, Goldman Band, Central Park.

The second week of concerts by the full Boston Symphony Orchestra, Charles Munch conducting, begins tonight in the Shed at Tanglewood, Lenox, Mass. Tonight's program will feature the first performance of Samuel Barber's cantata "Prayers of Kierkegaard."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 31 1955

A CULTURAL OPPORTUNITY

Discussion continues about the possibility of a visit to the Soviet Union by the Boston Symphony Orchestra. There are many technical problems to be solved, of course, but the initial atmosphere of the project is hopeful. It deserves strong support in all quarters.

This, in our judgment, is a matter of importance. We have been having some experience with the reception that has been accorded to touring American musical and theatrical groups in other countries. It has been uniformly favorable to us and enjoyable to the people who are our international neighbors. This exchange of artistic interest is the best answer to the standard attack on the United States on the ground of our supposed "materialism."

It has been our great pleasure to entertain a magnificent orchestra from the Netherlands, a splendid dance troupe from India, painters and poets from Western Europe. We also have something to offer to the world's culture, and the Boston Symphony is a true exponent of it. This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it.

HOUSTON, TEX.
POST
Circ. D. 195,450 - S. 211,202

JUL 18 1955

ON THE AIR

Music, More Music Is Monday Night Schedule

By MARY BLOUNT

Monday is an excellent night for playing musical chairs or stop that tune. Where one program ends another is sure to carry on.

Blount

Thor Johnson, who has just returned from a concert tour of the Orient, will be the guest conductor on Berkshire Festival. The Boston Symphony Chamber Orchestra, under Johnston's direction, will play music by Handel and Haydn. The program is at **7:15 PM** over **KPRC.**

With nothing but a commercial in between, the Telephone Hour will follow at **8 PM** over **KPRC.** Violinist Isaac Stern will make his first appearance on the program. He has chosen two numbers for presentation, one by Mendelssohn and the other by Fritz Kreisler. The regular conductor, Donald Voorhees, will lead the symphonic orchestra in Greig's "Erotok" and Rachmaninoff's "Prelude in C-sharp Minor."

Another commercial and then we'll be marching to the music of the Cities Service Band of America, led by Paul Lavalle. The **8:30 PM KPRC** show will feature "John Peel—On Parade," "Polka Caprice" and "Big Time March."

If you'd like to sit this one out, **KXYZ** will offer Voice of Firestone at that same time. Robert Merrill, leading baritone of the Metropolitan Opera, will be guest soloist. He'll sing "Because," "Avant DeQuitter Ces Lieux" from "Faust" and "Trees" as solos. The chorus will join him for "Stouthearted Men."

Fibber McGee **KPRC, 9 PM** will interrupt the music for a brief 15 minutes and then the Hollywood Bowl concert will begin over the same station. Dorothy Kirsten will be guest soprano. George Solti will conduct the Los Angeles Philharmonic in symphonic, operatic and semi-classical selections, performed in the outdoor amphitheatre.

● One of Mutual's cowboy stars, Tex Fletcher, is eating off the mantle these days. He took a tape recorder and himself into the arena of a South Dakota rodeo last week to record the actual sounds of horses hooves pounding staccato-like on the dirt. Instead he got the sound of horses hooves pounding staccato-like on himself. A big stallion, rearing wildly, kicked Fletcher and his equipment across the arena site.

The Berkshire Evening Eagle, Monday, Aug. 1, 1955

Music

Tanglewood Hits Season's Peak

By JAY C. ROSENFELD

PIERRE MONTEUX used the exact same formula in laying out his Brahms program yesterday afternoon in the Music Shed at Tanglewood that Charles Munch had used on the previous evening with Beethoven. Conducting the Boston Symphony Orchestra, each director chose an overture, a concerto and a symphony.

Favored by Berkshire summer weather at its best and with the extra magnets of two world-famous soloists, the two programs attracted audiences which were the biggest of the season and rivaled in figures the peaks reached at special individual concerts of other years.

* * *

ON YESTERDAY afternoon's Brahms program, Isaac Stern played the violin concerto as a replacement for the double concerto in which he had been scheduled to perform with Piatigorsky, and which had been canceled because of the cellist's indisposition. He had played the Beethoven concerto nine days before.

To play these two of the greatest works for the instrument with the Boston orchestra under such glamorous circumstances was as momentous an occasion for the soloist as it was a boon for the festival.

Stern again displayed the heights to which he has raised his art. He allowed us again to marvel at the expressiveness he extracts from a single long bow, as in the gorgeous slow movement, and at the technical discipline which permits him to do it. There may come a day when anachronistic cadenzas will become redundant, or will disappear from atrophy. Surely, the butterfly flutters which he included in the particular one he used added nothing to our enjoyment, nor to our estimate of his prowess. His playing was elevating in its simplicity and urgent without being temperamental, a happy combination of musical maturity and technical vitality. Monteux's accompaniment had been as much a part of the great success as the solo. Stern stepped to the stand of the first oboe to let Ralph Gomberg accept proper recognition for his solo in the slow movement.

* * *

THE CONCERT ended with the orchestra standing and joining with the huge audience in their ovation to Monteux for the first symphony. There was spaciousness to both the symphony and the Academic Overture with which the program had opened. In the symphony slow movement the orchestra sang and in the ensuing allegretto it was truly graceful. The clarinet was allowed to blow comfortably and yet be heard in all the full roundness of its tone. The strings proclaimed the final movement after the slow introduction with sonorous majesty.

* * *

THE ORCHESTRA had produced some of its best tone quality also in the Saturday night program when Munch led them in the Eroica of Beethoven. The violas and cellI, especially when they played without forcing, revealed the rich depth of which they were so capable. Munch was overeager in a few instances and asked for more than the orchestra could supply. In the opening "Egmont" overture, there was power rather than tone in the opening cavernous low chords.

Beethoven was deeply interested in the politics of his day as evidenced by his refusal to let stand the dedication of the Eroica to Napoleon after he proclaimed himself emperor. The story behind Goethe's "Egmont" stirred him also. The first awesome chords are symbolic of the opening scene of the play in which the oppressed Netherlanders beg the heroic count to help release them from the heel of the tyrannic Spaniards as they shout "Freiheit" and "Sicherheit," "Freedom" and "Security!" How constant are our desires and aspirations.

* * *

EVERY DETAIL of the overture and of the symphony came off well. The horns in the trio of the symphony scherzo responded with beautifully controlled restraint. The mammoth crowd would not let Munch retire but kept recalling him with increasing vehemence, it seemed, instead of letting each acknowledgement satisfy at least a fraction of the audience.

Rudolph Serkin was soloist in the E flat concerto, the fifth and so-called "Emperor." This was also written in days of political turmoil. The guns of the same Napoleon were pounding outside the gates of Vienna at the time he was engaged in writing it, and the thunder penetrated even Beethoven's deafness and forced him to seek refuge in a friend's cellar.

* * *

MAGNIFICENT describes the performance of this noble music. The soloist conveyed his exaltation with an intense and nervous vigor which raised the entranced audience to tremendous ebullience. His command of the piano's resources and the authority of his conception left nothing to be desired. Whether he was expending his incredible muscular power or regulating the more tender episodes, he made every note and phrase significant. Munch brought the orchestra along with him in the same glorified spirit.

It was piano playing on a massive scale and in the grand manner. Whether he was dashing off the famous thirds in contrary motion or expressing the lovely slow movement with caressing affection, or injecting an irresistible elan to the rhythm of the finale, he was giving form to one of the great concertos for the keyboard and body to Beethoven's inspiration.

* * *

IT IS DIFFICULT to maintain a lofty plane consistently for so large a project as is Tanglewood, but this brace of concerts which closed this fourth week of the six-week, 18th Berkshire festival was of the kind which will keep this venture in the pre-eminent place it has won and deserves. There are moments when the pace may prove a little too demanding and the standards slip for an instant, but, in addition to the participants who are directly concerned, there is a large background of supporters and well-wishers who are exultant when they see their artistic progeny prove their excellence. We need not be exactly rigid in our criterions, but we cannot fail to rejoice, chauvinistically, if you will, but rejoice, nevertheless, when we sense that the artists of these programs are maintaining a plane which holds to the highest artistic ideals.

U.N. Visitors Picnic at Tanglewood

Manos

Members of the United Nations Secretariat and their Berkshire hostesses picnic at Tanglewood before the Festival concert, at which they were guests of the Boston Symphony Orchestra yesterday. Seated, left to right, are Mrs. Robert S. Schoonmaker Jr., hostess chairman; Mrs. Norman B. Hollister, in charge of the luncheon; Miss Margaret Parsons, executive secretary of the U.N. volunteer service and leader of the U.N. group of 42; Miss Sheila Snowball, a guest from the United Kingdom; and Mrs. Frederick G. Crane Jr., of Dalton, a hostess. Standing: J. A. C. Robertson of the United Kingdom, personnel director of the U.N. Secretariat; S. Dharman, India; Dr. Maarten Bos, Netherlands, chief of its legal affairs; Miss Claire de Hedervary, Belgium; and Mrs. Frederick M. Myers, co-ordinator for the U.N. group and a local hostess. The visit was sponsored by the Workshop for World Understanding.

The Berkshire Evening E

Public Events

Tonight

1:00-6:00—Opening of outdoor sculpture show. Lenox Library gardens.

8:30—Berkshire Music Center concert of chorus and opera. (For BMC Friends. Special tickets required.)

8:30 — Lecture, Priyagopal, "Dancing in India." Jacob's Pillow, [illegible] Lee.

8:45—"Edward, My Son." Berkshire Playhouse, Stockbridge.

BSO Trustees At Festival Concerts

Among weekend notables at the Berkshire Festival concerts at Tanglewood were Edward A. Taft and his nieces, Mrs. Houghton P. Metcalf and Mrs. George S. Mumford, and Mr. and Mrs. Jacob J. Kaplan of Boston. Mr. Taft and Mr. Kaplan are trustees of the Boston Symphony Orchestra.

Others in the [illegible] included Ralph [illegible] of the National [illegible]ra, Washington, [illegible] Black; and Ramsi Tick, [illegible] manager of the Buffalo (N.Y.) Philharmonic Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,416

JUL 28 1955

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Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (August 6) and Sunday afternoon (August 7) and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening (August 5).

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109 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S, 528,253

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Special to the Herald Tribune

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SUNSHINE SERENADE by the Boston Symphony Orchestra, with an assist from Mother Nature, drew this crowd of 12,000 to Tanglewood yesterday afternoon. The weekend attendance totaled 35,177, to far outstrip last year's record weekend of 27,950. Mitchell

Berkshire Eagle 8/1/55

On the Contrary

It Takes Only a Few Billed Tourists To Give a Resort a Bad Reputation

By Robert Smith

SOMETIMES I wonder if the falling off in tourist business that some folks complain of could possibly have anything to do with the way tourists are occasionally treated hereabouts. While I don't believe most people object to being reminded that even natives are human and like to have their rights, and their lawns respected, some people who travel are human themselves and don't like to be misled by advertising or swindled by their hosts.

This solemn truth was brought home to me once, on a trip to Vermont, when I read an ad for a place called Bonnie Birches or Lovely Locusts or Splendid Spruces or some such thing on "Beautiful Lake Morey" where guests could boat and swim and bask in the sun and load up on good food without let. So my wife and I hastened there and counted ourselves fortunate indeed to find a room still available — not in the main lodge but in the charming annex "just a few minutes' walk" down the road.

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STILL DAZED by the advertising, we were guided thither — it seemed a little far — and settled down in a room that seemed a little stuffy. But who cared — with lawns and swimming and what not just outside? So off I went to do business in a nearby city and my wife hurried to get her swim.

On my return, I found my exhausted wife very close to her last breath in a steaming cell, where the walls were of beaver board and the transom would not work, and where the scrape of our neighbor's razor sounded clearly through *our* bathroom wall. She had set out to swim and found that the shore on *this* side was a mudhole. She started for the main beach and found it was 25 minutes' walk away so she would have needed another swim when she got back. She had found no chairs on the sunny lawn and had at last taken a nap of exhaustion, only to wake up half an hour before the dining room closed. And because that too was "a few (thirty) minutes" away, she could not make it there for lunch.

Ah, well, I comforted her. They'll make it good. We'll have dinner and go our way. We had dinner and went our way. But not before the thrifty Yankee who ran the place had lifted $28 from us — because he "had to charge a full day" even though we could not sleep there and had eaten but one meal. It was only after long argument that he agreed that it might not be exactly fair to charge us for the next day's breakfast, so he allowed us two dollars off for that. Otherwise it would have been 30.

* * *

THIS TRADITION that a buck in the hand is worth any number in the distant city is not, I am afraid, peculiar to Vermont or to that particular lodge. And I suspect that one reason why advertising campaigns and publicity bureaus have a hard time luring non-festival visitors this way is that a hardy few resort owners still louse up the business for everyone by making it plain to the guest that he is there to have his pocket picked.

I have met people who came to Lenox in response to an ad describing their stopping place as "close to Tanglewood" — only to find they were six or seven miles away. I have known folks who bragged of getting more for an iron bed in a barn than you'd pay for a room with bath in the city. And I have heard storekeepers vow to their cronies that they would add about 10 per cent to every price when "those New York Jews" came in.

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IT IS TRUE, alas, that the season is a short one and that the golden flow of cash dries up so soon after it starts that a man has to hustle to get his share. All the same, we cannot expect people to succumb to our lures, if they have once been hooked. And we cannot hope that a man who has been duped will not spread the word — or that that word will not travel faster than all the publicity we can dream up to circulate among the resort editors.

But worst of all, the men and women who do operate on the basis that even a summer visitor has a right to a dollar's worth for each dollar he spends have a hard time bucking the thrifty minority. Believe me a man who has been swindled spends more time talking about it than a man who has been treated right. And the best advertising for any resort is done right at the resort itself.

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SATISFYING people and treating them fairly when they complain seems like a slow hard way of building a summer's business, compared to promising them a lot and soaking them for a little. But it is the surest way all the same. And I am convinced that, if our publicity folks would spend their time and cash discouraging the dollar-hungry, straightening out complaints, and checking the truthfulness of advertising, they would do Berkshire resort business more good than a dozen pretty newspaper ads. It might even work in Vermont.

Tanglewood Traffic Tangle Tries Tempers

Saturday Night Concert Crowd Close to Record

All roads in Berkshire County led to Tanglewood over the weekend and most of them were jammed bumper to bumper with traffic Saturday night as the Boston Symphony Orchestra drew the second largest crowd in its 21-year history.

Attendance at the Saturday night concert was 15,500, only 300 less than the record set at the final Saturday concert of the 1951 season.

There would have been more there last Saturday, but a king-sized traffic tie-up kept many music lovers from reaching the goal. From about 7:30 until well after the concert started at 8:30 Saturday evening cars were lined up for several miles from the Tanglewood gates in Lenox.

Traffic Bottled

At one time the tie-up extended all the way north to the intersection of Routes 7 and 20 at the Lenox by-pass and also for more than a mile through the middle of Lenox down Route 7 toward Stockbridge and Great Barrington.

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Traffic

Continued on Page 2

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post
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Munch: Blockade Runner

The Geneva meeting of the Big Four recedes into history. President Eisenhower is welcomed home from one of the most earnest efforts in his career to break down the barriers hampering popular understanding in Russia, and elsewhere abroad, of this country's desire for peaceful settlement of the world's troubles.

What next? Are the professions of good will to dwindle away, as in the past, in the interim between now and Autumn, when the foreign ministers renew their labors? Not if the Boston Symphony Orchestra has its way!

The interval before the foreign ministers' meeting can be of tremendous importance. It can be used for marking time, or for pressing ahead with efforts to break up the cultural blockade which has isolated West and East these past 10 years. The offer of the most famous symphony orchestra in America to tour Russia is an excellent follow-up of the President's plea that mutual isolation be ended. It is also a test of the Kremlin's claims of interest in that objective.

Russia's musical blockade against the West is older than the Communist regime, yet who can doubt that the Russian people would welcome Mr. Charles Munch and his admirable company? What conceivable reasons of state can be advanced to deny them the opportunity?

...ter makes a taxiing test at Sea... two water skis and refitted with Telephoto)

Traffic

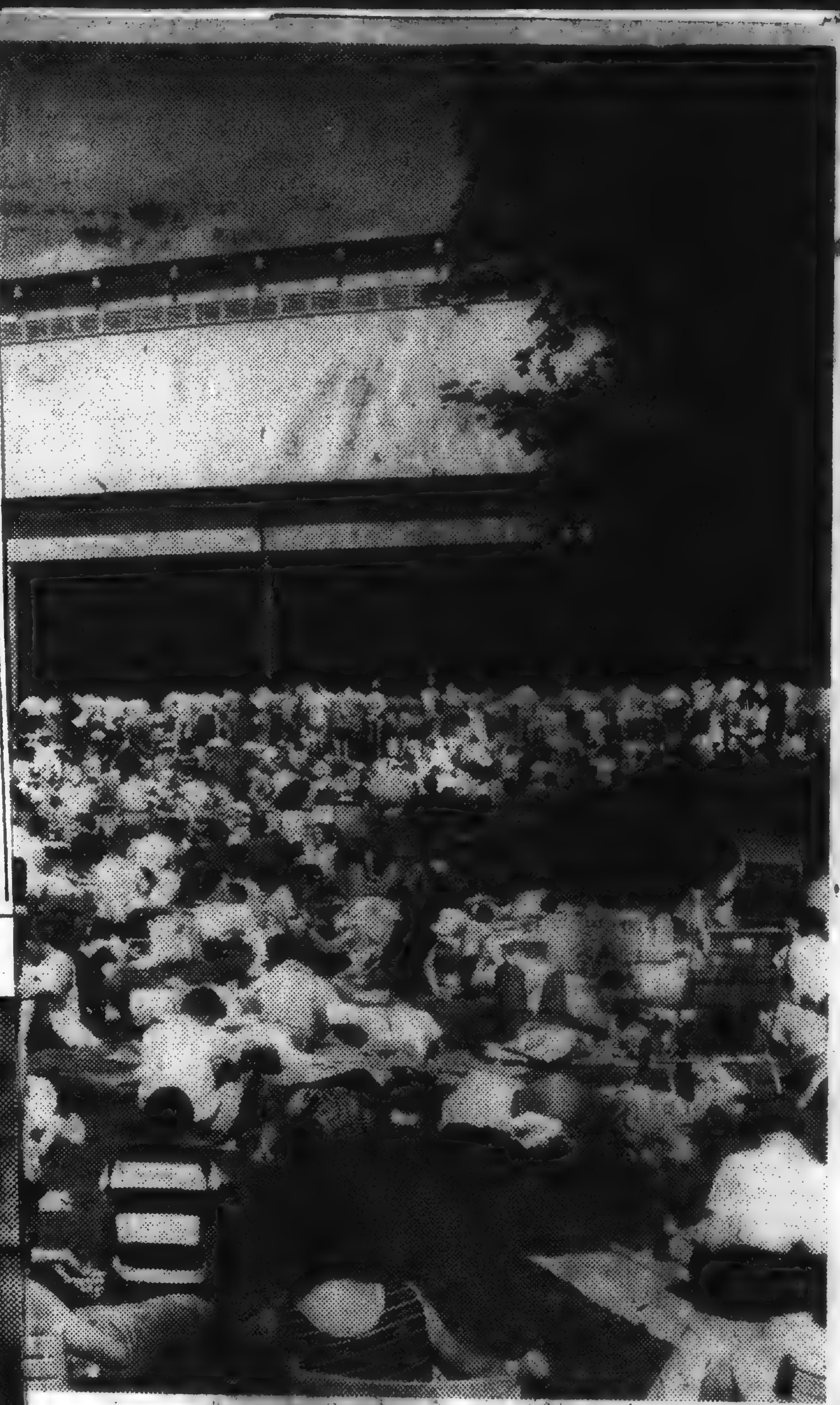
Continued From First Page

seats. The Shed seats about 6,000.

Total attendance at the three weekend concerts at Tanglewood was 35,177. Twelve thousand went to the concert yesterday afternoon; 7,677 were at the Friday night concert.

Pittsfield hotels, motels, inns and tourist homes were jammed to the hilt Saturday night after a better than average Friday business. As usual, there were plenty of rooms available last night.

The Hotel Wendell-Sherwood, which was already filled to capacity — 462 persons — Friday and Saturday evening, referred the



Mitchell

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUL 31 1955

Tanglewood Concerts Set For Special Broadcast Series

For the second consecutive year, WGBH-FM, Boston's educational station, is recording all 18 of the Boston Symphony Orchestra concerts at Tanglewood for broadcast during the Summer. While most of the concerts will be conducted by the orchestra's musical director, Charles Munch, guest conductors will include Pierre Monteur, Thor Johnson, and Leonard Bernstein.

A special feature of the 1955 season is a Beethoven cycle during which all the symphonies, the violin concerto, the piano concerti Nos. 4 and 5, and the "Missa Solemnis" will be performed.

In addition, 13 concerts by student ensembles and 6 recitals by chamber groups and soloists will be recorded by the WGBH-FM mobile production unit under the direction of Jordan M. Whitelaw, the station's music manager.

Concerts from Tanglewood will be broadcast in the regular Saturday night Boston Symphony time at 8:30 throughout August and September. Beginning Aug. 16 the Boston Symphony Orchestra also will be broadcast every Tuesday through Sept. 27 at 9 o'clock.

Performances by student ensembles, smaller chamber groups and soloists are being recorded during the current Tanglewood season for presentation on Sunday afternoons and Friday evenings throughout the coming year.

The schedule in prospect duplicates that of 1954-55 during which WGBH-FM has presented 50 weeks of music by the Boston Symphony Orchestra in 48 concerts from the regular Friday-Saturday Symphony Hall subscription series, 18 from Tanglewood and 8 by the Boston Pops Orchestra.

WGBH-FM, operated with the advice and cooperation of the Lowell Institute Cooperative Bradcasting Council, will again present live broadcasts of the Boston Symphony Orchestra concerts from Symphony Hall beginning with the first performance of the 75th season on Friday afternoon, Sept. 30.

The Boston Symphony is one of 11 members of the Lowell Institute Cooperative Broadcasting Council.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 29 1955

100 Volunteers Man Aid Stations At Tanglewood

Almost 100 Berkshire County Red Cross volunteers are giving first-aid coverage at the major Tanglewood concerts this summer, John H. Martin and Clarence E. King, co-chairmen of first aid for the chapter, announced today.

Seven volunteers cover each concert. The workers are under the direction of Mrs. Warren U. Sears, nurse in charge of the first-aid station, and Mr. Sears.

Thursday AUG. 11 • Events from 6 to 11 PM
RAIN OR SHINE
TANGLEWOOD, LENOX, MASS.

"Tanglewood on Parade"

Including Shed Concert at 8:15 by the
BOSTON SYMPHONY ORCHESTRA
Conducted by LEONARD BERNSTEIN
Suite from "On the Waterfront" ..... Bernstein
(FIRST PERFORMANCE)
"A Lincoln Portrait" ..... Copland
(Speaker to be announced)

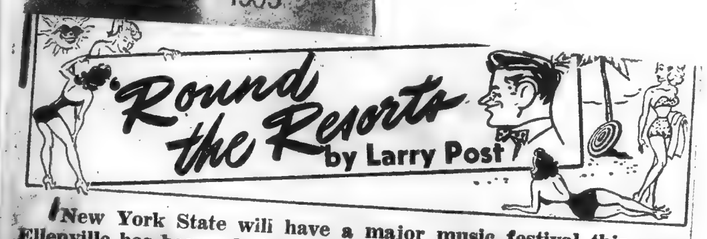
BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
In a typical Pops program—
Spanish Caprice ..... Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra ..... Gershwin
Soloist—LEONARD BERNSTEIN
Suite from the Ballet "Graduation Ball" ..... Strauss-Dorati
(Encores may be expected!)

LAWN PARTY ☆ PICNIC SUPPER
WALTZING ON THE LAWN ☆ DOOR PRIZES
TICKETS: Box Seats—$5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50
All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:—
SYMPHONY ORCHESTRA ☆ OPERA SCENES
THE CHORUS ☆ CHAMBER MUSIC
REMAINING FESTIVAL CONCERTS
Fri. and Sat. Eves., Sun. Afts., Aug. 5, 6, 7; Aug. 12, 13, 14
(CHAMBER CONCERT—WED. EVE. AUG. 10)
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve., Sat. Eve. and Sun. Aft. Shed Concerts—$2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats). Admission $2.00.
Write or phone TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)
Baldwin Piano RCA Victor Records

Union Street - New York

NEW YORK CITY, N. Y.
POST
[illegible] - S. 258,545

1955



New York State will have a major music festival this year. Ellenville has been selected as the site by the festival board which is headed jointly by Jascha Rushkin and John Brownlee. Albert Gins, director general of the succesful Puerto Rico Opera Festival, is the business manager of this Empire State Music Festival, with headquarters at 36 W. 44th St. They expect the operation to get under way the first week in August and run for five weeks.

Planned for its first season are symphony orchestra concerts, as well as opera, ballet or festival plays each week. Negotiations with the Symphony of the Air are in progress for its members to participate. Internationally-known conductors have been invited.

Ellenville was selected due to its proximity to New York City (less than three hours) and its ideal location in Ulster County at the beginning of the mountain resorts area. Up to this time, New York State has had no festival of the scope of Aspen or Tanglewood, although there are several of lesser magnitude.

[illegible] Ernie's Jumping Brook Country [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

AUG 2 1955

Singers in "Zaide," unfinished opera by Mozart, having its U.S. première at Tanglewood Monday. From left: Howell Zulick, McHenry Boatwright, Christina Cardillo, Harold Johnson

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 13 1955

Berkshire Sets Art Exhibits

Weekly exhibits of paintings, sculpture, prints and photographs are a feature of the Berkshire Festival. The exhibits are housed in the reception hall at the main gate at Tanglewood and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Currently on display are nine contemporary prints by modern artists. The display includes a limited edition 1895 lithograph, "Entree de Brasseur," by Toulouse-Lautrec, and a four-color lithograph, Bonnard's "Man with a Dog," on loan from the collection of Ferdinand Roten, Baltimore. The lithographs will be on view through Friday.

A series, "Paintings of the Weather," by Helmut Siber of Mill River, Mass., will be on exhibition beginning Saturday.

N. 116,000 Circ. D. 10,682 2/28/55

TANGLEWOOD

165 Church Street - New York

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 18 1955

Tanglewood String Orchestra Presents Vivaldi, Boccherini

Italian classics featured the seventh program in the Theater Concert Hall at Tanglewood Saturday. Opening with two Vivaldi concerti grossi, 11 and 10 of Opus 3, Musical Director Charles Munch found his string orchestra firmly responsive to the vigor he imparted.

The sudden echo effects, the superb balance and the flexible control in the trasitional sections revealed the artistry of the Boston Symphony string section. Beautiful phrasing in the tender large movements created an ethereal loveliness. In the second concerto, four solo violins dominated. Concertmaster Richard Burgin and his cohorts made this an exciting contribution.

The featured soloist was his brilliant young first cellist, Samuel Mayes. His interpretation of the Boccherini concerto, Op. 34, was most interesting. A work that depends almost entirely on the solo performer for full realization, the Boccherini, despite its thin scoring and modest musicality, held everyone in rapt attention. An excellent performance resulted from the complete freedom of the soloist to explore every nuance with abandon. Munch properly balanced the orchestra and anticipated each liberty. In spite of the heat and humidity, Mayes gave assurance to the technical displays, particularly in the two complicated cadenzas.

Returning to Vivaldi for the final half of the program, Hugh Ross led the festival chorus of 75 mixed voices in the Gloria for solo voices, chorus and orchestra. Taken from the ritual mass, this balanced musical unit begins and ends in high brilliance with contemplative and lively music alternating.

Sara Mae Endich, soprano, and Sadie McCollum, contralto, were attractive young soloists with Miss Endich particularly appealing.

The chorus, exuberant and well trained, supported Ross in the furious opening through the contrasts of the calm harmonic style and fugal imitations in later sections.

For a chamber concert this program offered great variety in the resources required in its presentation. Next week the concerts move to the large shed with the full forces of the Boston Symphony Orchestra in action.—C. F. S.

165 Church Street - New York

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

JUL 10 1955

Berkshire Center Opens 13th Year

By John White

This week has been marked by the opening of the thirteenth season of the Berkshire Music Center at Tanglewood near Lenox, Mass. Tanglewood, an estate of 210 acres, has been the Summer home of the Boston Symphony Orchestra since 1936, when it was bequeathed to the orchestra by the late Mrs. Andrew Hepburn. It was once the meeting place of Emerson, Holmes, and Melville, and it was the residence of Nathaniel Hawthorne in 1850 and '51, where he wrote "The House of the Seven Gables."

Long a literary shrine, it is now one of the world's great music centers during the Summer months, rivaling in its plushness the festivals at Edinburgh, Venice, Salzburg, and Bayreuth. It is a favorite Summer vacation spot for hundreds of musically inclined Americans, and of course it is very convenient for New Yorkers and New Englanders wanting a week end in the country. What goes on in music at Tanglewood is watched from all over the world.

The festival is the child of Sergei Koussevitzky, conductor of the Boston Symphony from 1924 to his death in 1951, who made that orchestra one of the greatest ever. Backed by an immense private fortune, after his own success was made he turned his resources to the encouragement of contemporary composers and younger performing talents.

Fast Successes

The roster of works commissioned by the Boston under Koussevitzky reads like a "Who and What" of twentieth century music. He saw the Berkshire Center as a retreat for Summer study and a workshop for new music, with the members of the orchestra as teachers, augmented by some prize names in the fields of opera and composition. Several younger Americans have had their first great success in the Music Shed at Tanglewood: Leonard Bernstein, Lukas Foss, Seymour Lipkin, and others.

Somewhat more restrainedly, the Berkshire Festivals have continued under the direction of Charles Munch, the superb French conductor who succeeded Koussevitzky at the head of the Boston Symphony. The adventurous side for the last three years has been steered by the assistant director of the festival, Aaron Copland, the American composer who is now a "father-figure" to a host of composition students.

A study and conservative series of concerts has been arranged for this thirteenth season of six weeks, which began July 4 and will end August 14. Six Wednesday evenings are scheduled for the chamber music of Beethoven, with performances by the Kroll Quartet, the Beaux Arts Trio, and the New Music Quartet. Isaac Stern for violin sonatas, Rudolf Serkin for piano sonatas; and Gregor Piatigorsky will close the series on August 10 with the cello sonatas (all of them).

Bach Today

The week-end series of concerts is planned for the large in-and-out crowd of visitors, with three orchestral concerts—Friday and Saturday evenings, and Sunday afternoon. Last week end and July 15 are "Bach-Mozart Concerts" played by a chamber orchestra, somewhat misnamed since only two are devoted exclusively to these composers: a performance of Bach's B minor Mass today, and on Friday an all-Mozart concert with Jennie Tourel. Conductors are Munch, Bernstein, and Thor Johnson. Contemporary music by Stravinsky, Milhaud, Hindemith, and Honnegger is programmed.

—AP Photo
Sergei Koussevitzky

The full Boston Symphony Orchestra takes over the week end series on July 22, and the programs are a far cry from the exciting old Koussevitzky days: all nine Beethoven symphonies and the Missa Solemnis, Act II of "Fidelio," and lots of Wagner, Schumann, Brahms, and Strauss. The only "new" music is Samuel Barber's "Prayers of Kierkegaard." Conductors are Munch, Bernstein, and Pierre Monteux; pianists are Serkin and Eugene Istomin, and Margaret Harshaw sings Wagner.

The first chair men of the Boston Symphony teach in the Summer school, which is divided into four departments, instrumental music, chorus, composition, and opera. Bernstein teaches conducting, and William Kroll and Piatigorsky supervises chamber music. The distinguished Princeton composer, Roger Sessions, and the German Boris Blacher are composers in residence. The chorus is under the direction of Hugh Ross, and Boris Goldovsky will produce the student-prepared operas. We can look for more adventurous and challenging musical performers from the students than from their faculty.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 14 1955

Kroll Quartet Opens Tanglewood Season

The Berkshire Festival, popularly known as "Tanglewood," opened its eighteenth season in the Theatre-Concert Hall, popularly known as "the little shed", at Lenox, Mass., Wednesday evening, July 6. The attraction was The Kroll String Quartet, which has been garnering increasingly impressive reviews in the metropolitan press during recent years. The program, in line with the general trend of Tanglewood billings for this summer, was "all Beethoven"--comprising No. 4 of Opus 18, the F Minor, Opus 95, and the most difficult and subtle C Sharp Minor, Opus 131.

With threatening weather cutting down the attendance, the celebrated Violinist's group nevertheless drew an enthusiastic response from a discriminating if predominantly youthful audience--the encores at the conclusion of the program pyramided to an ovation. This reviewer in all honesty must bring in a minority report. William Kroll, a brilliant soloist, seemed, unfortunately, a brilliant soloist competing with three other brilliant soloists (Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.) There was not the "fusion", nor the give-and-take, nor the humility in the face of the composer's intentions, which, it seems to this old-fashioned music lover, make for the best quartet playing. Especially when such an ethereal masterpiece as the Opus 131, is involved. What may develop after the quartet has played a few more years--since all four men are splendid instrumentalists--is, of course, another matter.

165 Church Street - New York

ALBANY, N. Y.
TIMES UNION
Circ. D. 57,358 - S. 111,843

JUL 13 1955

Around the Town:

Tanglewood Magnet For Area Music Lover

By EDGAR S. VAN OLINDA

The Albany Metropolitan Area is an exclusive designation by The Albany Times-Union to indicate the vast perimeter of its circulation influence.

Fortunately,, it encompasses the verdant, rolling scenic beauty of the Berkshire Mountains which each summer, become the esthetic capital of the United States. Within an hour and a half's motor trip from Albany is a wide choice, of cultural, week-end objectives: the Tanglewood Music Festival, Ted Shawn's magnificent Dance Festival, the South Mountain chamber concerts and, to a great extent, the dignified members of the Boston Symphony theatres.

Specifically, it is Tanglewood which is the magnet that attracts the metal license plates from every state in the Union, Mexico and Canada during July and August. Whereas, that city at the other end of the B. and A. Railroad was the inspiration for the quatrain which ends: "Where the Lowells talk only to Cabots and the Cabots talk only to God," at Tanglewood, everyone speaks to everyone else through the universal language of music.

As further evidence that the social lines are slackening [illegible] Orchestra played last [illegible] afternoon in their shirt-sleeves. [illegible] ber music concerts at numerous [illegible] bijous [illegible] Summer [illegible]

The question most asked of this column is:

"How do we get to go to Tanglewood?"

The answer is simple. Follow the Albany cars ahead of you on any Friday or Saturday evening or Sunday afternoon and you won't dare get out of line. Many ask where food and lodging may be obtained over the week-end, since many of the famous old hotels are constantly changing ownership and management with the resultant deviation from established standards of gustatory excellence.

WHERE ELITE MEET TO EAT

Well, the Albany Metropolitan Area has established a rendezvous for the elite at Crane Inn, in the center of the elm-shaded main street of Dalton, five miles east of Pittsfield on Route 9, presided over by John Donegan, the innkeeper, and a former Albanian (Ten Eyck Hotel).

Here one may discuss the merits of the nearby concerts on the spacious veranda, or in one of the many early American dining rooms, over a basket of hot pecan and cinnamon buns or a generous cut of their famous pecan pie.

Crane Inn is maintained by the Crane family of Massachusetts who make the rag paper on which the government bonds and currency are printed. And when you pay your indebtedness at the "End of a Perfect Day," you will be surprised and delighted how little of the finished Crane product and the Government Printing Office's joint partnership enters into the transaction.

165 Church Street - New York

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUL 23 1955

BOSTONIANS TAKE TO AIR

Charles Munch will conduct the Boston Symphony Orchestra in a broadcast from the Berkshire Festival at Tanglewood over the NBC radio network Monday night.

The entire program will be devoted to Beethoven's symphony No. 7 in A major.

This season's concerts at the Berkshire Festival will stress the music of Beethoven. Many of his works will be heard at the festival and re-broadcast in the NBC series on Monday evenings.

ROME, N. Y.
SENTINEL
Circ. D. 16,796

JUL 18 1955

On the Air

'Diamond Curtain' Scheduled

By MARGARET McCARTHY

A talented and beautiful small town girl makes good at a career in New York but falls victim to a smug and superficial society in "The Diamond Curtain," on the Robert Montgomery Summer Theatre presentation tonight at 9:30 on WSYR-TV (3) and WKTV (13). Augusta Dabney, Dorothy Blackburn, House Jameson and Charles Drake have leading roles.

Isaac Stern, American violinist will make his first appearance in The Telephone Hour tonight at 9 over WSYR. For this broadcast he has chosen Mendelssohn's "Concerto in E Minor" and Kreisler's "Sicilienne and Rigaudon."

Arthur O'Connell, Mark Lawrence, Bruce Gordon and Jack Klugman have leading roles in "A Terrible Day," a western drama, to be seen on WHEN-TV (8) tonight at 10. It is the story of conflict between a small western community and a rich landowner who threatens to wreck the town.

"Break Through the Bars," a story of medical treatment of mental illness, stars Lee J. Cobb, on The Medic, tonight at 9 on WSYR-TV (3).

The American conductor Thor Johnson will be guest conductor of the Boston Symphony Orchestra in the Berkshire Festival broadcast on WSYR tonight at 8:15. The program will include music of Handel and Haydn.

TUESDAY

Television comic Tony Randall joins the Garry Moore Show Tuesday morning at 10 on WHEN-TV (8) in a comedy sketch about summer camps for children.

"The Banjo's Back in Town," will open the Bob Crosby Show Tuesday afternoon at 3:30 on WHEN-TV (8). The Modernaires don Tom Sawyer costumes to stroll down by the old fishing stream when they sing "Hummingbird."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUL 30 1955

Handle, Schumann, Brahms Lure 7,677 to Tanglewood

Perfect weather conditions and a program of music by Handel, Schumann, Barber and Brahms lured a crowd of 7,677 to Tanglewood in Lenox last night.

Second Week-End

Charles Munch conducted the full Boston Symphony orchestra as the second week-end of major shed concerts got underway. Another concert is scheduled this evening at 8.30 and the final one in the series will be tomorrow afternoon at 2.30 o'clock.

The opening selection last night was Handel's "Water Music," which was followed by Schumann's Symphony No. 4. The Festival chorus and Soprano Leontyne Price joined the orchestra in a performance of "The Prayers of Kierkegaard," by the modern American composer, Samuel Barber. The concert concluded with Brahms' Symphony No. 4.

Serkin Tonight

Tonight Rudolph Serkin will be heard in Beethoven's Concerto for piano in E Flat major. The other works on the program will be the overture to "Egmont" and the Symphony No. 3 in E Flat major. Mr. Munch will again conduct.

Pierre Monteux will be on the podium tomorrow for an all-Brahms program. Isaac Stern will play the violin concerto and other works will be "The Academic Festival Overture" and the Symphony No. 1 in C Minor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUL 28 1955

Berkshire Festival Program Revised Due to Piatigorsky Shoulder Ailment

Three programs of the Berkshire Festival at Tanglewood, Lenox, on Sunday, July 31, Wed., Aug. 10, and Friday, Aug. 12, have been revised by Charles Munch, music director of the Boston Symphony Orchestra, it was announced yesterday, because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gergor Piaigorsky.

The noted musician regretfuly wired Mr. Munch that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festieal concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening, Aug. 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, Aug. 10, has substituted the following program: Beethoven Chamber Music featuring six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn); David Lloyd, tenor; and Ralph Berkowitz, piano.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975
JUL 29 1955

SHED CONCERTS THIS WEEK END AT TANGLEWOOD

Music of Brahms, Handel, Barber in Festival Shed This Evening

Tonight, the second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the Music Shed at Tanglewood, Lenox, at 8.30 Charles Munch, music director of the Boston Symphony Orchestra, will conduct a suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata, "Prayers of Kierkegaard," scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation. Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in tonight's performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department and Mr. Schoep is assistant stage director to the opera department, head, Boris Goldovsky. Miss Price was a student in the opera department four summers ago and won wide acclaim for her performance in Richard Strauss' "Ariadne auf Naxos." Since then she has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess."

The programs tomorrow evening and Sunday afternoon will be devoted entirely to the music of Beethoven and Brahms respectively. Tomorrow evening Charles Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony by Brahms. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra, at 10 a. m. in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program. A nominal admission is charged for the benefit of the Orchestra's pension fund.

Remaining tickets for tonight's concert, as well as all succeeding

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
JUL 29 1955

Festival Moves Into Semifinal Week With Many Featured Soloists

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its semifinal week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening (Aug. 5).

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Anderson in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and study group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio." Act II, with the Festival Chorus trained by John Krueger of the Youngstown, O., Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30, the Sunday afternoon performance is at 2:30. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wednesday, Aug. 3, 8:30 p.m., Theatre-Concert Hall. Chamber Music: Beethoven, Piano Sonatas, F Major, Op. 10, No. 2; D Major, Op. 10, No. 3; B Flat, Op. 106 ("Hammerklavier"), Rudolf Serkin.

Friday, Aug. 5, 8:30 p.m., Music Shed, Boston Symphony Orchestra: Beethoven, Missa Solemnis (in memory of Serge Koussevitzky); soloists, Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; violin solo, Richard Burgin, organist; Willem Frank, Festival Chorus of Berkshire Music Center students, trained by Hugh Ross; Leonard Bernstein, conductor.

Saturday, Aug. 6, 8:30 p.m., Music Shed, Boston Symphony Orchestra: Beethoven, "Fidelio," Act II (first performance at Tanglewood): Leonore, Margaret Harshaw; Rocco, Mac Morgan; Pizzaro and Fernando, Malcolm Bernstein; Florestan, David Lloyd; Marzelline, Christina Cardillo; Jaquino, Arthur Schoep; Wagner, excerpts from "Gotterdammerung": Siegfried's Rhine Journey, Siegfried's Death Music; Immolation scene, soloist, Margaret Harshaw, soprano; Charles Munch, conductor.

Sunday, Aug. 7, 2:30 p.m., Music Shed, Boston Symphony Orchestra (all-Beethoven): Beethoven, Symphony No. 8, in F Major; Piano Concerto No. 4, in G Major; soloist, Eugene Istomin; Symphony No. 5, in C Minor; Charles Munch, conductor.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
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JUL 29 1955

Bengtz Paintings To Be Exhibited At Tanglewood Gate

An exhibition of paintings, drawings and prints by Ture Bengtz, Berkshire resident and head of the Bengtz School of Art at Lenox school, Lenox, will be on display during the coming week from Saturday, July 30, until Saturday, Aug. 6 in the glassed exhibition hall, main gate, at Tanglewood, in conjunction with the Berkshire Festival concerts of the Boston Symphony orchestra.

The Bengtz show, as well as the others in the weekly displays of painting, sculpture and photographs at Tanglewood, has been arranged through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry.

...March Street - New York
NEW YORKER
NEW YORK, N. Y.
JUL 30 1955

IN THE COUNTRY

BERKSHIRE FESTIVAL—Friday, July 29, at 8:30: Charles Munch directing the Boston Symphony, with Leontyne Price, soprano; and a chorus. . . . ¶ Saturday, July 30, at 8:30: Charles Munch conducting the Boston Symphony in an all-Beethoven program, with Rudolf Serkin, piano. . . . ¶ Sunday, July 31, at 2:30: Pierre Monteux conducting the Boston Symphony in an all-Brahms program, with Isaac Stern, violin, and Gregor Piatigorsky, cello. . . . ¶ Wednesday, Aug. 3, at 8:30: The fifth in a series of six programs of Beethoven's chamber music, this one made up of sonatas played by Rudolf Serkin, piano. . . . ¶ Friday, Aug. 5, at 8:30: Leonard Bernstein directing the Boston Symphony in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky. With Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Saturday, Aug. 6, at 8:30: Charles Munch directing the Boston Symphony in a Beethoven-Wagner program, with Margaret Harshaw, soprano; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Sunday, Aug. 7, at 2:30: Charles Munch conducting the Boston Symphony in another all-Beethoven program, with Eugene Istomin, piano. . . . ¶ Monday and Tuesday, Aug. 8-9, at 8:30: Mozart's opera "Zaide," in an English version, and the first performances of "The Rope," an opera by Louis Mennini, based on Eugene O'Neill's one-act play. Presented by students of the Opera Department of the Berkshire Music Center and produced by Boris Goldovsky. For information on opera tickets, which are very scarce, may be procured at least a week in advance, address the Berkshire Music Center, (Tanglewood, Lenox, Mass. Through Sunday, Aug. 14.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUL 30 1955

Handle, Schumann, Brahms Lure 7,677 to Tanglewood

Perfect weather conditions and a program of music by Handel, Schumann, Barber and Brahms lured a crowd of 7,677 to Tanglewood in Lenox last night.

Second Week-End

Charles Munch conducted the full Boston Symphony orchestra as the second week-end of major shed concerts got underway. Another concert is scheduled this evening at 8.30 and the final one in the series will be tomorrow afternoon at 2.30 o'clock.

The opening selection last night was Handel's "Water Music," which was followed by Schumann's Symphony No. 4. The Festival chorus and Soprano Leontyne Price joined the orchestra in a performance of "The Prayers of Kierkegaard," by the modern American composer, Samuel Barber. The concert concluded with Brahms' Symphony No. 4.

Serkin [illegible]

Tonight, Rudolph Serkin will be heard in Beethoven's Concerto for piano in E Flat major. The other works on the program will be the overture to "Egmont" and the Symphony No. 3 in E Flat major. Mr. Munch will again conduct.

Pierre Monteux will be on the podium tomorrow for an all-Brahms program. Isaac Stern will play the violin concerto and other works will be "The Academic Festival Overture" and the Symphony No. 1 in C Minor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
JUL 29 1955

Festival Moves Into Semifinal Week With Many Featured Soloists

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its semifinal week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening (Aug. 5).

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Anderson in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and study group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger of the Youngstown, O., Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30, the Sunday afternoon performance is at 2:30. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wednesday, Aug. 3, 8:30 p.m., Theatre-Concert Hall, Chamber Music: Beethoven, Piano Sonatas, F Major, Op. 10, No. 2; D Major, Op. 10, No. 3; B Flat, Op. 106 ("Hammerklavier"), Rudolf Serkin.

Friday, Aug. 5, 8:30 p.m., Music Shed, Boston Symphony Orchestra: Beethoven, Missa Solemnis (in memory of Serge Koussevitzky); soloists, Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; violin solo, Richard Burgin, organist; Willem Frank, Festival Chorus of Berkshire Music Center students, trained by Hugh Ross; Leonard Bernstein, conductor.

Saturday, Aug. 6, 8:30 p.m., Music Shed, Boston Symphony Orchestra: Beethoven, "Fidelio," Act II (first performance at Tanglewood); Leonore, Margaret Harshaw; Rocco, Mac Morgan; Pizzaro and Fernando, Malcolm Bernstein; Florestan, David Lloyd; Marzelline, Christina Cardillo; Jaquino, Arthur Schoep; Wagner, excerpts from "Gotterdammerung": Siegfried's Rhine Journey, Siegfried's Death Music; Immolation scene, soloist, Margaret Harshaw, soprano; Charles Munch, conductor.

Sunday, Aug. 7, 2:30 p.m., Music Shed, Boston Symphony Orchestra (all Beethoven): Beethoven, Symphony No. 8, in F Major; Piano Concerto No. 4, in G Major; soloist, Eugene Istomin; Symphony No. 5, in C Minor; Charles Munch, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUL 29 1955

Bengtz Paintings To Be Exhibited At Tanglewood Gate

An exhibition of paintings, drawings and prints by Ture Bengtz, Berkshire resident and head of the Bengtz School of Art at Lenox school, Lenox, will be on display during the coming week from Saturday, July 30, until Saturday, Aug. 6, in the glassed exhibition hall, main gate, at Tanglewood, in conjunction with the Berkshire Festival concerts of the Boston Symphony orchestra.

The Bengtz show, as well as the others in the weekly displays of painting, sculpture and photographs at Tanglewood, has been arranged through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUL 28 1955

Berkshire Festival Program Revised Due to Piatigorsky Shoulder Ailment

Three programs of the Berkshire Festival at Tanglewood, Lenox, on Sunday, July 31, Wed., Aug. 10, and Friday, Aug. 12, have been revised by Charles Munch, music director of the Boston Symphony Orchestra, it was announced yesterday, because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piaigorsky.

The noted musician regretfully wired Mr. Munch that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello class which was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening, Aug. 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, Aug. 10, has substituted the following program: Beethoven Chamber Music featuring the principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn); David Lloyd, tenor; and Ralph Berkowitz, piano.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975
JUL 29 1955

SHED CONCERTS THIS WEEK END AT TANGLEWOOD

Music of Brahms, Handel, Barber in Festival Shed This Evening

Tonight, the second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the Music Shed at Tanglewood, Lenox, at 8.30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late, Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata, "Prayers of Kierkegaard," scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation. Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in tonight's performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department. Mr. Schoep is assistant director to the opera [illegible] Boris Goldovsky.

[illegible] a student in the [illegible] four summers [illegible] provide acclaim for [illegible] in Richard [illegible] auf Naxos." Since then she has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess."

The programs tomorrow evening and Sunday afternoon will be devoted entirely to the music of Beethoven and Brahms respectively. Tomorrow evening Charles Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony by Brahms. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra, at 10 a. m., in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program. A [illegible] charged for the benefit of the Orchestra's pension fund.

Remaining tickets for tonight's concert, as well as all succeeding

[illegible] - New York
NEW YORKER
NEW YORK, N. Y.
JUL 30 1955

IN THE COUNTRY

BERKSHIRE FESTIVAL—Friday, July 29, at [illegible] Charles Munch directing the Boston [illegible] phony, with Leontyne Price, soprano, [illegible] a chorus. . . . ¶ Saturday, July 30, at [illegible] Charles Munch conducting the Boston [illegible] phony in an all-Beethoven program, [illegible] Rudolf Serkin, piano. . . . ¶ Sunday, July [illegible] at 2:30: Pierre Monteux conducting [illegible] Boston Symphony in an all-Brahms program, with Isaac Stern, violin, and Gregor Piatigorsky, cello. . . . ¶ Wednesday, Aug. [illegible] at 8: The fifth in a series of six programs of Beethoven's chamber music, this one made up of sonatas played by Rudolf Serkin, piano. . . . ¶ Friday, Aug. 5, at 8:30: Leonard Bernstein directing the Boston Symphony in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky. With Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Saturday, Aug. 6, at 8:30: Charles Munch directing the Boston Symphony in a Beethoven-Wagner program with Margaret Harshaw, soprano; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Sunday, Aug. 7, at 2:30: Charles Munch conducting the Boston Symphony in another all-Beethoven program, with Eugene Istomin, piano. . . . ¶ Monday and Tuesday, Aug. 8-9, at 8:30: Mozart's opera "Zaide," in an English version, and the first performance of "The Rose," an opera by Louis Mennini based on Eugene O'Neill's one-act play, presented by students of the Opera Department of the Berkshire Music Center, directed by Boris Goldovsky. For information on opera tickets, which are very scarce and must be procured at least a week in advance, address the Berkshire Music Center, Tanglewood, Lenox, Mass., through Sunday, Aug. 14.)

165 Church Street - New York
TACOMA, WASH.
NEWS TRIBUNE
Circ. D. 79,453 - S. 70,626
JUL 10 1955

Books And Arts

Musicians Watch Weather Closer Than Farmers In Summertime

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK. AP—Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a business's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

Patrons Cloud-Conscious, Too

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms and so on, for a shower can call it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far, are presented than cancelled—in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

In this city Stadium concerts, with the Stadium Symphony orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkin, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

Cincinnati Zoo opera is under way, with such stars as Herva Nelli and Roberta Peters. The Philadelphia orchestra, back from Europe, has now become, for this month, the Robin Hood Dell orchestra and plays at the Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony; and principal composer will be Beethoven.

The Newport (R. I.) festival opens tomorrow. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

Aspen Festival On

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the Universities of Colorado, Denver and Wyoming: they get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer-concert field is the Empire State Music festival planned for Ellenville, N. Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer abroad: the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos, of New York's Metropolitan, is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

The Edinburgh Festival of Music and Drama opens Aug. 21 and continues to Sept. 20. The Salzburg festival runs from July 24 to Aug. 30. The fifth Festival of Herlin will open Sept. 17.

In France several popular events are scheduled. At the moment the Prades Festival, under the direction of Pablo Casals, is under way and will last another week. The Aix-en-Provence programs start tomorrow and continue through the month.

MEMPHIS, TENN.
COMMERCIAL APPEAL
Circ. D. 197,729 - S. 248,619
JUL 17 1955

Hollywood Bowl Shows To Resume

Merrill Is To Be Guest On Howard Barlow Program Monday

ISAAC STERN, noted American violinist, will make his debut tomorrow as guest artist with the Telephone Hour. The program will be heard on WMC, The Commercial Appeal radio station, at 8 p.m.

For his Carnegie Hall concert, Mr. Stern has selected two well-known numbers. His first will be the joyful first movement of Mendelssohn's "Concerto in E Minor," for violin.

His closing number will be the "Sicilienne and Rigaudon" which Fritz Kreisler wrote some years ago in the style of the 16th century commposer, Francoeur.

The Boston Symphony, at 7:30 tomorrow night, will be conducted by Thor Johnson who will lead the group in Handel's "Concerto Grosso No. 12." Band of America, at 8:30 p.m., will feature selections from the spirited "Oklahoma!"

From Brooklyn

The famed Hollywood Bowl concerts will resume on WMC tomorrow at 9:15 p.m. The initial guest will be soprano Dorothy Kirsten.

Georgia Gibbs

Robert Merrill, leading baritone of the Metropolitan Opera, will be guest soloist when the Howard Barlow show is broadcast over WMPS at 7:30 p.m. tomorrow.

The Brooklyn-born star will feature Oscar Rasbach's beautiful "Trees" and, accompanied by the Firestone Orchestra and Chorus, he will sing "Stout-hearted Men" from Romberg's "New Moon."

From St. Louis

Pop Singers Alan Dale and Georgia Gibbs, and concert baritone Earl Wrightson will join Percy Faith and his orchestra on the Woolworth Hour, which will be heard on WREC at noon today. Miss Gibbs' recording of the teasing "Dance With Me, Henry" has been on the best-seller record lists for the past 15 weeks.

The complete third act of Richard Wagner's music drama, "Die Walkuere," will be performed by the Royal Orchestra of Sweden on WREC at 2 this afternoon.

Soprano Janet Medlin and baritone Edward Roecker will be soloists in a varied musical program with the St. Louis Municipal Opera on WREC at 5:30 p.m. today. Their program includes a duet on "Falling in Love With Love."

The only ball game slated for tomorrow is a minor league affray between Louisville and Charleston. It will be carried by WHBQ at 12:25 p.m.

TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
JUL 24 1955

New Opera Scheduled At Tanglewood

By FRANCIS D. PERKINS

NEW YORK, July 23 (HTNS) — When Louis Mennini's "The Rope" is introduced by the Berkshire Music Center on Aug. 8 and 9 at Tanglewood, Lenox, Mass., it will be prefaced by a little known Mozart opera, "Zaide" (K. 344), composed in 1779 to a libretto by Johann Andreas Schachtner. These will probably be the first American performances of this unfinished work, which has been edited by Boris Goldovsky and Sarah Caldwell for this production.

"The Rope" is based on Eugene O'Neill's one-act play of that title which was first staged by the Provincetown Players here in 1917. It is the first completed result of a $750 opera commission plan introduced by the Koussevitzky Music Foundation in 1953. For the last two summers, the composer has worked with the Center's opera department at Tanglewood, receiving its advice and co-operation through all stages of composition and preparation.

The opera department will occupy three other evenings during the Tanglewood season. Tuesday, July 26; Monday, Aug. 1 and Tuesday, Aug. 2. The schedule for these dates includes Boris Blacher's "Romeo and Juliet," Darius Milhaud's "L'Abandon d'Ariane" and excerpts from Berlioz's "The Trojans," which Mr. Goldovsky produced in Boston for the first time in America in March.

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 150,489
JUL 18 1955

THOR JOHNSON, conductor of the Cincinnati Symphony Orchestra, will be the guest conductor of the Boston Symphony Orchestra Monday at 7:15 p. m. over NBC-R from the Berkshire Music Festival. Johnson has just returned from a concert tour of the Orient. The concert will feature music by Handek and Haydn. It will not be carried live by WLW-R because of a conflict with "The Lone Ranger."

New England Newsclip Agency, Inc.
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Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675
JUL 28 1955

10

Berkshire Festival Moves Into Its Semi-Final Week Of Music At Tanglewood Shed

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on Aug. 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the weekend concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school. The Berkshire Music Center, takes the podium on Friday evening (Aug. 5).

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950; Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the opera and Study Group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo, soprano, and Malcolm Bernstein, bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immoculation Scene, a selection which she did with great success at a Berkshire Festival

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680
JUL 28 1955

3 Final Events Listed For Music Center

Three events will conclude activities of the West Hartford Summer Music Center.

The first will be held Friday in the Webster Hill School auditorium at 10:45 a. m. when youngsters present their final assembly program. The public is invited.

Students and faculty will go to Tanglewood Saturday and attend the public rehearsal of the Boston Symphony Orchestra with Charles Munch conducting.

The annual variety show will be held next Thursday night at the Webster Hill School auditorium. The public is invited.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,226
JUL 29 1955

Full Boston Symphony Opens Its Second Week-End Tonight

The second week-end of concerts by the full Boston Symphony orchestra in the 1955 Berkshire festival at Tanglewood will begin tonight in the music shed at 8.30 o'clock.

Munch to Direct

Charles Munch, music director of the symphony, will conduct a suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, Schumann's Symphony No. 4 in D minor and Brahms' Symphony No. 4 in E minor.

In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata, "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, the work was given its world premiere performance by Mr. Munch and the symphony last December.

Soprano soloist will be Leontyne Price, tenor, Arthur Schoep, and mezzo-soprano, Regina Sarfaty.

Miss Price has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess."

Tomorrow night's and Sunday afternoon's programs will be devoted to the music of Beethoven and Brahms, respectively. Charles Munch will conduct the orchestra tomorrow night in the "Egmont" overture, Symphony No. 3 ("Eroica") and the "Emperor" piano concerto. Rudolph Serkin is to be piano soloist in the concerto.

Sunday afternoon's concert will include Brahms' "Academic Festival" overture, Symphony No. 1 and the "Concerto for Violin in D Major," with Isaac Stern as soloist. Pierre Monteux will conduct.

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News (e)
BURLINGTON, Vt.
Independent
Circ. 6,584
JUL 29 1955

Music Festival Nears Final Week

LENOX, Mass.—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on Aug. 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, next Saturday evening and Sunday afternoon, and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 28 1955

Operas Planned For Tanglewood

Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Derius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, next Monday, at 8:30 p.m. in the Theatre-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (Chorus).

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, currently visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950. It was first staged in the U. S. in 1953 by the Opera Workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Dept.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka.

The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 29 1955

Second Weekend Of Shed Concerts Begin Tonight

Tonight the second weekend of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the great Music Shed at Tanglewood, Lenox, at 8:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D Minor by Schumann and the Symphony No. 4 in E Minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation, Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in tonight's performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department, and Mr. Schoep is assistant stage director to the opera's head, Boris Goldovsky.

Miss Price was a student in the opera department four summers ago and won wide acclaim for her performance in Richard Strauss' "Ariadne auf Naxos." Since then she has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess." She made her New York recital debut last November and last January appeared as Tosca in the NBC-TV production of Puccini's dramatic opera. Her appearance tonight will be her first Tanglewood performance since the 1953 "Tanglewood on Parade" concert when she and her husband, the baritone William Warfield, appeared in a special concert presentation of "Porgy and Bess," Act II, under the direction of Leonard Bernstein.

The programs tomorrow evening and Sunday afternoon will be devoted entirely to the music of Beethoven and Brahms respectively. Tomorrow evening Charles Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony by Brahms and Isaac Stern and Gregor Piatigorsky will be the soloists in the Double Concerto in A Minor for Violin and Cello. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra, at 10 a.m. in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 28 195

Reservations Still Available For Trip To Tanglewood Sunday

A few reservations still are open for the Inter Se club's annual summer outing to the Berkshire Music Festival at Tanglewood on Sunday, according to an announcement by the Misses Irene Stopa and Stasia Ostrowski, reservation chairmen.

Those wishing to attend who have not yet reserved a place on the bus chartered for the occasion have been asked to do so as soon as possible with one of the chairmen.

A stop at the Marian Center, Eden Hill, Stockbridge, also is planned for the group enroute to Lenox. Arrangements for the bus, which will leave Sunday morning at 10:45 from the corner of Maple and Fountain Sts., have been made by Miss Bertha Mikuszewski.

Returning home Sunday evening, the girls plan to dine at one of the Berkshire restaurants, where reservations have been made by Miss Helena Kusek.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUL 31 1955

ISAAC STERN SOLOIST

Isaac Stern, noted American violinist, will be soloist with the Boston Symphony Orchestra under direction of Charles Munch in the broadcast from the Berkshire Festival in Tanglewood Monday on WBZ-NBC radio, 8.15 p. m.

169 Church Street

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 16 1955

Weekend Shed Concerts To Start at Tanglewood

Inauguration of the annual series of weekend concerts in the Music Shed will mark next week's program of the Berkshire Festival at Tanglewood.

Having completed its assignments in the Esplanade concerts in Boston and with the Boston "Pops," the entire 104-piece Boston Symphony Orchestra will move to Tanglewood.

The first of the "Shed" concerts will be Friday night under the direction of Charles Munch, the symphony's music director, and the weekend programs in the Music Shed will continue until the conclusion of the festival Aug. 14.

The third week of the festival concerts also will include a chamber music concert at 8:30 p. m. Wednesday, when Isaac Stern and Alexander Zakin will offer a program of Beethoven violin sonatas in the Theater-Concert Hall.

The initial concert by the full Boston Symphony at 8:30 p. m. Friday will be an all-Beethoven program, which will include Overture to "Coriolan," Violin Concerto, Mr. Stern, soloist, and Symphony No. 7 in A.

Pierre Monteux will conduct the Symphony in the second Shed concert next Saturday night in a program of music by Beethoven, Sessions and Richard Strauss. Monteux, who was music director of the Symphony from 1919 to 1924, has been a regular guest on the Tanglewood podium since 1951.

The concluding concert of the weekend will be offered at 2:30 p. m. Sunday, July 24, when Mr. Munch will lead the orchestra in three Beethoven symphonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

JUL 30 1955

BOSTON SYMPHONY GIVING SECOND WEEK OF CONCERTS

The second weekend of concerts by the full Boston Symphony orchestra in this summer's Berkshire festival will be held in the Music shed at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock and tomorrow afternoon at 2:30 o'clock.

Charles Munch, music director of the Boston Symphony orchestra, will conduct tonight's all-Beethoven program which will include the overture to "Egmont," the Piano Concert No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Ever since his American debut in 1935 with Arturo Roscanini conducting the Philharmonic-Symphony orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in festival performance with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the summer, he lives on a Vermont farm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUL 29 1955

Tanglewood to Present Three One-Act Operas

LENOX—Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by opera students of the Berkshire Music Center, for a single performance at Tanglewood Monday at 8.30 p. m. in the Theater-Concert Hall. A portion of the evening also will be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by choral students.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, who is visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950. It was first staged in the U. S. in 1953 by the Opera Workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darious Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948 has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the associate division of the Opera Department.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

AUG 3 1955

Serkin Tonight on Tanglewood Program

Tonight at 8:30 p.m., the fifth concert in this season's series of Wednesday evening chamber music programs will be given in the Theatre-Concert Hall at Tanglewood, Lenox, as part of the 1955 Berkshire Festival. Rudolf Serkin, the eminent pianist who made his Tanglewood debut earlier this season, will play three Piano Sonatas by Beethoven: the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

NEW YORK, N. Y.
MIRROR
Circ. D. 901,735 - S. 1,709,854

JUL 31 1955

Keeping Pace With YOUR AUTO

by Gene Graf

Some of my friends who are Canada bound this Summer asked me the other day for a new route to the Montreal-Quebec area. They said they'd been up Route 9 along the Hudson and Lake Champlain several times and would like a different route.

I put the query to the travel counselor at Sinclair's Tour Bureau, who suggested my friends head north through western New England.

THE ROUTE outlined headed out of the metropolitan area via the Merritt Parkway as far as Norwalk, where the motorist turns north on to U. S. Route 7. This highway can be followed through New England to the Canadian border.

Route 7 in Connecticut runs through the colorful cities of Danbury, New Milford, and Canaan, site of the historic Canaan Furnace State Mounment.

Music lovers may be interested in the fact that special string quartet recitals are held each Sunday through Labor Day on the Music Mountain in Falls Village, south of Canaan.

ALSO FOR MUSIC lovers, of course, are the concerts of the annual Berkshire Music Festival at Tanglewood near Lenox, on Route 7. The festival runs through Aug. 14.

Everyone in the family will enjoy motoring through the scenic Berkshire Hills of western Massachusets.

Just before leaving Massachusetts, Route 7 goes through the home town of colorful Williams College, which has a fine campus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 26,853
JUL 28 1955

Week's Guide to Straw Hat And Nearby Music Circuit

By JUDITH V. WELD

Here we go again . . . another sweltering week and once more the question of what to focus attention on in the hopes of forgetting the heat. Luckily, the playhouses and concert sheds haven't been melting away as the temperatures climb and the shows to see this week are varied and interesting . . .

Once in an Oval Moon

A captivating and wide-eyed comedy, "The Moon Is Blue" has no purpose in life other than the amusement of an audience . . . and this it does admirably in the Oval in the Grove production which opened Tuesday for a two-week run.

The story of how Peggy O'Neill captures the hearts of a young architect and an attractive middle-aged roue with her candor and blunt questions, the play features a great deal of sophisticated conversation and little action. The Oval presentation, however, directed by Miss Betty Kimball of this city, is consistently gay, buoyant and smartly paced.

As the debonair Southern gentleman about town whose ideals change under Patty's influence, Richard Nicholson is thoroughly charming and urbane, while Suzanne Sears is brightly winning as the outspoken girl. A student at TCC, Richard White plays the part of the architect with appropriate befuddlement; and Harlan Judd of New Britain, properly forbidding as Patty's policeman dad, completes the cast. An ingenious and pleasing set has been designed by Philip Blakesly of the TCC faculty.

Greenwich Village Caper

In "Wonderful Town" the Oakdale Musical Theater has a wonderful show this week and one of its best productions of the season. The light-hearted yarn of how a cuddly blonde and her intellectual older sister come from Ohio to conquer Greenwich Village, the Portuguese navy, the New York publishing world and the night club business, it is based on the familiar "My Sister Eileen" stories.

The cast—to a member—does a fine job, with Patricia Wilkes, as a wryly humorous Ruth, pacing the show with expert comedy sense, particularly in her numbers, "A Sure Way to Lose a Man" and "Swing." Other pleasing features are the rich baritone voice of Kenneth Smith; the wholesome femininity of Eileen; a hopped-up night club owner and his avant-guard clientele; the conga-crazy foreign sailors; a chorus of adoring cops; in short . . . you guessed it . . . the whole thing is pretty swell!

Incidently, don't expect to leave the theater humming any of the tunes as the music has an ultra modern, almost atonal at times, twang to it, especially apparent in the jazz numbers. You should leave the show, however, with a happy feeling about the world in general and Oakdale's "Wonderful Town" in particular!

Caine Docks at Clinton

Although you may have read the book and seen the movie, "The Caine Mutiny Court Martial" is still an engrossing and new experience for playgoers. Conducted as a trial, the production has no action other than the testimony of witnesses and the mounting tension of a courtroom struggle. This is enough, however, to spellbind an audience, as it did Monday night at the Clinton Playhouse opening.

The question of whether Maryk was a mutineer becomes one of whether Captain Queeg was capable of military command as the trial progresses. Portraying the lawyer who plays cat and mouse with the commander's distorted mentality and hates what he has to do to win the case, Jeffrey Lynn is convincingly bitter and controlled. His soft-spoken quality, no doubt patterned after Henry Fonda who originated the role, is not without its barbed effect.

The nuances of Queeg's twisted personality are a little beyond Stephen Elliott, whose raving is much less convincingly than a pathetically wandering interpretation would have been, but other members of the cast afford excellent support. Some fine comedy is contributed by Jerry Crews as a bewildered signalman and by two "know-it-all" psychiatrists.

Norwich, Too, Ivoryton

"The Caine Mutiny Court Martial" will play at Clinton through Saturday night, running concurrently with another production of the trial being presented at the Norwich Summer Theatre. The same was put on a couple of weeks ago at Ivoryton where the well-known movie actress, Joan Blondell is starring this week in "A Palm Tree in a Rose Garden," a new drama which aspires to Broadway.

Outdoor Concerts

For concertgoers who like natural air conditioning, complete with stars overhead, there are many attractive programs within easy driving distance. Ten leading dancers from the Royal Danish Ballet will perform with the Connecticut "Pops" tomorrow evening at 8:30 on the Fairfield University grounds; and the New Haven Symphony will present its fourth "Pops" concert Tuesday night at 8:15 in the Yale Bowl. An all-Gershwin program will be featured with Oscar Levant, pianist, playing "Rhapsody in Blue" and the Concerto in F.

The soft green lawns of Tanglewood make a pleasant setting in which to listen to the music of the Boston Symphony Orchestra, either tomorrow or Saturday evening or on Sunday afternoon. The Saturday concert will be an all-Beethoven program with Rudolf Serkin as piano soloist, while an all-Brahms concert will be played Sunday. At Jacob's Pillow, the program this weekend will include classic ballet, modern dance works and Spanish selections.

New England Newsclip Agency, Inc.
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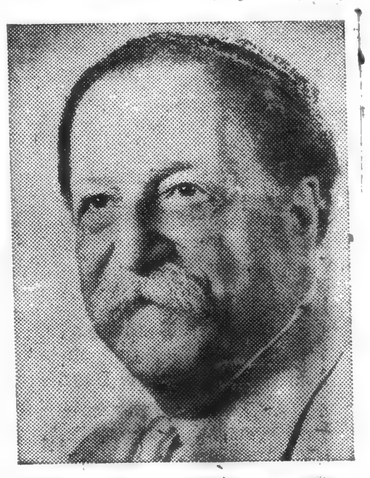
Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445
JUL 26 1955

FOURTH CONCERT OF CHAMBER MUSIC AT TANGLEWOOD

Three weeks still remain in the 1955 Berkshire festival at Tanglewood, Lenox, Mass., by the Boston Symphony orchestra. Tonight at 8:30 o'clock in the intimate theater-concert hall the fourth concert in this season's chamber music series will be given by the New Music string quartet. The program will be made up of three string quartets by Beethoven, Quartet in G Major, Opus 18, No. 2; Quartet in E Flat, Opus 127, and Quartet in A Minor, Opus 132.

The New Music string quartet is the quartet-in-residence of the International Aspen festival in Colorado. Its members are Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola, and David Soyer, 'cello. Mr. Earle, a native of Chicago, joined his first string quartet at the age of 15 and chamber music has remained his absorbing interest ever since. He is a graduate of the Julliard School of Music and Columbia university. The violinist, Walter Trampler, is a former member of the Boston Symphony orchestra and the famed Strub quartet which made annual concert tours of the European continent. Mr. Soyer, the 'cellist, was born in Philadelphia and had given several New York recitals. He has also made several solo appearances with the Philadelphia orchestra.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 14 1955



PIERRE MONTEUX is guest conductor of the Boston Symphony Orchestra at three Berkshire Festival concerts during the summer of 1955; in the Music Shed at Tanglewood.

On Sat. July 23 at 8:30 p.m. Mr. Monteux conducts an orchestral program of works by Bach-Respighi, Beethoven, Sessions, Richard Strauss.

On Sun. July 31 at 2:30 p.m. Mr. Monteux leads an all-Brahms program, with Isaac Stern and Gregor Piatigorsky as soloists.

On Sat. Aug. 13 at 8:30 p.m. Mr. Monteux conducts a program of Wagner, Brahms, Debussy and Richard Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUL 30 1955

Beethoven, Brahms' Works to Be Played At Music Festival

The second week-end of concerts by full Boston Symphony orchestra in this summer's Berkshire Music festival will be held in the Music Shed at Tanglewood, Lenox, tonight at 8:30 and tomorrow afternoon at 2:30.

Charles Munch, music director of the Boston Symphony, will conduct tonight's all-Beethoven porgram which will include the Overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolph Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Ever since his American debut in 1935 with Arturo Toscanini conducting the Philharmonic Symphony orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in festival performances with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the summer, he lives on a Vermont farm.

Tomorrow afternoon, Pierre Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D Major, Opus 77. In addition, the program will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor. This will be Mr. Stern's final appearance of the season at Tanglewood.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
JUL 27 1955

PIATIGORSKY UNABLE TO APPEAR AT LENOX

Three programs of the Berkshire Music Festival at Tanglewood, Lenox, Mass., have been revised because 'cellist Gregor Piatigorsky, the scheduled soloist, is unable to appear.

The programs, revised by Charles Munch, music director of the Boston Symphony Orchestra, are those of Sunday, Wednesday, Aug. 10, and Friday, Aug. 12.

Mr. Piatigorsky wired Mr. Munch yesterday from his home in California that because of a shoulder ailment he would be unable to participate in this year's Berkshire Festival.

At Sunday afternoon's concert, Isaac Stern will instead be the soloist, playing the Brahms Concerto. The scheduled solo recital by Mr. Piatigorsky on Aug. 10 will be replaced by an all-Beethoven chamber music program. The Friday concert, which was to have offered Mr. Piatigorsky as soloist in Bloch's "Schelomo," will replace that work with Berlioz' "Symphonie Fantastique."

SAGINAW, MICH.
NEWS
Circ. D. 47,561 - S. 47,422
JUL 16 1955

Guest Conductor

The American conductor Thor Johnson will be guest conductor of the Boston Symphony Chamber Orchestra in the "Berkshire Festival" broadcast at 8:15 p.m. Monday, July 18, on NBC Radio. Johnson has just returned from a highly successful concert tour of the Orient as one of the conductors of the Symphony of the Air.

BRONXVILLE, N. Y.
Review Press & Reporter
Circ. W. 3,745
JUL 28 1955

Village Vagabonds To Visit Tanglewood

Village Vagabonds are planning a group outing to Tanglewood Music Festival this week-end, as part of their Summer activities program. They will leave July 30 for the Massachusetts music center. Last week the group attended the ballet program at Lewisohn Stadium in New York City.

Miss Peggy Swikart, 49 East 63rd Street, was hostess at a buffet supper for the Vagabonds before the concert. Featured performers at the Stadium were members of the Danish Ballet.

Whiting, secretary.

More Than 15,000 Cheer Munch, Serkin In Festival Event

What a beautiful night; tall pines silhouetted against the sky by a clearly shining moon all around made a perfect setting for another evening of Beethoven at Tanglewood.

The star of the program was pianist, Rudolph Serkin, but the high point of the evening came with Beethoven's "Eroica" Symphony, No. 3 in E-flat major. Charles Munch ably directed the members of the Boston Symphony Orchestra through the change of pace and dynamics in his eminently satisfying way. This symphony is an exultant one, assertive and even jubilant. In the second movement, marked Marcia Funebre, there is no feeling of doleful sorrow usually associated with death, only a new life force, almost a phoenix rising from the ashes.

Mr. Serkin who played in the Emperor Concerto, for piano and orchestra, No. 5 in E-flat major, did not seem at his best last night. Although he is a masterful artist, a decisive and forceful pianist, there was some discrepancy between what he wanted and what Mr. Munch seemed to be trying to instruct the orchestra to do. There was also disagreement among the audience as to exactly where the fault lay. The effort of all concerned was quite exciting though especially when the brasses lent their particular brand of excitement to the proceedings. Mr. Serkin's playing was both brilliant and subtly subdued as the music demanded, revealing a thoughtful musicianship. The concerto itself is one of differing moods, from the dreamy Adagio to the impetuous third movement with the tantalizing way you have to wait for the Allegro theme. The "Egmont" Overture which opened the program was reportedly very well done. We much regret that we arrived too late to hear anything but the last few phrases.

In 1951 at the first concert that Charles Munch conducted there was an all high record crowd of 15,800. Last night's attendance of 15,500 was the largest since then. The press bureau said it had not anticipated such throngs and the traffic problem was impressive.—F. M. R.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 28 1955

Operatic Music At Tanglewood

Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, on Mon. Aug. 1, at 8:30 p.m. in the Theatre-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Lee [illegible] William Billings and others, by students of Department [illegible] (chorus).

The performance is open to those who support the summer music school of the Boston Symphony orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"Romeo and Juliet", a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, currently visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Dept.

"Comedy on the Bridge", a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Kliopera and an English version by Walter Schmolka.

The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

On Monday and Tuesday evenings, Aug. 8 and 9, the Opera department of the Berkshire Music Center will give the world premiere of a one-act opera, "The Rope", by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name.

On the same program will be what, so far as is known, is the first American production of "Zaide" (K.344), an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 31 1955

RUDOLF SERKIN PLAYS SONATAS AT TANGLEWOOD

Pianist Acclaimed for Performance of Beethoven Works

By WILLARD M. CLARK

Tanglewood, Aug. 3—Rudolf Serkin, pianist who won an ovation following his performance of Beethoven's Fifth Concerto with the Boston Symphony Orchestra, tonight gave a recital in the theater concert hall before a discriminating and appreciative audience of 2456. His program consisted of three Beethoven sonats the "Sonata in F Major No. 2, Op. 10", "Sonata No. 21 in C Major, Op. 53," known as the "Waldstein," and "Sonata No. 30 in E Major, Op. 109," known as the "Hammert-Klavier." No finer view of the flowering of Beethoven's art seems possible.

Works Reflect Development

The piano sonatas are the finest reflection of Beethoven's development. Beethoven's first published music was the set of three sonatas written when he was 12 years old, and published in 1783 without opus number.

Between 1796 and 1802 Beethoven wrote the bulk of his piano sonatas. In the piano sonatas one hears the virtuoso speak, exulting in pianistic difficulties.

In Three Movements

Tonight, we had a little of everything. As Mr. Serkin has long been one of the foremost interpreters of the music of Beethoven, what we heard was definitive.

There was first the delightful "Sonata in F Major, No. 2, Op. 10," one of the early three-movement sonatas, later to be practically eliminated by the four-movement plan. The pianist communicated the essentially lyric mood of the work and brought clarity and the gayest of tone to the short finale.

In the "Sonata No. 21 in C Major, Op. 53" there is violent tumult in two movements, but the slow movement relieves the tension. Mr. Serkin provided an exciting performance, one rich in contrast and mood, ranging from the vehemence of the opening movement, through the enchantment of the slow movement, to the joyous abandonment of the final rondo.

Difficult to Perform

If the "Hammert-Klavier" sonata is heard less often than some of the others, the reason seems obvious. It demands so much physically and intellectually that few pianists undertake it. Serkin has had a tremendous success with this sonata and the success continued tonight. He had the power, discipline and intelligence to provide an all-embracing performance of this demanding work. The final variations were set forth in wonderful manner, each admirable in conception.

One could feel the enthusiasm mount as the recital continued and there were five recalls after the first two sonatas. One wondered just how Mr. Serkin got through the evening. It was hot in the auditorium and what it must have been on stage baffled imagination. Mr. Serkin does not spare himself. That is plain to see. His two appearances here this season have added lustre to the festival and tremendous acclaim for himself.

Music Review

By TUCKER KEISER

TANGLEWOOD, July 29 — When the Boston Symphony Orchestra announced a Beethoven festival for this summer, the management probably never imagined the tremendous drawing power of the composer. Tonight the audience broke a five-year record in attendance; there were over 15,500 listeners.

The traffic jam must be experienced to be believed. Cars bringing people to the concert were jammed two and a half miles in each direction from the Tanglewood grounds.

Listeners were arriving and even buying tickets well past the intermission and even until the end of the first movement of the "Eroica."

Every parking space was taken, and the audience on the lawn reached as far back from the music shed as the Administration House.

But it was a beautiful evening for music. The air was cool and the moon shone with surprising brightness. The vigorous sounds of a Beethoven Symphony added the touch to make it a memorable one.

Mr. Munch opened the concert with the overture to "Egmont" and followed this with a performance of the "Emperor" concerto with Rudolph Serkin as soloist.

As to how these were played, I cannot report first hand. Caught in the worse traffic jam I have ever been in at that time, I was inching my way down from Lenox.

But the "Eroica" received an animated performance from conductor and orchestra. Mr. Munch, obviously enjoying the music he was leading to the fullest, sang energetically along with the orchestra.

It was not the kind of Beethoven which would go particularly well in Symphony Hall, since the conductor was obviously adjusting his reading to the vast reaches of the shed and the huge crowd of intent listeners on the lawn. But it was the kind of "Eroica" which sent the audience home a bit more uplifted for having exprienced it.

TANGLEWOOD, LENOX, MASS., Concerts Through Aug. 14

Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
A Season of BEETHOVEN
Tonight (Theater) at 8:30—RUDOLF SERKIN—Beethoven: Piano Sonatas
Shed Concerts by the Boston Symphony Orchestra
Fri., Aug. 5 at 8:30—BEETHOVEN—Missa Solemnis (BERNSTEIN)
Sat., Aug. 6, at 8:30—BEETHOVEN—WAGNER (MUNCH)
Soloist: Margaret Harshaw, Soprano
Sun., Aug. 7, at 2:30—BEETHOVEN PROGRAM (MUNCH)
Tickets, Wed., $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)
"TANGLEWOOD ON PARADE"—Thurs. Aug. 11
Boston Symphony and Boston Pops Orchestras
Conductors, Leonard Bernstein, Arthur Fiedler
Lincoln Impersonation by CLAUDE RAINS
Baldwin Piano RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, TANGLEWOOD; LENOX, MASS. PHONE LENOX 000

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUL 31 1955

Tanglewood to Conduct Annual Benefit Aug. 11

Special to The Telegram

LENOX—Tanglewood will be "On Parade" Thursday, August 11, the annual benefit for the Berkshire Music Center, which attracted 10,050 persons last year in afternoon and evening festivities here in aid of the Boston Symphony Orchestra's Summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The day activities, from 6 to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, drawing on the lawn. Fiedler, who has been conducting the Art Commission Pop dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6000-seat Music Shed, helping to shatter all attendance records for "Tanglewood On Parade." Concerts in San Francisco's Civic Auditorium, will fly to conduct the Miami Beach Pops Concerts in Florida on Aug. 7, and then to the Berkshires for "Tanglewood on Parade."

The first half of the concert program in the Shed will be given at 8.15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its found-

poser who is assistant director of the Berkshire Music Center (on leave of absence in 1955.) It was first performed by the Boston Symphony on April 9, 1943.

Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Fiedler's program also will include the 'Caprice Espagnole' of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Mittal Dorati. A number of encores in typical light popular "Pops" vein will follow.

ing. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award and additional Oscar for its star, Marlon Brando, and its director, Elia Kazan.

Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American com-

TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
JUL 17 1955

Site Of Music Festival Concerts

LENOX, Mass., July 16—Above is the Music Shed at Tanglewood in the Berkshires, where the Boston Symphony Orchestra under Charles Muench, with choruses and prominent soloists, annually presents one of America's most celebrated music festivals. Weekend concerts are given on Friday and Saturday evenings and Sunday afternoons from mid-July to mid-August. The festival includes many other musical activities.

ATHENS, N. Y.
HERALD
Circ. W. 315
JUL 14 1955

Berkshire Festival Begins Second Week Of Concerts At Tanglewood

The second week of four Berkshire Festival concerts, at Tanglewood in Lenox, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist, Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo", and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York city. Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

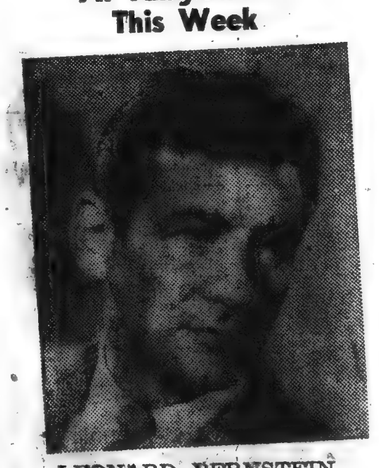
During this week, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello(July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honneger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

During the coming week all five departments of the Berkshire Music Center, now in its 18th session at Tanglewood, will be in full operation. Friends of the Music School who make a voluntary contribution to its support are invited to the following student performances: Sunday morning chamber music by Department I students (10 a. m., July 10 and 17, Chamber Music Hall); Sunday evening composers' forum by Department III students (8:30 p. m., July 17, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p. m., Sedgwick Hall, Lenox, July 11 and 18); symphony concert by the student orchestra of Department I (8:30 p. m. July 14, Music Shed.)

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends Society, will be mailed on request.

At Tanglewood This Week



LEONARD BERNSTEIN

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 129,251
JUL 17 1955

14

Music

Glenn and List to Play In S.U. Women's Hall

By E. V. W.

The second concert of Syracuse University Summer Session Series is announced for tomorrow night at 8:15 o'clock in Crouse auditorium when Prof. George Mulfinger of the piano faculty will play Schumann's Symphonic Etudes. In the program also will be Prof. Mulfinger's own "Poeme" and "Scherzo" and compositions by Bela Bartok and Khachaturian, Rameau, Lully, Scarlatti, also by Brahms, a Ballade, two Intermezzi and a Rhapsody and a Theme and Variations by Mozart.

Pianist List, Violinist Glenn

Violinist Carroll Glenn and Pianist Eugene List will give a concert in the Women's Building next Thursday night and, on the following day, will give a Lecture Forum. Their numbers will be the Haydn Double Concerto and the Richard Strauss Sonata for Violin and Piano. Mr. List will play the Chopin Sonata in B Flat Minor Opus 35 ("Funeral") and a group of shorter pieces: Virgil Thomson's "Ragtime Bass"; Lecuona's "La Comparsa" and Ravel's "Toccata."

Both artists have appeared here in solo and in joint recitals. In private life, Carroll Glenn is Mrs. List. She is the only winner of all four major awards offered in open competition in the United States — the Naumberg, Town Hall, Schubert and Federated Music Clubs. Mr. and Mrs. List have a young daughter. Their summer home is in Vermont. List, winner of the Philadelphia Orchestra competition when he was in his early teens, studied with the late Olga Samaroff Stokowski. He served in the Armed Forces during World War II and while in Europe played for the then President Truman.

This date in music: 1870, born, in Hungary, Eduard Remenyi, violinist, who introduced Hungarian folk music to Brahms.

The Chautauqua Symphony Orchestra, Walter Hendl, conductor, will present concerts this afternoon and Tuesday night in the amphitheater in Chautauqua. Pianist Richard Cass will be soloist at today's concert, playing the Prokofieff Third Concerto with Orchestra. Other numbers will be the Hoh "Fugal" Overture and the Fourth Symphony of Beethoven. The July 19 concert will be an all-Tschaikowsky program and will feature Jacob Lateiner, pianist. The Concerto No. 1 for Piano and Orchestra and the Fifth Symphony will be performed.

This marks the final weekend of chamber music concerts in "Tanglewood" summer home of the Boston Symphony Orchestra in near Lenox, Mass. This afternoon's all-French concert will be directed by Charles Munch, conductor of the Symphony and director of the Berkshire Music Center. The program comprises a Suite from the opera, "Dardanus" by Rameau; Ravel's Orchestral Suite, "Le Tombeau de Couperin"; a "Pavane" by Garbriel Faure; Darius Milhaud's Suite for Small Orchestra(also known as his Third Symphony) and the Fourth Symphony by Arthur Honneger. The Faure, Milhaud and Honneger works will be performed for the first time in Tanglewood.

Last night's concert featured Italian works, including those by Vivaldi, famed 18th century composer; the Berkshire Festival Chorus singing, with soloists. Commencing next weekend, the nights of July 22-23 and the afternoon of July 24, the 104-piece Boston Symphony will assemble to inaugurate the season's concerts in the 6,000 seat Music Shed. On Friday night, Conductor Munch will direct an all-Beethoven program with Isaac Stern, violin soloist.

NEW YORK, N. Y.
TELEGRAPH
Circ. D. 70,130
JUL 28 1955

Duke Drops 'Alter Ego'

Composer Will Continue To Write Serious Stuff, But Not as 'Dukelsky'

(By United Press)

"I'm through being a two-headed monster," said composer Vernon Duke.

The name Vernon Duke has been affixed to such popular songs as "April in Paris," "Autumn in New York," "Taking a Chance on Love," "I Can't Get Started with You," "Cabin in the Sky" and to the scores of a couple of dozen movies and a dozen stage works.

His other self, however, functioning under his given name, Vladimir Dukelsky, has been responsible for six ballets and over 20 serious compositions, including his first and second symphonies which have been played by the Boston Symphony Orchestra, the London Philharmonic and the Warsaw Philharmonic. His third symphony will receive its American premiere at the Tanglewood Music Festival July 31 under the baton of Walter Hendl.

Approach to Composition

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
JUL 26 1955

BERNSTEIN TO DO SERIES

He Will Lead Six Concerts by Symphony of the Air

Leonard Bernstein will lead the Symphony of the Air in six subscription concerts at Carnegie Hall during the coming season.

The series opens Nov. 9, with other concerts scheduled for Dec. 13, Jan. 6, Feb. 3, March 7 and April 18.

Mr. Bernstein thus becomes the first full-season conductor of the Symphony of the Air since it ended its connection with the National Broadcasting Company in April, 1954. Since that time, the orchestra has had a number of guest conductors, including Mr. Bernstein.

It is expected that Mr. Bernstein's series with the Symphony of the Air will be his only conducting appearances in New York next season. The composer-conductor is at work on a composition that was commissioned for the seventy-fifth anniversary celebration of the Boston Symphony Orchestra. He is also preparing a musical based on Voltaire's "Candide."

TAMPA, FLA.
TRIBUNE
Circ. D. 118,657 - S. 132,487
JUL 10 1955

Boston Symphony At Berkshire Festival

By PHIL BARNEY
Tribune Staff Writer

Concerts of the annual Berkshire Festival at Tanglewood in Lenox, Mass., will be broadcast, beginning tomorrow night (WFLA—8:15 o'clock). The programs will feature the great Boston Symphony Orchestra, with distinguished vocal and instrumental soloists. Charles Munch is the regular conductor. Programs, conductors and soloists are yet to be announced.

Samuel Sorin, pianist, will be the first of four past winners of Young Artist Awards of the National Federation of Music Clubs to be heard on The Music Room, this morning (WDAE—9:15 o'Clock). He will perform works of Scarlatti, Granados and Prokofieff.

Frances Yeend, soprano of the New York City Opera, who has appeared here with the Tampa Philharmonic, will be one of the guests on What's New in Music this afternoon (WDAE—1 o'clock). Others are Kay Armen, popular vocalist, and The Crew Cuts, male singing group, with orchestra as usual conducted by Percy Faith.

* * *

THE 1955 Stockholm Festival in Sweden will provide material for the broadcast of World Music Festivals today (WDAE — 2:30 o'clock). Featured will be most of the second act of Wagner's Die Walkuere, with Birgit Nilsson, great new dramatic soprano; Set Svanholm, Wagnerian tenor of the Metropolitan; Sigurd Bjorling, Swedish bass-baritone; Bette Bjorling, mezzo, and Aase-Nordmo-Lovberg, Norwegian soprano.

"Where do we stand on civil defense?" is the question to be discussed on America's Town Meeting of the Air tonight WSUN—8 o'clock). Guests are Val Peterson, Civil Defense Administrator; Mayor August Walz of Wilmington, Del., and Rep. Daniel Flood (D., Penn.)

* * *

EACH OF THE EIGHT members of the program's regular mixed chorus will be featured in solos and duets on the Voice of Firestone tomorrow night (WSUN—8:30 o'clock) in a program made up of numbers most often requested in letters from listners.

Singers are Margaret Broderson, contralto; Emil Markow, bass-baritone; Elizabeth Winslow, soprano; Russell Hammar, tenor; Frances Wyatt, lyric soprano; Bette Terrell, soprano; William Toole, tenor, and Loren Welch.

The selections are Friml's Only a Rose, Wagner's Evening Star, Jewel Song from Gounod's Faust, Romberg's Will You Remember, Snow White medley by Frank Churchill, Elgar's Pomp and Circumstance and Suppe's Beautiful Galatea Overture.

* * *

LUBEN VICHEY, celebrated basso profundo of the Metropolitan from Bulgaria, will make his radio debut as soloist on the Telephone Hour tomorrow night (WFLA—9 o'clock), singing famous arias from Mozart's The Magic Flute, Gounod's Faust and Verdi's Simon Boccanegra. Vichey last week broke into business news by purchasing National Concert and Artists Corporation and Civic Concert Service, Inc., from O. O. Bottorff and Marks Levine. CCS, formed in 1921, is the oldest concert service business in America, and NCAC, from 1941, is one of the world's leading managements, operating in every field of entertainment.

On Paul Lavalle's program for Band of America tomorrow night (WFLA—9:30 o'clock) are the ballet music from Verdi's Aida, marches by Fillmore, Ventre and Sousa and other numbers.

Barbara Young's Forum, eath morning on WSUN, is heard now at an earlier period, 10:45 o'clock. This week she continues her series of interviews with members of the Pinellas County Industrial Council.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 200,412 - S. 282,550
JUL 12 1955

15

Johnson Conducts BSO In Berkshire Festival

LENOX, MASS., July 10 (Special)—The Second Chamber Orchestra concert in the 1955 Berkshire Festival was given yesterday by members of the Boston Symphony Orchestra, Thor Johnson, guest conductor, in the Theater-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 p. m.

JOHNSON

Mr. Johnson, who is music director of the Cincinnati Symphony Orchestra, was the very first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the Berkshire Music Center. During the war he spent four years in the Army Signal Corps and during this period, with the Army's permission, he filled his first big guest engagements with the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic and the Boston "Pops." In addition to his duties with the Cincinnati Symphony Orchestra, where he has been since the autumn of 1947, he is head of California's annual Ojai Music Festival, which he organized; director of the Moravian Early American Music Festival in Bethlehem, Pa., and the Peninsula Festival at Ephraim, Wis., and a regular conductor at the May Festival in Ann Arbor, Mich., by the Philadelphia Orchestra.

He was also a guest conductor of the Boston Symphony Orchestra during the 1948-49 season. He has just returned from a tour of the Far East as coconductor of the Symphony of the Air, the former NBC Symphony Orchestra.

At the concert Mr. Johnson conducted Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with Oboe, Bassoon, Violin and Cello by Haydn; Hindemith's Concerto for Viola and Orchestra, "Der Schwanendreher," with Joseph de Pasquale as soloist, and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony received their first Tanglewood performances.

* * *

AGAIN in 1955, the Berkshire Festival will consist of 24 concerts, with the first of six Wednesday concerts of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin and Gregor Piatigorsky and Ralph Berkowitz. The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to what were originally (and still are known as) the "Bach-Mozart" concerts by members of the Boston Symphony Orchestra.

Given Friday and Saturday evenings and Sunday afernoons in the Theater Concert Hall, commencing Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 had the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

* * *

JULY 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program; the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Three first desk members of the orchestra will appear as soloists in this series: Doriot Anthony Dwyer, flute; Joseph de Pasquale, viola, and Samuel Mayes, 'cello. Hugh Ross, director of the Berkshire Music Center's choral department, will conduct the orchestra and chorus in a performance of Vivaldi's "Gloria."

* * *

CHARLES MUNCH, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the 12 Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

* * *

THE FESTIVAL concerts for 1955, as planned by Mr. Munch, will feature the music of Beethoven, including all nine symphonies, "Fidelio" (Act II in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the orchestra and director of the Berkshire Music Center). A representative range of Beethoven's chamber music including string quartets, trios and violin, piano and cello sonatas will be heard on the Wednesday evening programs.

Dividends for Festival patrons are four Saturday morning rehearsals of the Boston Symphony Orchestra, at admission of $1, for the benefit of the orchestra's pension fund.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
JUL 23 1955

Munch Opens Beethoven Cycle

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 23.—Choosing Beethoven's music for this year's Berkshire Festival because "it expresses everything that a human being can feel," Charles Munch opened the Beethoven cycle last night with the overture to "Coriolanus," the violin concerto with Isaac Stern as soloist, and the Seventh Symphony.

Through the emotional content of this program may not have fully complied with this reason, it ranged widely through the happiness, the suffering, and the feeing of exultation common to human being. And Munch approached it all with an intensity, vitality, and ennobling quality altogether human.

The high point of the concert came in the concerto where conductor and soloist achieved a singularly communicative mood.

Stern appeared especially attuned to the inherent beauty of the first movement's second theme and the whole of the slow movement, while Munch contributed an 'accompaniment" that was sheer magic in texture of sound and subtlety of phrasing. It was a beautifully proportioned interpretation with just the right lilt to the finale.

The drama of "Coriolanus" unfolded convincingly and set the keynote of the human element that Munch stresses. He himself appeared quite human in the performance of the symphony.

Given to contrasts, he found several opportunities to make them, notably slowing down the second movement and then vitalizing the third almost to excess.

He indulged himself in the allegretto as though he were momentarily subject to a strongly personal feeling and again in the finale which he turned into a dramatic orgy as he drove the orchestra into almost a Bacchanalian frency. That swept the audience into a round of cheers quite irrepressible.

That Beethoven will be vitally treated was quite apparent from this concert.

Marietta, Ohio
Daily Times
July 9, 1955

Musicians Watch Weather

By W. G. ROGERS
Associated Press Arts Editor

New York (AP)— Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights, the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert-manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms and so on, for a shower can call it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far, are presented than canceled—in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

In this city Stadium concerts, with the Stadium Symphony Orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkin, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

Cincinnati Zoo opera is under way, with such stars as Herva Nelli and Roberta Peters. The Philadelphia Orchestra, back from Europe, has now become, for this month, the Robin Hood Dell orchestra and plays at the Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony; and principal composer will be Beethoven.

The Newport (R. I.) festival opens tomorrow. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, Bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the universities of Colorado, Denver and Wyoming: They get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer-concert field is the Empire State Music Festival planned for Ellenville, N. Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer abroad: the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos of New York's Metropolitan is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

The Edinburgh Festival of Music and Drama opens Aug. 21 and continues to Sept. 20. The Salzburg festival runs from July 24 to Aug. 30. The fifth Festival of Herlin will open Sept. 17.

In France several popular events are scheduled. At the moment the Prades Festival, under the direction of Pablo Casals, is under way and will last another week. The Aix-en-Provence programs start tomorrow and continue through the month.

8/4

World Premiere Next Week for Opera, 'The Rope'

Lenox, Aug. 3—"The Rope," an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, will have its world premiere by students of Boris Goldovsky's opera department in the Theater-Concert Hall at 8.30 next Monday and Tuesday evenings. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U. S. Two different casts of students of the opera department will sing.

The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats reserved, and reservations may be made through the Friends' office, Tanglewood, telephone Lenox 600.

"The Rope" was composed by Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neil's one-act play of the same name, which was originally performed by the Provincetown Players on April 26, 1917.

The Mozart opera, "Zaide," which will precede "The Rope," was written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version, in English, has been prepared by Sarah Caldwell, who will stage the work.

Miss Aviva Einhorn, Israeli student studying in Paris, will conduct an orchestra of the Berkshire Music Center's Department I (orchestra) students for "Zaide," and Henry Janiec is in the pit for the performances of "The Rope."

will be composed of songs not heard before at the barn.

Dyer-Bennet's audiences have been amazingly varied. It has been observed at the Music Barn that the enthusiastic auditors include the many whose devotion to classical music is absolute, and in the other direction, a number of jazz addicts say, "Dyer-Bennet is really cool."

Tickets are available at the box office. Reserved seats can be bought by phoning Music in the Round, Springfield.

Claude Rains Is Narrator for 'Lincoln Portrait'

Lenox, Aug. 3—The distinguished actor, Claude Rains, will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert Thursday, Aug. 11, in the Music Shed at Tanglewood, during "Tanglewood On Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness at Noon" and of T. S. Eliot's comedy-drama entitled "The Confidential Clerk," will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943.

Mr. Bernstein also will include on his portion of the "Tanglewood On Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On the Waterfront."

Arthur Fiedler and the celebrated Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue," will conclude the concert.

165 Church Street

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

JUL 15 1955

Program at Tanglewood

The final week-end of chamber orchestra concerts by members of the Boston Symphony Orchestra in this summer's Berkshire Music Festival in the Theatre-Concert Hall will begin this evening, at 8:30 o'clock. Leonard Bernstein, as guest conductor will direct an all-Mozart program in which Jennie Tourel, mezzo-soprano will be the soloist. Mr. Bernstein will also play the piano concerto, No. 17 in G-minor with the orchestra.

Tomorrow evening and Sunday afternoon, Charles Munch will return as conductor to French composers. Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, and the outstanding guest artist, last season, with the Albany Symphony Orchestra, will be heard in the Boccherini concerto Saturday night.

The opening of the major series of concerts in the large shed will be held Friday and Saturday evenings and Sunday afternoon, July 22, 23 and 24, with Charles Munch and Pierre Monteux alternating. Isaac Stern will be the guest soloist, Friday night, playing the Beethoven concerts for violin with the orchestra.

Monteux Conducts Music Of Brahms; Stern Is Soloist

The Academic Festival Overture was a sturdy beginning for a Sunday afternoon of Brahms' music at Tanglewood in the Berkshires. With Pierre Monteux guest conducting the program, one could almost hear the relaxed and comfortable settling back of the 12,000 listeners as the overture was introduced. A mixture of student songs overlaid with a dignified but happy development, Mr. Monteux drew the Boston Symphony Orchestra through its many stages with the proper amount of authority and indulgence, never allowing the music to become boisterous or out-of-hand, which sounded very much like a group of well-behaved students on a holiday with the younger ones now and then giving way to a bit of jollying, and ending with the grandiose strains of the "gaudeamus igitur."

Isaac Stern once again appeared at Tanglewood, playing this time the D major concerto for violin and orchestra. Unlike Joachim, the great violin virtuoso who played this concerto at its premiere, and of whom one critic suggested that he had not sufficiently studied it, Mr. Stern imparted a feeling of tender and thoughtful devotion to the composer's only violin concerto. A long and reflective first movement with a tedious cadenza, it was artfully played by Mr. Stern, each voice given its proper emphasis, with each theme presented in a manner so delicate and revealing one almost resented the inability to encompass and retain the whole. A romantic second movement had its beginning melody supposedly an old Bohemian folk-song, introduced by the oboe, and then taken up by the violin, with modifications. That one violinist can produce such a warm and resonant tone, to be heard piannissimo against a background of strings, and without stidency, is a constant source of wonder and of course, great pleasure. The lilting third movement, strongly reminiscent of Hungarian folk-tunes, with its brilliant and intricate passages, was a perfect toil for Mr. Stern's virtuoso ability. The audience recalled Mr. Stern innumerable times. He graciously shared the acclaim with Mr. Monteux, Mr. Gomberg, the oboeist, and the orchestra.

After an intermission Mr. Monteux and the orchestra presented the first symphony, Op. 68, in C minor. A work of great proportions in its harmonic and rhythmic ingenuity, Mr. Monteux developed the whole, enlarging and expanding the tone color to a new beauty; music suited to his personality, stately and enduring, with a compelling personal warmth extended through the music to the whole audience. Only at one time did orchestra and conductor seem at odds, the first violins in unexpected syncopated opposition to the woodwinds, but Mr. Monteux soon collected them and the symphony proceeded to its stupendous finale. The audience, except for the inevitable and obtrusive early leave-takers, were loath to relinquish Mr. Monteux, without whom the Berkshire Festival, series would be incomplete. — M. deB. B.

TAMPA, FLA.
TRIBUNE
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JUL 10 1955

Boston Symphony At Berkshire Festival

By PHIL BARNEY
Tribune Staff Writer

Concerts of the annual Berkshire Festival at Tanglewood in Lenox, Mass., will be broadcast, beginning tomorrow night (WFLA—8:15 o'clock). The programs will feature the great Boston Symphony Orchestra, with distinguished vocal and instrumental soloists. Charles Munch is the regular conductor. Programs, conductors and soloists are yet to be announced.

Samuel Sorin, pianist, will be the first of four past winners of Young Artist Awards of the National Federation of Music Clubs to be heard on The Music Room, this morning (WDAE—9:15 o'Clock). He will perform works of Scarlatti, Granados and Prokofieff.

Frances Yeend, soprano of the New York City Opera, who has appeared here with the Tampa Philharmonic, will be one of the guests on What's New in Music this afternoon (WDAE—1 o'clock). Others are Kay Armen, popular vocalist, and The Crew Cuts, male singing group, with orchestra as usual conducted by Percy Faith.

* * *

THE 1955 Stockholm Festival in Sweden will provide material for the broadcast of World Music Festivals today (WDAE — 2:30 o'clock). Featured will be most of the second act of Wagner's Die Walkuere, with Birgit Nilsson, great new dramatic soprano; Set Svanholm, Wagnerian tenor of the Metropolitan; Sigurd Bjorling, Swedish bass-baritone; Bette Bjorling, mezzo, and Aase-Nordmo-Lovberg, Norwegian soprano.

"Where do we stand on civil defense?" is the question to be discussed on America's Town Meeting of the Air tonight (WSUN—8 o'clock). Guests are Val Peterson, Civil Defense Administrator; Mayor August Walz of Wilmington, Del., and Rep. Daniel Flood (D., Penn.)

* * *

EACH OF THE EIGHT members of the program's regular mixed chorus will be featured in solos and duets on the Voice of Firestone tomorrow night (WSUN—8:30 o'clock) in a program made up of numbers most often requested in letters from listners.

Singers are Margaret Broderson, contralto; Emil Markow, bass-baritone; Elizabeth Winslow, soprano; Russell Hammar, tenor; Frances Wyatt, lyric soprano; Bette Terrell, soprano; William Toole, tenor, and Loren Welch.

The selections are Friml's Only a Rose, Wagner's Evening Star, Jewel Song from Gounod's Faust, Romberg's Will You Remember, Snow White medley by Frank Churchill, Elgar's Pomp and Circumstance and Suppe's Beautiful Galatea Overture.

* * *

LUBEN VICHEY, celebrated basso profundo of the Metropolitan, from Bulgaria, will make his radio debut as soloist on the Telephone Hour tomorrow night (WFLA—9 o'clock), singing famous arias from Mozart's The Magic Flute, Gounod's Faust and Verdi's Simon Boccanegra. Vichey last week broke into business news by purchasing National Concert and Artists Corporation and Civic Concert Service, Inc., from O. O. Bottorff and Marks Levine. CCS, formed in 1921, is the oldest concert service business in America, and NCAC, from 1941, is one of the world's leading managements, operating in every field of entertainment.

On Paul Lavalle's program for Band of America tomorrow night (WFLA—9:30 o'clock) are the ballet music from Verdi's Aida, marches by Fillmore, Ventre and Sousa and other numbers.

Barbara Young's Forum, each morning on WSUN, is heard now at an earlier period, 10:45 o'clock. This week she continues her series of interviews with members of the Pinellas County Industrial Council.

Jacob's Pillow Flourishing In 14 Season in Berkshires

Herald 8/3

By ELINOR HUGHES

Though hot weather is not usually supposed to be conductive to appreciation of the arts, the flood of activity now going on in the Berkshires, in the vicinity of Lenox, Lee and Pittsfield makes one wonder whether Americans aren't more eager for culture in July and August than in December and January.

The Berkshire Festival, now in its 18th season, is the most prominent of the undertakings, but so far as longevity is concerned it is closely pressed by the Jacob's Pillow Dance Festival, now in its 14th year at Lee, Mas., under the direction of Ted Shawn. And the very fact that the two festivals are only 13 miles apart by road makes it the most natural thing in the world to find many of the same people at a matinee in Lee that you may have seen at the Shed at Lenox the night before.

Last week was an especially

tet, also to music by Satie, in which he was assisted by his company of five; and "Banjo," a gay and witty work based on American folk music.

This week's program, starting tonight and continuing through Saturday, will present Mia Slavenska and Adreano Vitale (ballet), Birgit Akesson, Sweden's foremost modern dancer in her American debut; Josefina Garcia in Latin American dancers; and Dance Drama Company of Emilt Emily Frankel and Mark Ryder.

Herald Tribune 8/3

Culture in the Catskills

Aug. 3, 1955, has a good chance of being written down as a significant date in American cultural and entertainment annals. For at 8:45 p. m. today, in the Catskill Mountain town of Ellenville, N. Y., a new musical festival will come into being. Of all such American summer festivals, only one—Tanglewood—has so far managed to attain major status. But judging by the talent which it has lined up, and by the seriousness with which its sponsors have undertaken their task, the Empire State Music Festival shapes up as a very impressive affair. Its orchestra is the renowned Symphony of the Air—formerly the NBC Symphony—and its opening-night conductor is Eduard van Beinum, regular director of the Amsterdam Concertgebouw Orchestra. And a first-class array of talent has been lined up by John Brownlee, of the Metropolitan, who is directing operatic affairs at Ellenville.

The festival has chosen to pitch its tent in the heart of the Catskill Mountain resort area—the famous "borscht circuit" where many Broadway and Hollywood performers began their careers. To find a trend to entertainment which is a little more serious but no less exhilarating is cheerful news indeed. The Empire State Music Festival is a welcome visitor as it marches in to put culture in the Catskills, cream in the borscht. We hope it prospers for many years.

LaFleche

THE KNICKERBOCKER NEWS
ALBANY 1, NEW YORK

Willbrook Round Table 8/28

17

Tanglewood Features Beethoven

Devoting the 15th program at Tanglewood Saturday night to Beethoven, musical director Charles Munch, in the role of a sincere humanist, communicated the message of this great music. For the spirit of the evening lay in the power of the verities of Beethoven forcefully restated. The audience of 15,500 reflected the keen interest in this program.

From the dramatic opening chords of the Overture to Goethe's "Egmont," the enduring fabric of the conception was clearly rewoven. Munch gave meaning to this performance. The sweeping allegro sections surrounding the solemn music dedicated to the martyr reached a climax that immediately established the tone of the concert.

For the soloist Munch chose Rudolf Serkin, a pianist dedicated to the traditions of the classical school. Appearing for the first time at Tanglewood, Serkin brought the imperious grandeur that the "Emperor" Concerto demands. Playing with his accustomed vigor and intensity of concentration, and seeming to draw inspiration from the broad orchestra ritornelles conceived by Munch.

Serkin performed with an artistry that resulted in one of the longest ovations of the series. For beautiful tone and poetry of feeling the Andante movement was a splendid example. If the faster sections did not always maintain perfect ensemble, Serkin asserting some individualistic concepts in tempo changes, the driving force of the whole was always commanding, inspired playing.

The second half of the program offered the "Eroica" Symphony No. 3, in E flat. Munch was emphatic here. The soaring heights of this music were pointed by the detail of structure and varied sonorities in this sensitive approach. In the Funeral March this reading brought clarity to the contracts of dynamic stress so essential to Beethoven. Following the defiant Allegro con brio, with its shouting brass and insistent drive, the appeal of the more temperate sections received skilful etching.

Munch fully portrayed the heroic Bethoven, the faith and strength of enduring musical values, in every moment of this evening, certainly one of the finest of the season.—C. F. S.

Tanglewood to Feature Beethoven and Wagner

MARGARET HARSHAW
Festival Soloist

Music by Beethoven and Wagner will provide the fare for the three Shed concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood next weekend.

Leonard Bernstein, head of the orchestra department of the symphony's summer music school, the Berkshire Music Center, will take the podium Friday night.

He began his long association with the school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, and will conduct Beethoven's "Missa Solemnis" as a memorial to his patron.

Soloists for this evening-long orchestral and choral work will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and MacMorgan, bass. The festival chorus, trained by Hugh Ross, will assist.

Mr. Munch's program next Saturday night will open with Beethoven's opera "Fidelio," Act II, with the festival chorus. Soloists will be Margaret Harshaw, soprano of the Metropolitan Opera, Mr. Lloyd, Mr. Morgan, Arthur Schoep, tenor, and two students, Christina Cardillo, soprano, and Malcolm Bernstein, bass.

The second half of this program will be devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw as soloist in the immolation scene.

Mr. Munch will devote the Sunday afternoon concert to music by Beethoven, with Eugene Istomin, pianist, making his debut with the Boston Symphony as soloist in Concerto No. 4.

Noted Pianist

RUDOLPH SERKIN, noted pianist, will perform Beethoven's "Emperor" Concerto, No. 5, with the Boston Symphony Orchestra, Charles Munch conducting, at the Berkshire Festival concert of Sat. eve. July 30 in the Music Shed at Tanglewood (8:30 p.m.).

Mr. Serkin will also donate his services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, the summer school of music maintained by the orchestra, in a program of Beethoven Sonatas in the intimate Theatre-Concert Hall on Wed. Eve. August 3 (8:30 p.m.).

All of us have to face the facts of life occasionally.

4th Week of Concerts At Berkshire Festival

Millbrook N.Y. 7/28

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July29) and Saturday (July 30) evenings, and Pierre Montex takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolph Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern as soloist in the Concerto for Violin in D major, opus 77. Gregor Piatigorsky, who was to have been soloist with Mr. Stern in the Concerto for violin and cello, has found it necessary to cancel his Tanglewood engagements because of a shoulder ailment.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

Programs are available at the Millbrook Press.

Art Show Set At Tanglewood

An exhibition of paintings, drawings and prints by Ture Bengtz, head of the Bengtz School of Art at Lenox School, Lenox, will be on display starting Saturday at the exhibition hall at the main gate in Tanglewood.

The Bengtz show, in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra, will be on view until Aug. 6.

A native of Finland, Mr. Bengtz came to America in 1927 and studied at the Boston Museum School, where he is head of the department of drawing and graphic arts.

His Tanglewood exhibit will include such recent work as "Olive Bank," oil painting abstract of a Swedish sailing vessel; "Horses Resting," "The Fiddler" and "Children in the Countryside."

Whittier To Attend Tanglewood on Parade

Lt. Gov. Sumner G. Whittier will attend Tanglewood on Parade Thursday, Aug. 11, it was announced today by Albert W. Barris, chairman of the Republican City Committee.

Tanglewood on Parade is the annual benefit given by the Boston Symphony Orchestra for the Berkshire Music Center, its summer music school.

Book Outlines History of Tanglewood

The early history of the music festival at Tanglewood is recounted in a new book, "Music Under the Moon," written by John G. W. Mahanna, county editor of the Berkshire Eagle, Pittsfield.

The author was able to draw upon the minutes of meetings of the Berkshire Symphonic Festival Inc. from 1934 to 1945. In addition to 30,000 words of text, the 125-page book contains nearly 100 photographs, many of which are published for the first time. There is an epilogue which covers highlights of the festival from 1945 to the present.

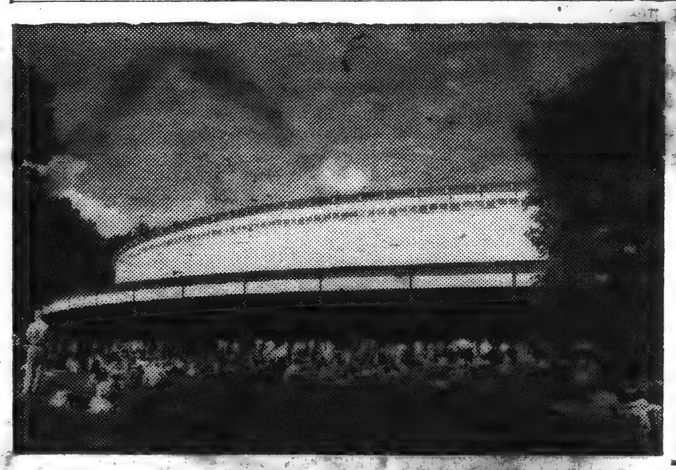
Mr. Mahanna started his newspaper career in 1933 as Lenox correspondent for the Berkshire Eagle and has been associated with news coverage of the festival since its inception. He was appointed county editor in 1947.

Berkshire Eagle 8/2

Novoye Russkoye Slovo
СРЕДА, 20 ИЮЛЯ 1955 ГОДА

Известный пианист Рудольф Серкин выступит на Беркширском Фестивале — 30 июля он исполнит Концерт №5 Бетховена.

РАЗДНОВАНИЕ ГОДОВЩИНЫ



Вид Беркширского Фестиваля Бостонского Симфонического Оркестра. — В 1954 году этот фестиваль посетили 135,775 человек.

Novoye Russkoye Slovo
July 20 1955

Serkin to Play Piano Sonatas By Beethoven

Sp. Lenox 8/3

Lenox, Aug. 2—The fifth concert in this season's series of Wednesday evening chamber music programs will be given in the Theatre-Concert Hall at Tanglewood on Wednesday at 8:30 as part of the 1955 Berkshire Festival. Rudolf Serkin, the eminent pianist who made his Tanglewood debut earlier this season, will play three Piano Sonatas by Beethoven: the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut 20 years ago with Arturo Toscanini and the Philharmonic-Symphony Orchestra of New York. Ever since he has been one of the most popular and distinguished concert artists in the United States. He is especially renowned as a Beethoven interpreter.

Music

Music Center Parades Its Talent

By JAY C. ROSENFELD

"BERKSHIRE Music Center on Parade" was the order of the day at Tanglewood last night. The school established by the late Serge Koussevitzky in connection with the annual Berkshire Festivals put on a program which allowed them to show most of their best talent in the opera and choral departments and the work of practically all of their eminent faculty.

Three of the most distinguished composers who have graced their faculty in the last decade were each represented by a short opera of which the first to be heard last night was by the incumbent in the composition branch of the Center, Boris Blacher, director of the Hochschule fur Musik in Berlin. His opera, "Romeo and Juliet" is necessarily a telescoped version of Shakespeare. It is classified as a "chamber" opera and is in three parts.

* * *

THE ORCHESTRA enlists a scant dozen instrumentalists. Indeed, one of the first points apparent in Blacher's style in his economical type of writing, for even with limited instruments, he still makes sparse use of them and often a single instrument or two supplies the background for the stage action and vocal work.

A chorus of a dozen voices is disposed on both sides of the pit with some members sitting on stairs up to the stage lip. They sing and chant before the curtain parts and during the entr'actes to supply pertinent information concerning the progress of the lovers' suit. Blacher succeeds definitely in establishing mood and he was fortunate in having such beautiful voices to sing for him and such skilled and competent craftsmen responsible for all the other ingredients of the production.

* * *

THE STAGING, by Sarah Caldwell, was consistently impressive; the setting, by Jack Brown, striking, and the costumes, by Laura Zirner, remarkably appropriate and ingenious.

The narrating chorus begins immediately to present their argument. This did not come off as successfully as we would have liked, but once the principals were in view, the play became engrossing. Naomi Farr and Harold Johnson in the title roles were excellent, but the greatest interest lay in the orchestra.

* * *

BLACHER LIKES syncopation in the orchestra and dynamic rhythm is constantly stressed. He succeeds in making many of cept for a short introduction by the scenes poignant by such devices as the echolalic use of slow thrice-repeated descending half-steps, moving down chromatically eight or nine times, always in the same idiom on one instrument, the piano, in this case, and then repeating the process on the trumpet, etc.

* * *

THE FIRST choral group included contemporary works by Julius Chajes, The 142nd Pslam, showing a remarkable knowledge of the placement of timbre, two Pilgrim Psalms by Ross Lee Finney, and Three Songs of Spring by Domingo Santa Cruz, one of the most promising of the composers of Chile. All of these, exorgan and piano used by Chajes, were sung without accompaniment. Later came another group of choruses by an early American composer, William Billings, and the Russian of the late last century, Sergey Taneyef.

The second opera was "Ariana Abandoned" by Darius Milhaud who had been guest teacher of composition at the Center in 1948. The English version of Henri Hoppenot's libretto was done so effectively by Ludwig Zirner that the action of this short little farce was the best appreciated of all the evening. It had an excellent cast: Claire Watson and Lee Gobel as Ariana and her sister Phedra, McHenry Boatwright, a sonorous Dionysos, and Peter Roberts as Theseus.

Berkshire Music Center Stages 3 Modern Operas

Tribune

By Francis D. Perkins

LENOX, Mass., Aug. 2.—In contrast with the conservatism of this summer's regular festival programs at Tanglewood, the Berkshire Music Center staged a trio of modern works last night for its first major production of the season, offering Boris Blacher's "Romeo and Juliet," Darius Milhaud's "Ariana Abandoned" and Bohuslav Martinu's "Comedy on the Bridge." This was not all, for the generous program in the Tanglewood Theater - Concert Hall also provided interludes of mainly contemporary choral music sung by a student group under several student conductors.

The composers of the three one-act operas all have Tanglewood associations, since Mr. Blacher is teaching here this summer, and Mr. Milhaud and Mr. Martinu both taught here in previous sessions.

First Given as Cantata

"Romeo and Juliet" was introduced to New York six years ago in concert form in a League of Composers program, but yesterday marked its first American staging east of the Appalachians. Composed in 1941, it was first performed as a cantata; the composer has said that it can be given either as an operatic or a concert work. When staged, he prefers a simple, scenic investiture, such as the one supplied yesterday.

Like its successors in the program, "Romeo and Juliet" was sung yesterday in English. The text followed Shakespeare as closely as possible in condensing the main course of the tragic action into about fifty minutes. There are eight vocal roles, besides the acting choristers on the stage and a small vocal ensemble in the pit with a chamber orchestra under Kalman Novak's conductorship.

The music fulfills its general purpose with directness and simplicity. The orchestral score, while important, is mainly unassuming. This and the vocal elements are admirably blended and balanced; the music carries out and enhances the textual line. The writing for the solo voices is often a continuous lyric utterance, which turns into more definite melody without marked transition.

The style is generally individual and homogeneous. There was one romantic episode when an undulating melody recalled a corresponding part of Tchaikovsky's Fantasia on this subject, but such retrospectiveness was not characteristic.

The score was most persuasive when it presented the emotions of the characters and situations quietly, contemplatively and lyrically, while not losing sight of the drama's underlying tragedy. The writing for the crowd scenes was less distinctive, and one or two emotional climaxes seemed musically understated.

But in general "Romeo and Juliet" seemed an exceptional work which accomplishes its aim, even while it left a question as to whether, on repeated hearings, it might seem slight too drawn out.

Harold Johnson and Naomi Farr exhibited appealing voices and expressive understanding in the title roles; Regina Sarfaty, Gwendolyn Belle, Peyton Higginson and Robert Harold Kerns were among the others in the meritorious cast. Sarah Caldwell staged the smoothly running production.

"A Brief, Humorous Trifle"

"Ariana Abandoned" can be described as a brief, humorous trifle with the humor lying in the situation rather than in the music. This has, indeed, some wit along with considerable color, but on the whole it seemed to represent some of Mr. Milhaud's routine work. "Comedy on the Bridge" is already known both in Tanglewood and in New York. Here the humor of the situation is also inherent in the fluent melody of the score.

Both works were effectively performed, with Igor Chichagov conducting the orchestra and singers in the Milhaud score, and Boris Goldovsky providing a piano accompaniment for "Comedy on the Bridge." Julius Chajes, Ross Lee Finney, Domingo Santa Cruz and an early American, William Billings, were among the composers represented in the choral portion of the program heard by a capacity audience of members of the Friends of the Berkshire Music Center.

Opera by Blacher Performed at Lenox

Special to The New York Times.

LENOX, Mass., Aug. 1—Three one-act operas and several groups of choral works were presented here Monday night in the theatre-concert hall. The presentations were a combined effort of the Berkshire Music Center, making use of the opera, chorus and orchestral departments.

Of the three one-acters, most attention was focused on Boris Blacher's "Romeo and Juliet," if only for the reason that Mr. Blacher is one of the composers-in-residence this summer at the music center.

*

Mr. Blacher, the director of the Hochscule Fuer Musik in Berlin, has subtitled his opera as "After Shakespeare." He has not adhered strictly to the text: the opera, which has four scenes, runs about fifty minutes, and much of the action had to be cut. Essentially, however, the basic ingredients, as Shakespeare conceived them, are present. A sort of Greek chorus, dispersed about the orchestra pit, comments on the action and even serves as a motivating force (it hands Juliet the potion).

Listeners who have a preconceived notion about Shakespeare's play may have trouble adjusting to Mr. Blacher's expressionistic conception and treatment. Not much of the youthful, passionate and ardent character of the original lines comes through. Mr. Blacher's philosophy of opera, like that of so many other modern composers, encompasses melodic fragments that are mostly of a declamatory nature with the orchestra outlining the mood and commenting on the stage goings-on.

Mr. Blacher nowhere in his opera has written a vulgar phrase or a meretricious effect. This is the work of a disciplined composer. But, while "Romeo and Juliet" will be listened to with respect, and even admiration, the chances are that never will it command rapture.

This performance, conducted by Kalman Novak, had a student cast headed by Naomi Farr and Harold Johnson.

*

The other operas, which came too late in the long program for comment, were also composed by men who previously had been composers-in-residence here. Darius Milhaud, who was guest teacher of composition in 1948, was represented by his "L'Abandon d'Ariane," in an English translation by Ludwig Zerner. Bohuslav Martinu, who taught here in 1946, was represented by his "Comedy on the Bridge." Igor Chichagov conducted the Milhaud work and Boris Goldovsky played the piano accompaniment for the Martinu. All three operas were produced under Mr. Goldovsky's direction.

The choral section of the program, prepared by Hugh Russ, presented music by Chajes, Finney, Santa Cruz, Billings and Taneiev. Several conductors from the choral department shared the podium for this enterprise. H. C. S.

Music at Tanglewood and Castle Hill

Isaac Stern Soloist in Brahms Concerto

By Jules Wolffers
Tanglewood, Lenox, Mass.

News that there is to be a cultural exchange between the United States and the Soviet Union involving Yehudi Menuhin and David Oistrakh has increased the speculation at the summer home of the Boston Symphony Orchestra about the orchestra's proposed tour to Russia, mentioned in these columns last week.

Unfortunately there is little more to add at this time. The orchestra is ready and willing to go, but final word must come from the sources which control decisions in such matters.

Apparently the climate here is ready for such a cultural mission. If farmers, why not also musicians? One was unable to find a single person who did not favor the trip among the dozen or so with whom one discussed the matter. Undoubtedly there are Americans who may be opposed, but they were not in evidence at Tanglewood.

Regarding the Menuhin-Oistrakh exchange, for the sake of the record it should be stated that Mr. Menuhin is by no means "the first American musician to gain international celebrity," as was stated in at least one newspaper. Mr. Edward MacDowell was greatly admired in Europe, as were Lily Nordica and Geraldine Farrar. Albert Spalding, another prime example, actually was more appreciated in Europe than he was in his native country.

* * *

Numbers are also a matter of news at Tanglewood where the audience on Saturday night numbered more than 15,500 persons, largest attendance figure in four years and the second largest on record.

Such an immense audience brings its problems, however, as many a listener and a considerable number of would-be listeners can testify. With all the various improvements effected in the roads leading to Tanglewood, they cannot effectively handle the traffic. Cars were backed up for miles, and tickets were still being sold after the last number on the program had begun.

Nor are the various facilities provided in Tanglewood adequate to meet the demands of a large crowd. The lines in front of the refreshments stands on Sunday afternoon were reminiscent of wartime queues. If the management sells tickets to 15,000 persons, it has an obligation to provide facilities to care for them.

But both Saturday and Sunday audiences took such minor inconveniences in good spirits and with little grumbling. The music was the thing after all, and the quality of the performances evoked enthusiastic approval.

This was particularly in evidence Saturday night when Charles Munch continued the Beethoven series with the Overture to Goethe's "Egmont," Opus 84, the "Emperor" Piano Concerto, and the "Eroica" Symphony. Rudolf Serkin was soloist in the Concerto, and both he and Mr. Munch were equally heroes of this auspicious occasion.

* * *

For the Sunday afternoon program Pierre Monteux wisely selected an all-Brahms list by way of contrast. There was a change of program from that originally announced. With Gregor Piatigorsky unable to appear in the Concerto for Violin and Cello, but with his partner, Isaac Stern, ready, able, and willing, the Violin Concerto was substituted on short notice.

If one meets Mr. Monteux on his own ground one can find a great deal to admire in his cool and poised handling of the players and the compositions. Thus the "Academic Festival" Overture was done in so deliberate a style as to quite change the character of the good-humored music and give it a serious atmosphere not far removed from a certain degree of pomposity.

As for Mr. Stern, he displayed all the violinistic virtues which have brought him well deserved recognition. Yet the Brahms Concerto is not heard at its best with understatement and extremely controlled feeling. So profound is the work that the soloist must live it rather than merely perform it. One felt that Mr. Stern was more the interested observer than a vital medium between composer and bearer. Granting him every facility of finger and bow, one might have preferred less ease and more sense of involvement with the music itself.

But the audience was extremely satisfied, and the Brahms First Symphony brought the weekend to a glorious close.

Blacher, German composer, is guest teacher this ... at the Berkshire Music ... at Tanglewood. His chamber opera, "Romeo and Juliet," will be presented tonight.

Daily Hampshire Gazette

One-Act Operas, Some Choral Works At Music Center

Three contemporary one act operas were presented Monday evening at the theatre concert hall at Tanglewod, along with some choral works by the Berkshire Festival Chorus, under the auspices of the Society of Friends of the Berkshire Music Center.

Considering the fact that the whole program was in rehearsal not more than two or three weeks, and perhaps less, and that a potpourri of individuals was necessary for the varied productions, the evening was interesting and enjoyable, if not exciting.

As Mr. Goldovsky said, someone must suffer if music is to survive, so we should consider it our duty to strive for an understanding of the many languages spoken in the music of various contemporary and less well-known composers. Thus our grandchildren will enjoy that which we consider worthy of repetition.

One opera, "Romeo and Juliet," by Boris Blacher, composer in residence at Tanglewood, was well-sung, but with few emotional overtones. The orchestral music, with the breathless and repetitive tones of the violins and the pulsating plucking of the cellos, the charming dance theme first heard by the flute and clarinet, was a perfect background for the atonal themes of the singers. The scenery and lighting by David Hayes when co-ordinated, reflected well the moods of this tragic story.

"Ariana Abandoned," by Darius Milhaud, with a text by Hoppenot, and the English version by Ludwig Zirner of the Opera department, is a satire on Greek mythology. The music tells its story amusingly and briefly, that of Theseus stranded on an island with two sisters, Phedre, who loves him madly, and Ariana whom he loves madly, but who does not return his love. Dionysius, disguised as a begger takes pity on the sisters, and gives Theseus a potion which makes his see double. He takes Phedre, and supposedly Ariana and sails away. Ariana is then granted her dearest wish by Dionysius, that of becoming a constellation, and everybody is happy once again. Artfully costumed by Anna Aubin and suggestively staged by Boris Goldovsky the singers enhanced their parts with the proper tongue-in-cheek effects.

Undoubtedly the most ambitious opera of the evening was Bohuslav Martinu's "Comedy On the Bridge." Sung to a piano accompaniment with occasional percussion it was a delight to see and hear. Characterizations were well-chosen, timing a little laggard in spots, but on the whole fresh and witty.

The choral part of the program included works by Chajes and Ross Lee Finney, the latter smoothly sung by the chorus, and conducted by Willis Becket. Also "Three Songs of Spring" by the Chilean composer Domingo Santa Cruz, modern and harmonic. Three songs, a capella, two by William Billings, "Lamentation over Boston and Modern Music were humorous as to words but quite serious in the harmonic modulations of the music. The third song, "The Stars, by Taneyef, Russian composer and teacher of Rachmaninoff, started smoothly, and proceeded to a rather unrehearsed finish. In all the songs the diction was excellent.

All whose names are too numerous to mention can be congratulated on their efforts in making the evenig a provocative one for their many followers.—M. deB. B.

'THE ROPE' AS OPERA

Mennini Work, Based on O'Neill Play, Bows Monday at Lenox

"The Rope," a one-act opera by Louis Mennini, wil have its first performance at the Berkshire Music Festival, Lenox, Mass., Monday evening. On the same program will be Mozart's unfinished opera, "Zaide."

The Mennini opera, commissioned by the opera department of the Berkshire Music Center, is based on Eugene O'Neill's play of the same title.

"The Rope" will be staged by Boris Goldovsky. It will have scenery by David Hays and costumes by Leo van Witsen. Henry Janiec will conduct. The double bill be repeated Tuesday evening. Two different casts of student singers will sing the two performances.

Times 8/4

My job with the Berkshire Hills Conference nearly went up in smoke at one meeting of the directors. I made the statement that after due consideration I had concluded that the worst thing that had happened to the Berkshires was the Tanglewood music festival. And I still contend that any attraction that brought crowds in for a weekend and left hundreds of empty rooms on a Monday morning was not good business. Also, what was there to do about the people whose vacation came the last two weeks of July or the first two of August? This is a prime example of a regional promotion that does not fit the community's facilities. Cape Cod's "Have Fun" is another. It is the type of unbalance that breeds trouble as well as undesirable business to boot.

* * *

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JUL 28 1955

Park Department's Playground Program Now At Midsummer Peak

The programs at playgrounds operated by the Boston Parks and Recreation Department in Brighton and Allston are now in their full mid-summer stride, with attendance good and interest high, according to Director of Recreation Patrick J. Ryan.

Miss Joanne B. Rogers of 60 Undine road, Brighton, who is the play leader at Rogers Park, reports that squash ball, tennis and baseball are the most popular activities there. Miss Rogers, who is a graduate of Sacred Heart High School, Newton Center, and State Teachers College at Boston, is a teacher of kindergarten during the school year.

The small fry at Murray Park seem to prefer the swings to other forms of sport, according to Miss Dorothy A. Sollitto of 27 Hayes road, Roslindale. Miss Sollitto, a graduate of Girls' Latin and Boston College School of Education, says "I am very much interested in the children at my playground, and I will cooperate with the parents of this district to the beest of my ability."

At Cleveland Circle the play leader is Miss Janice Kellert of 24 Glenville avenue, Allston. She reports that the children are busy at swings and slide, checkers, arts and crafts, and informal games. A graduate of Brighton High School and Boston State Teachers College, Miss Kellert is a teacher in Grade 2 at the Prince School, Boston. She says, "This is my second season at Cleveland Circle. I'm glad to be back."

Miss Marlene Cohen of 84 Lanark road, Brighton, says that the children under her supervision at the Monastery Project prefer gimp, amateur shows and softball. Miss Cohen, who attended Brighton High School, says "I am a scholarship student at Boston Music School. I have been invited to spend the summer at Tanglewood by Boris Goldovsky. I gave several joint concerts in Boston and am planning my own concert in the Fall."

At Ringer Playground most of the youngsters are busy at baseball, horse-shoes, swings, shuffleboard and checkers, according to Miss Ann M. Ford of 236 Washington street, Brighton, the play leader. Miss Ford is a graduate of St. Columbkille's High School and Regis College. She says her favorite sports are basketbell, swimming and badminton.

Miss Mary B. Campbell of 110 Parsons street, Brighton, who is stationed at McKinney Playground, is a graduate of Holy Cross Academy and Emmanuel College. She lists her favorite sports and hobbies as skiing, skating, swimming, sailing, photography and basketball.

The play leader at the Faneuil Housing Project is Miss Ann Elaine Bernard of 41 Linden road, Brighton, who attended Mt. Alvernia Academy. She gives her favorite sports as skating, bowling, swimming, golf(tennis, and basketball.

Archie's Thoughts

Berkshire Eagle 8/2/55

FAIR OR FOUL

By Roger O'Gara

A SHRUG of the shoulders was Archie Moore's reaction to the information that Rocky Marciano, in a surprise move the past weekend, had started to spar.

Then he said softly, "So?" He hesitated a few seconds, and philosophized, "He knows what he's doing."

He looked from the tiny porch of his cabin, stretched his massive arms, and observed, "So many people these days are trying to be fight connoisseurs."

He paused, then continued, "I'll tell you what about this fight. Time always has been my ally. It ain't going to forsake me over night."

o—o

ASKED WHAT he thought the Don Cockell fight proved insofar as Marciano's nose was concerned, Archie chuckled, and said, "I don't think he was hit more than once."

He didn't say so, of course, but you just gathered as he occasionally rubbed a closed left hand with the open fingers of his right that the southpaw mitt often would probe the Rock's nasal needlework.

He saw the Cockell fight on theater television. He thought that Rocky "started surprisingly fast that night, as if he wanted to get it over in a hurry."

He has seen Marciano in four in-the-flesh bouts. He was at the champion's two meetings with Jersey Joe Walcott, the Joe Louis fight and the first engagement with Ezzard Charles.

He doesn't use fight movies. He said he doesn't study "a man's style too much."

o—o

MOORE APPEARS to be genuinely enthused about his camp.

"I fell in love with the place the minute I saw it," he said.

His cabin is in a shady grove. Francis Cormier, the 40-year-old co-owner of the camp, said that even on the hottest nights, a person needs a blanket.

"It's cool here after the sun goes down," Cormier said.

Moore posed at the waterfront with attractive Mrs. Cormier, who actually is director of the camp. He looked out at the mountains, held up his hand, and said, "Feel it? A breeze."

Moore is a superlative-user. Everything thus far has been "great," "wonderful," or "fine."

o—o

SOMEONE suggested that the proximity to the water would make it possible for Archie to take an occasional swim.

"I can't swim a stroke," he said laughingly. "It never interested me."

Moore doesn't look his age, which is listed as 38, although some say he's three or four years older. His face is unmarked. He has a small mustache and straight hair.

A glib conversationalist, he emphasizes the important words. There's considerable stress on "work," which he employed several times as he discussed picture dates with newspaper and newsreel photographers. He has set aside the greater part of tomorrow for the shooting of the early part of his training.

"Let's clean up a lot of it then," he said, "because I want to get to work."

o—o

ARCHIE LOVES his jive. He brought a record player with him. It's right next to his bed. Cormier said he played it before he went to sleep.

"I like all kinds of music," Archie said.

He owns a big music library. He's proud of his affiliation with Lucky Thompson, the band leader.

"That man is the world's greatest saxophonist," he said. "The greatest without any question."

Archie expressed interest in the Berkshire Symphonic Festival at Tanglewood. He inquired as to the distance from his camp. He would like to attend several concerts.

"Isn't that wonderful?" he said when told that more than 15,000 were present at the concert Saturday night. "So many come to hear music way up here."

o—o

NO ONE IN Moore's party calls him by his first name. He's Champ to them.

Cheerful Norman, the 235-pound head trainer, savors the word as he uses it often. As he looks fondly at Moore, you can tell that his reference isn't to the lesser crown which Archie holds. He's looking at the big one.

Norman is a great kidder. He smiled indulgently when asked what his professional boxing experience was.

He fought professionally for nine years. No, he wasn't a heavyweight. In those days, he was considerably lighter. He was a welterweight.

"Hey, you've expanded," a man said.

Cheerful shook with laughter. "That's all right," he said, "I'll have to use that."

Cheerful was asked whether he followed Moore in the early morning runs.

"Yeh," he said, "in that car over there."

Someone observed that he ought to use a bicycle.

"That would be all right," he said, "except that I hear they have some real big hills around here. I wouldn't mind going down them, but going up might kill me. My running days are over."

o—o

CLEM FARRELL, commissioner of Little League in District 8, has asked that we provide space to explain in detail why the recent Adams-Lee tournament game was replayed in entirety. You'll recall that it was announced that Farrell ordered the whole game to be replayed after he upheld Lee's protest of a faulty interpretation by an umpire.

Farrell says he had no authority to order such a thing. He merely asked the Adams men to agree to it, and they did so without any hesitation. He praised them for their good sportsmanship.

Here's how the play went. Adams had a runner on first base, and there was a hit to center field. The runner on first ran into the second baseman, who was standing in the base line. Ray Trombley, the base umpire, immediately called interference.

The batter rounded first, and started toward second. Shaken by the play, the front runner stayed at second. Thus Adams soon had two men on second. The front runner broke for third, and was involved in a rundown. Trombley called for time, and said he wanted the runner on third. The rundown continued, and the runner was hit in the back by the ball, which bounced into left field. The runner scored.

Trombley ordered that the runner couldn't go beyond third. Umpire-in-chief Bud Murray overruled him. He permitted the run to score, and the game was over, with Adams a 4-3 victor.

"I suggested that the whole game be played over, but Adams had to consent to it, "Clem said. "Actually, the contest could have been resumed with Adams runners on second and third bases, but I didn't want Lee to be under that much of a strain. If we had used that plan, those boys would have traveled all the way to Adams for just one pitch."

Music

Music Center Parades Its Talent

By JAY C. ROSENFELD

"BERKSHIRE Music Center on Parade" was the order of the day at Tanglewood last night. The school established by the late Serge Koussevitzky in connection with the annual Berkshire Festivals put on a program which allowed them to show most of their best talent in the opera and choral departments and the work of practically all of their eminent faculty.

Three of the most distinguished composers who have graced their faculty in the last decade were each represented by a short opera of which the first to be heard last night was by the incumbent in the composition branch of the Center, Boris Blacher, director of the Hochschule fur Musik in Berlin. His opera, "Romeo and Juliet" is necessarily a telescoped version of Shakespeare. It is classified as a "chamber" opera and is in three parts.

* * *

THE ORCHESTRA enlists a scant dozen instrumentalists. Indeed, one of the first points apparent in Blacher's style in his economical type of writing, for even with limited instruments, he still makes sparse use of them and often a single instrument or two supplies the background for the stage action and vocal work.

A chorus of a dozen voices is disposed on both sides of the pit with some members sitting on stairs up to the stage lip. They sing and chant before the curtain parts and during the entr'actes to supply pertinent information concerning the progress of the lovers' suit. Blacher succeeds definitely in establishing mood and he was fortunate in having such beautiful voices to sing for him and such skilled and competent craftsmen responsible for all the other ingredients of the production.

* * *

THE STAGING, by Sarah Caldwell, was consistently impressive; the setting, by Jack Brown, striking, and the costumes, by Laura Zirner, remarkably appropriate and ingenious.

The narrating chorus begins immediately to present their argument. This did not come off as successfully as we would have liked, but once the principals were in view, the play became engrossing. Naomi Farr and Harold Johnson in the title roles were excellent, but the greatest interest lay in the orchestra.

* * *

BLACHER LIKES syncopation in the orchestra and dynamic rhythm is constantly stressed. He succeeds in making many of the scenes poignant by such devices as the echolalic use of slow thrice-repeated descending half-steps, moving down chromatically eight or nine times, always in the same idiom on one instrument, the piano, in this case, and then repeating the process on the trumpet, etc.

* * *

THE FIRST choral group included contemporary works by Julius Chajes, The 142nd Pslam, showing a remarkable knowledge of the placement of timbre, two Pilgrim Psalms by Ross Lee Finney, and Three Songs of Spring by Domingo Santa Cruz, one of the most promising of the composers of Chile. All of these, except for a short introduction by organ and piano used by Chajes, were sung without accompaniment. Later came another group of choruses by an early American composer, William Billings, and the Russian of the late last century, Sergey Taneyef.

The second opera was "Ariana Abandoned" by Darius Milhaud who had been guest teacher of composition at the Center in 1948. The English version of Henri Hoppenot's libretto was done so effectively by Ludwig Zirner that the action of this short little farce was the best appreciated of all the evening. It had an excellent cast: Claire Watson and Lee Gebel as Ariana and her sister Phedra, McHenry Boatwright, a sonorous Dionysos, and Peter Roberts as Theseus.

Notes and Footnotes

SOMETHING of a sparkling personality burst on the local scene last week when Carlos J. Todd fulfilled a 15-year urge by coming to Tanglewood. His native Havana, Cuba, offers nothing quite like the music festival. He is delighted, and his keen, Cuban features light up, so you realize he isn't fooling.

The name Todd is not one you would associate with a native of Cuba, but the answer is simple. His father was Scotch, his mother Venezuelan, and his wife is a girl from Lynn, Mass. She and Mrs. John G. W. Mahanna were classmates at the College of Mount St. Vincent in New York. That's how the Todds come to be visiting the Mahannas. They traveled by freighter to be able to bring their car.

Mr. T also is interested in amateur theater, and is a member of the Little Theater of Havana. They have their own 300-seat house, and do plays exclusively in English; plays like "Teahouse of the August Moon," "The Solid Gold Cadillac," and "My Three Angels." There's a large American colony in Havana, and all educated Cubans speak perfect English, as does Mr. Todd. Play profits, which run well into the thousands of dollars per show, go to charity.

Little theaters in Havana are a serious business. Each play is rehearsed six weeks, four hours a night, five nights a week. If you have a lead role you just drop all business affairs for six weeks, and concentrate on the show. Mr. Todd is in sugar, which had to take a back seat when he recently played Joseph, the embezzler, in "Three Angels."

His diligence paid off, too. He won the Cuban critics' award for the role, and has been offered a berth with the extremely desirable Patronato del Teatro, a professional company. He's going to take it, too "you bet," and his eyes snap happily.

One thing puzzles him, though. After traveling nearly 2,000 miles straight north from Cuba, he finds it hotter here than at home. But he is in good company. Everyone else is puzzled, too.

—o—

In Brief . . .

The report that July was the hottest month in the history of local weather reporting doubtless rates as the least surprising news story of the year. We'd be a lot happier if August weren't acting so darned anxious to break the record . . . If nothing else, Ed Kearney's candidacy for mayor seems likely to prove a painful but deserved boomerang to the Democratic operators who pushed him into the state senatorial race last year and then abandoned him in midstream . . . Whatever else can be said of the past weekend at Tanglewood, it most certainly proved the urgent need for some concentrated attention to the problem of providing better auto access to the grounds. When customers are unable to get to the box-office until the performance is half over, it's inevitably going to have an ill effect on future Tanglewood attendance and, to be perfectly mercenary about it, on summer business in the Berkshires . . . The announcement that Norman Rockwell will be among the artists represented at the fourth annual Berkshire Art Association show opening tonight at the Museum is all the more noteworthy for the fact that it marks the first time he has exhibited anything other than strictly illustrative work in this area . . .

Only depression in this country is the dumps Ike's critics are in.—*New Orleans Times-Picayune.*

Down to Earth

To the Editor of THE EAGLE:—

Enthusiasm with what *Eagle* columnists write usually results in a mentally drafted letter seldom written; disapproval puts pen in hand pronto with no clichés spared.

Reaction to Mr. Walter Prichard Eaton's "Culture Busting Out All Over" [July 27] was of the unwritten praise type letter, especially after having missed the column and having it unequivocally praised by two ardent *Eagle* readers, one, in fact, a staffer.

When erudite Eaton's indifference to culture as a spectator sport is actually accepted word for word, my heretofore mental wanderings must become tangible.

Firstly, the piece by my own rating had at least one belly laugh, something Thurber frequently does but which I don't expect in Mr. Eaton's work—smiles, smirks and snickers, yes, but no guffaws.

But the prime virtue of W.P.E.'s gem was the feeling imparted that all this brain-beating at culture's shrine is being taken too seriously by not only the promoters who have valid reasons but the weekend painters, the living room chamber music makers, the one-play-a-year drama experts, the foreign film experts and all the rest, in field or bleachers who are taking themselves so all-fired serious.

All these activities are fun to the majority of folks participating, so why not have fun pursuing them, whether it be from a Sheffield porch or a martini-stained blanket on the Tanglewood campus?

When the gleanings of a mind of Walter Prichard Eaton's capacity can be enjoyed for a nickel, particularly when it brings down to earth the local eight-week wonders, how ungrateful can you get?

NORMAN DELLERT.

Pittsfield.

Public Events

Tonight

8:00—Annual Summer Members' Night, featuring films, opening of Berkshire Art Assn. and other exhibits. Berkshire Museum.

8:30—Opera scenes by Berkshire Music Center students. Tanglewood theater, Lenox. (BMC Friends, with special tickets.)

8:30—Carlos Montoya, Flemenco guitar; Trianita, Flamenco dancer. Berkshire Music Barn, Lenox.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302

JUL 28 1955

Berkshire Operas

"The Rope," one-act opera by Louis Mennini, will have its world premiere on a bill with Mozart's "Zaide," Aug. 8 and 9 at the Berkshire Music Center, Tanglewood, Lenox, Mass.

Tanglewood Tales

With Pops Orchestra

When the Boston Pops Orchestra comes to Tanglewood on Parade next Thursday it will include three players who are not regularly with the Boston Symphony Orchestra: Pianist Leo Litwin of Boston, a piano teacher; third trumpet Robert Mogilnicki of New Bedford, and Joseph Lutatsky, English hornplayer, of Springfield. Mogilnicki and Lutatsky, wintertime, play in the Pittsburgh Symphony Orchestra.

* * *

Fiedler Reunion

Arthur Fiedler, the maestro of the Pops, will have something of a family reunion at Tanglewood, when he arrives for rehearsals Wednesday next. His sister, Elsa Fiedler, is coaching repertory in the Berkshire Music Center's opera department. Two cousins are Josef Zimbler, Boston Symphony Orchestra cellist and organizer of the Zimbler Sinfonietta; and Mrs. E. Panenka, wife of the Boston Symphony bassoonist.

* * *

Count Now 15,624
For Saturday Concert

The final count for the enormous crowd that attended the Berkshire Festival concert of Saturday, July 30, a careful checking of admission stubs reveals, stands at 15,624. Only once before has an audience of anything like the same proportions stormed Tanglewood, on the final Saturday night of the 1951 summer, when Charles Munch was on the podium for his first summer concerts with the Boston Symphony Orchestra, attendance was 15,800, The program on that occasion consisted of Beethoven's Symphony No. 1, Honegger's Fifth Symphony, and the Tchaikowsky "Pathetique," with no soloist.

The three Festival concerts of that 1951 weekend totaled 36,050 persons, as against the 35,301 July 29, 30 and 31.

* * *

Flying to Amsterdam

John N. Burk, program annotator for the Boston Symphony Orchestra, is flying to Amsterdam next Thursday with his wife, for a six-week holiday, which will include the Rhineland, Paris, Heidelberg, Munich, Salzburg, Vienna, Rome, Florence, Venice, Switzerland and London. The Burks will be joined in Paris, after the Boston Symphony's Berkshire Festival closes, by their daughter Margaret, who is secretary to orchestra personnel manager Rosario Mazzeo.

* * *

Study Group Busy

With the final two weeks of Tanglewood now under way, 23 new students have come, for the concluding fortnight of the Tanglewood Study Group, while 30 two and four-week Study Group students have already departed the campus. This week the Study Group, almost in a body, is rehearsing for participation in Friday evening's performance at the Berkshire Festival concert of Beethoven's Missa Solemnis, in memory of the late Serge Koussevitzky. Leonard Bernstein conducts.

* * *

Composers' Forums

There will be two final composers' forums before the Berkshire Music Center's activities fold for the season on Aug. 14. Normally scheduled for Sunday evenings in the Chamber Music Hall at Tanglewood, the final composers' sessions will be held on Saturday afternoon, Aug. 6, at 3 p.m., and on Monday, Aug. 8, at 4:30 p.m.

* * *

Parade Demonstration

The Tanglewood Study Group will give a demonstration for patrons of Tanglewood on Parade at 4 p.m. in the barn on Thursday, Aug. 11. The first portion of the program, baroque music, will consist of Francesco Barsanti: Concerto Grosso in D; Antonio Caldara: Stabat Mater; P. Peuerl: Oh Musica; H. Isaak: Innsbruck. The feature work is the cantata by Caldara, an Italian contemporary of Bach. The concert's second half is devoted to contemporary works, including Hindemith's Frau Musica, and two sections, The Shepherd and Spring, from the cantata, "Little Boy Lost," by Allen Sapp, who on a Samuel Wechsler commission wrote this piece especially for performance by the Tanglewood Study Group. In its entirety the Sapp cantata had its premiere at Tanglewood on Parade in 1953.

Lutheran Pastor Suspended Prior To Heresy Trial

MILWAUKEE, (AP)—A United Lutheran pastor to stand formal church trial for heresy in the 60-year history of the Northwest Synod — the second in six weeks —faces a trial board of fellow clergyman later this month.

The Rev. John Gerberding, 33, of Menomonee Falls is accused of doctrinal deviation similar to that for which his friend, the Rev. George Crist Jr. of Durham, another Milwaukee area community, was tried and convicted last week.

Verdict Next May

Pastor Crist was suspended from his church duties yesterday by Dr. Paul E. Bishop of Minneapolis, president of the synod, who thus followed the recommendation of the trial committee.

The 31-year-old Durham minister is vacationing with his wife and three daughters and has not yet been reached for comment on what he plans to do between now and next May, when the synodical conference will review his case and decide on punishment. This may range from a rebuke to dismissal from the Lutheran ministry.

Thursday AUG. 11 • Events from 6 to 11 P.M.
RAIN OR SHINE
TANGLEWOOD, LENOX, MASS.

"Tanglewood on Parade"

Including Shed Concert at 8:15 by the
BOSTON SYMPHONY ORCHESTRA
Conducted by **LEONARD BERNSTEIN**
Suite from "On the Waterfront".....Bernstein
(FIRST PERFORMANCE)
"A Lincoln Portrait".....Copland
Lincoln Impersonation by CLAUDE RAINS

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
In a typical Pops program—
Spanish Caprice.....Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra.....Gershwin
Soloist—LEONARD BERNSTEIN
Suite from the Ballet "Graduation Ball".....Strauss-Dorati
(Encores may be expected!)

LAWN PARTY ☆ PICNIC SUPPER
WALTZING ON THE LAWN ☆ DOOR PRIZES
TICKETS: Box Seats—$5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50
All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:—
SYMPHONY ORCHESTRA ☆ OPERA SCENES
THE CHORUS ☆ CHAMBER MUSIC
REMAINING FESTIVAL CONCERTS
Fri. and Sat. Eves., Sun. Afts., Aug. 5, 6, 7; Aug. 12, 13, 14
(CHAMBER CONCERT—WED. EVE. AUG. 10)
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve., Sat. Eve. and Sun. Aft. Shed Concerts—$2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats). Admission $2.00.
Write or phone TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)
Baldwin Piano — RCA Victor Records

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season—Friday, Aug. 5, at 8:30: Leonard Bernstein directing the Boston Symphony in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky. With Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Saturday, Aug. 6, at 8:30: Charles Munch directing the Boston Symphony in a Beethoven-Wagner program, with Margaret Harshaw, soprano; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Sunday, Aug. 7, at 2:30: Charles Munch conducting the Boston Symphony in an all-Beethoven program, with Eugene Istomin, piano. . . . ¶ Wednesday, Aug. 10, at 8:30: The last in a series of six programs of Beethoven's chamber music. . . . ¶ Thursday, Aug. 11, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, a concert by the Boston Symphony (conducted by Leonard Bernstein) and the Boston Pops (conducted by Arthur Fiedler, with Leonard Bernstein, piano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 12, at 8:30: Charles Munch conducting the Boston Symphony in a varied program; no soloists. . . . ¶ Saturday, Aug. 13, at 8:30: Pierre Monteux conducting the Boston Symphony in a varied program; no soloists. . . . ¶ Sunday, Aug. 14, at 2:30: Charles Munch directing the Boston Symphony in another all-Beethoven program, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and a chorus. (Tanglewood, Lenox, Mass.)

MUSICIANS at play: *Eagle* music critic tells how awhile back he criticized the New Music Quartet for playing a certain Beethoven movement too fast. The quartet manager, a personal friend, later wired the critic "Have open date between Oct. 19 and 21. Can you book quartet? Will play Beethoven slowly for two days." In somewhat the same vein, and apropos the hinted Boston Orchestra tour of Russia, Director Munch chided the violin section during recent rehearsal for failing to produce tone he desired. "Tried again. No luck. Shaking his head he exclaimed, "What will Oistrahk think?" Oistrahk is the leading violinist in Russia.

—o—

Tanglewood Tales

Final Student Event
Saturday, Aug. 13

The season's final student symphony orchestra program will feature the presentation of prizes and awards to students of all departments of the Berkshire Music Center, presented at intermission by Ralph Berkowitz, dean of the music school. The final concert, not as customary on a Thursday evening, is held Saturday, Aug. 13, at 3 p.m. in the Tanglewood Music Shed. The program will consist of: Mendelssohn: "Italian Symphony," conducted (first two movements) by Miss Aviva Einhorn, Israeli student resident in Paris, (final two movements) by Kenneth Schermerhorn; the movement "Fetes" from Barlioz' "Romeo and Juliet," conducted by George Mester; a Piece for Orchestra by Salvatore Martirano, conducted by Seymour Lipkin, who assists Leonard Bernstein in training the student symphony; Dvorak: "Scherzo Capriccioso," conducted by Mr. Lipkin; and "The Tower of St. Barbara," by Ingolf Dahl, head of the Tanglewood Study Group, conducted by the composer. The Martirano work won the Segalyn award for the best orchestral work written and completed at Tanglewood: the composer is a student of composition at Tanglewood this summer.

* * *

Student Program

The Tanglewood on Parade program of the student symphony orchestra at 6 p.m. in the Music Shed on Aug. 11 will consist of: Copland: "Outdoor Overture," conducted by James Yannatos; Brahms: "Tragic Overture," conducted by Kenneth Schermerhorn; Debussy: "Afternoon of a Faun," with George Mester on the podium; and the "Roman Carnival Overture" of Berlioz, conducted by Henry Janiec.

Members Meet At Museum For Opening

Varied Program of 17th Annual Event Attracts About 250

The 17th annual "Summer Members' Night" at the Berkshire Museum last evening was attended by about 250. Probably due to the fact that the event was the second at the museum in a week, the crowd was smaller than usual. The first was "Celebrity Night" last Tuesday.

The program included a short French film on the scaling of the Eiffel Tower, a lecture illustrated by color slides on "Wildflowers Along New England Trails," by Raymond D. Wood of Mount Kisco, N.Y., and the opening of the fourth annual Berkshire Art Assn. exhibition.

Also on exhibition were watercolors by Wilfred G. deGlehn, photographs by Alfred Eisenstadt, sculpture by Peter Abate, paintings by Paul Decker, and a Boston Symphony Orchestra exhibit of photographs of famous musicians by George J. Kossuth.

Preceding the program in the museum theater Gardner S. Morse, president of the trustees, welcomed the members and briefly reviewed improvements and additions of the past year and prospective ones. He asked the continued support of the community.

Refreshments were served in the Ellen Crane room, where members and exhibitors met to discuss the show.

Lenox

String Quartet At Service Sunday

LENOX—A string quartet and a guest soloist all from Tanglewood will furnish the music Sunday morning at 11 at the Church-on-the-Hill, Congregational.

Miss Helen Zimbler, soprano soloist, a former student at Tanglewood and wife of Josef Zimbler, a cellist in the Boston Symphony, will sing Bach's "Be Thou Near Me" and the Andante from the Motet "Exsultate, Jubilate" by Mozart. During the winter Mrs. Zimbler is soloist at the First Parish Church in Brookline.

The quartet accompanying Mrs. Zimbler is composed of Jesse Cecl, John Fiasca and Mr. Zimbler, all of the Boston Symphony, and Mrs. John Fiasca.

WORDS and MUSIC

By Harriett Johnson

'Missa Solemnis' Friday at Lenox

With two more week-ends left for the Berkshire Festival at Lenox, Mass., this Friday's concert will be a particularly good one for enthusiasts who prefer sitting outside on the grass to the confines of seat under cover.

Beethoven's monumental "Missa Solemnis," with the Boston Symphony conducted by Leonard Bernstein and with collaborating chorus and soloists, should carry far into the distant confines of the Tanglewood estate, home of the Festival.

Soloists for the event will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. Richard Burgin, concertmaster, will be the solo violinist for the "Benedictus." The Festival chorus will be comprised of students from the Berkshire Music Center, under the direction of Hugh Ross.

Charles Munch returns to the podium for the Saturday concert when the second act of Beethoven's "Fidelio" will be heard in concert form followed by excerpts from Wagner's "Goetterdaemmerung" with Metropolitan Opera soprano, Margaret Harshaw, as soloist.

Istomin Plays Sunday

All-Beethoven is the schedule for Sunday afternoon with Munch again on the podium and Eugene Istomin, pianist, soloist in the Fourth Concerto in G Major. The Eighth and Fifth Symphonies complete the program.

"The Rope," one-act opera by Louis Mennini, selected for production by the opera department of the Berkshire Music Center, will be preemed by students of Boris Goldovsky's opera department at Tanglewood, in Lenox, Mass., next Monday and Tuesday (8-9). On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart which, it's believed, will be getting its first U.S. performances.

Miss Robinson Smith, Mahanna on WBEC

Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Symphonic Festival Inc., and John G. W. Mahanna, county editor of The Eagle, will be interviewed tonight at 8:30 over WBEC by Martin Booksband of the Tanglewood public relations staff.

They will describe the early days of the Festival in Berkshire County as well as Mr. Mahanna's book, "Music Under the Moon," a history of the Festival which was published last month.

HIRE GAZETTE, NORTHAMI

Serkin, Pianist Thrills Audience At Tanglewood

Rudolph Serkin, pianist, has a wonderful way with Beethoven sonatas, and the how, why and wherefore of this way was demonstrated to more than 2,500 enthusiastic persons who heard his Theatre Concert Hall recital at Tanglewood last night.

Mr. Serkin is one of the most distinguished artists of our time. His playing of three Beethoven sonatas was in the finest tradition and could only serve to enhance his already brilliant reputation.

The sonatas included on the program proved an excellent illustration of the composer's development. First was the sonata in F. Major, Op. 10, No. 2, built along the more rigid lines of the classical period, with its formal following in the allegro of the sonata-allegro form, and with its three movement plan. Mr. Serkin captured the gayety inherent in the work, especially the lilt and the flow of the first movement. While it was breathless and free, it was also a careful study.

The second programmed work was the Waldstein sonata. Here the composer's bridge from classicism to romanticism is apparent, especially in the powerful first and third movements. Mr. Serkin played cleanly and lovingly, more than equal to the torturous demands of the Allegretto.

The Hammerklavier sonata which closed the program is clearly romantic, the last phase of the composer's maturation. It is a horrifyingly difficult work, especially the final movement.

Mr. Serkin was more successful with the first three; in the last there were moments when the tone was simply loud. In spite of this minor complaint, the performance was a triumph.

Unfortunately, Mr. Serkin has accumulated mannerisms which serve only to distract. He smiles, sighs, sings (in a monotone) and stamps, even rising from his seat occasionally to emphasize a particularly forceful phrase.

But with eyes closed, one can only bask in the beauty of delicate and finely molded phrases, sweeping, gradual and powerful crescendos, soft and melting pianissimos, and ringing and singing tone. Mr. Serkin's coupling of magnificent technical proficiency with profound artistry marks him as one of the musical "great." His superb playing of a difficult but dazzling program last night illustrated this to an eminently satisfying degree.—R. D.

Kansas City Star 7/31 19E

Musical Impressions Mostly Electrifying at Tanglewood

By Joseph Kaye,

TANGLEWOOD, LENOX, MASS., July 30.—The first week end of the Berkshire Festival concerts in the shed with the full Boston Symphony orchestra, left three impressions—an electrifying performance of the Beethoven Seventh by Charles Munch, an introduction to Roger Sessions's "The Black Maskers" by Pierre Monteux, and the presentation by Munch of three Beethoven symphonies on one program, the First, Fourth and Sixth. The first two impressions were positive; the third, on the negative side.

In years of concert-going one would have been hard put to recall a more exciting interpretation of the Seventh. Munch and his men seemed transported, and so did the audience, for there were shining faces all around and cheers vaulted down from the high ceiling to envelop the huge auditorium with enthusiasm.

"The Black Maskers" offered a new appraisal of its noted American composer. First written over thirty years ago as incidental music to Andreyev's play of the same title, and later rewritten as a suite, it is a powerful theatrical piece with some overwhelming climaxes. Surprisingly, it is melodic.

In spirit this composition is reminiscent of both the Saint-Saens "Dance Macabre" and Dukas's "The Sorcerer's Apprentice," but the instrumentation and the tone painting are of tremendous scope and strength.

As for the three Beethoven symphonies combined on one program — though performed with grace and feeling, as the music required, the similarity of style created some boredom. The old story—too much of one thing.

Syracuse Herald Journal 8/3

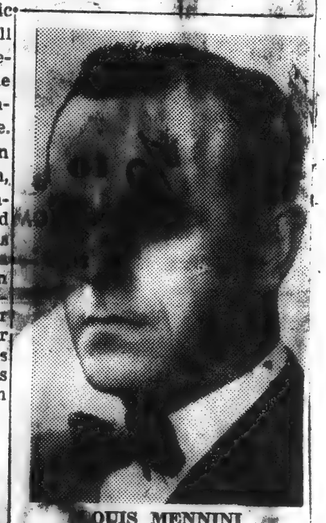
TALKING IT OVER

Eastman Scholar's Opera to Be Sung in 'Tanglewood'

By EMMA VAN WORMER

The world premiere of "The Rope," a one-act opera by Louis Mennini of the Eastman School of Music, Rochester, will take place next Monday and Tuesday nights in "Tanglewood." The work was commissioned by the Berkshire Music Center.

Boris Goldovsky of the Music Center's Opera department will direct the opera which was begun in "Tanglewood" during the summer of 1953 when the composer was in residence there. A student of Dr. Howard Hanson and Bernard Rogers in Eastman, Composer Mennini won the National Institute of Arts and Letters Award in 1949 and has composed another one-act opera, "The Well." He also has written an Arioso for strings, an overture and an andante for orchestra and a sonatina for cello and piano. The opera is adapted from Eugene O'Neil's one-act play. Mennini did both the libretto and score.



LOUIS MENNINI

* * *

Chautauqua Will Honor Memory of Albert Stoessel

Berk. Courier 8/4

Tanglewood Will Be On Parade August 11

Arthur Fiedler Will Conduct Boston "Pops"

Annual Event for Benefit of Berkshire Music Center Attracted 10,500 Last Year.—Every Department of Summer Music School Will Give Demonstrations.

Tanglewood will be On Parade Thursday, August 11. The annual benefit for the Berkshire Music Center, which attracted 10,500 persons in 1954, afternoon and evening festivities in Lenox, is in aid of the Boston Symphony Orchestra's summer school of music, now in its thirteenth session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6:00 p.m. to 11:00 p.m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6000-seat Music Shed, helping to shatter all attendance records for "Tanglewood on Parade." Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fielder, who conducted the Art Commission Pop Concerts in San Francisco's Civic Auditorium last week, flies to conduct the Miami Beach Pops' Concerts in Florida on August 7, will fly to the Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert August 14, returning immediately to Boston to conclude the Esplanade series August 15 to 20.

The first half of the concert program in the shed next Thursday will be given at 8:15 p.m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award and additional Oscars for its star, Marlon Brando, and its director, Elia Kazan. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the Berkshire Music Center (on leave of absense in 1955). It was first performed by the Boston Symphony on April 9, 1943.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov, and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone.

Musical Vignettes

Kansas City Star 7/31

OUR New York correspondent, Joseph Kaye, covering the summer's first Boston Symphony concert in the shed at Tanglewood, Lenox, Mass., described a "remarkable performance" of Beethoven's Seventh symphony . . . Kaye mentioned that Richard Wagner called this composition an apotheosis of the dance, and added: "Mr. (Charles) Munch made it into a dance of life, vigorous, joyful, tender, groping, and finally nobly and passionately triumphant" . . . The violin soloist on this all-Beethoven program was Isaac Stern, in the Concerto in D Major, and Stern's interpretation "was sweet and rather small-scaled, being most effective in the purely lyrical and long, sustained passages."

Wrote Kaye: "Twelve concerts in the shed are to be given during the next four week ends, and Mr. Munch will dedicate himself largely to the works of Beethoven. When the festival closes August 14 he will have played all the nine symphonies, several concertos and overtures, and presented the second act of 'Fidelio' and the 'Missa Solemnis'."

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Berk. Courier 8/4

Festival Audience Thrills to Brahms

Monteux Is Guest Conductor at Tanglewood Sunday

Isaac Stern Reaches Great Heights In "Concerto for Violin With Orchestra In D Major."—Rudolph Serkin Enticed Audience With Piano Concerto Saturday Evening.

By George E. Membrino

Brahms was the "Magic Word" Sunday as the fourth week of the Berkshire Festival at Tanglewood in Lenox was brought to a close. An extremely large audience thrilled to strains of the music by Brahms with Pierre Monteux as guest conductor.

Mr. Monteux is a conductor extremely cautious in the conservation of motion. This feeling of no wasted motion accounts for the artistic ease with which Mr. Monteux conducts.

The "Academic Festival Overture" opened the program. A most vibrant and rollicking mood was set. The many themes of "collegiate" nature were blended with excellent results.

Returning for the third time this season was the violin soloist, Isaac Stern. The "Concerto for Violin with Orchestra in D major" was substituted in place of the "Concerto for Violin and Cello with Orchestra in A major" due to Gregor Piatigorsky's unavailability. Mr. Stern reached great heights in the second movement. The adagio was played most fluently and tranquilly.

Highlights of the afternoon's performance was "Symphony No. 1 in C minor." In the second movement (andante sostenuto) attention was directed to the superb solo violin passage offered by Concertmaster Richard Burgin. The third movement was short and delightful.

The final movement, (adagio, allegro non troppo ma con brio) brought to play the light pizzicatto of the strings followed by the brass choir in a choral style. It was a fitting climax to an afternoon of musical pleasure rich in experience.

A most varied program was presented Friday evening. Music by Handel, Schumann, Barber and Brahms was heard. Charles Munch's first offering was "Suite for Orchestra" by Handel. This composition is better known as the "Water Music." The suite, happy and charming, provided delightful listening through the ease and light reading offered by the conductor.

Symphony No. 4 in D minor, by Schumann, interested us from the standpoint of having no complete breaks between movements. This remains an extremely difficult role for the conductor to give balance and co-ordination for the comprehensive effect of the entire work. Maestro Munch succeeded in enabling his listeners to realize the full impact of this symphony.

Both these works gave the brass section of the orchestra (the horns in particular) an opportunity to come to full light and prominence. This section, seldom singled out for honors, was accorded special recognition by Mr. Munch.

The expected highlight of the evening, Mr. Barber's "Players of Kierkegaard," proved to be a great disappointment in musical content. Praise is high for the soprano soloist, Leontyne Price, chorus, and all concerned, but however, it was the music that left us cold.

The Barber piece was commissioned by the Koussevitzky Music Foundation and was first performed last year. This work paralleled a composition of Lucas Foss, "Parable of Death," performed at Tanglewood in 1953. Both by contemporaries, they lack the qualities of great choral and orchestral works such as Beethoven's and Mahler's, to mention a few. Deep emotional feeling, as is the case in such works, was lost, as the orchestra completely dominated the choral scene at climatic points.

Following intermission the Brahms "Symphony No. 4 in E minor" was played. Here the conductor returned to his lofty place as an interpreter of the finest in musical taste. With the exception of the Barber work Mr. Munch conducted without the aid of a score.

An all-Beethoven program was offered Saturday evening. Heard was the "Overture to Goethe's Egmont," "Concerto for Piano No. 5 in E flat major," and "Symphony No. 3 in E flat major Eroica." Soloist for the piano concerto was Rudolph Serkin.

Mr. Serkin enticed the audience into rendering the greatest ovation of the current season and certainly one of the greatest afforded any guest soloist in all Tanglewood history.

The audience Saturday night was also one of the largest ever attending a single concert. Numbering well over 15,000 persons and stretching as far back on the lawn as the main administration building, they were rewarded with an evening of Beethoven rarely heard under such favorable conditions.

It is quite understandable why Mr. Munch chose to honor Beethoven this summer. A smile little short of rapturous comes over his face when conducting the works of this great master of the past. E flat seemed to be the keynote of the evening's pleasure, with both the "Piano Concerto" and the "Eroica Symphony" being written in that key.

An oft-repeated anecdote of the "Eroica" remains constant in our minds with each new hearing. Beethoven supposedly had Napoleon in mind for this symphony. All that is great in human stature is definitely portrayed in this symphony. Even the slow second movement funeral march rises to the height of strength in life before it subsides. The knowledge of Napoleon's real self later turned the intention of Beethoven. We now prefer to think of the "Eroica" as giving us an insight into the greatness of Beethoven rather than Napoleon.

BIG CATTLE SHOW IS PROMISED FOR DUTCHESS FAIR

The 110th annual Dutchess County Fair in Rhinebeck, N. Y., will have more than 1,000 head of dairy and beef cattle on the showgrounds this year — a gain of 25 percent more than last year's record entry, Samuel Morrison predicted today. He is the general superintendent of cattle.

While the $7,718 being offered in open class premiums is a big drawing card to herdsmen, the change in dates for the fair this year appears to be the reason for the gain. The Dutchess Fair will play for five days and nights, beginning Saturday, August 27.

"I already have had several notes from cattlemen saying that they want to show their stock at Rhinebeck this year for the first time," said Mr. Morrison. "Because our fair previously conflicted with other fairs, they could not show in Rhinebeck in the past."

No cattle will be judged on Sunday, August 28.

On opening day, Saturday, 4-H Club dairy and beef showmanship contests will get under way at 10 a.m., and open class Ayrshires will be judged starting at 2 p.m. On Monday, 4-H Club Holsteins and open class Aberdeen Angus will be judged at 10 a.m.

On Tuesday, 4-H Club steers and open class Holsteins will be judged at 9 a.m., open class Herefords at 11 a.m., and 4-H Club Guernseys at 1 p.m. On closing day, Wednesday, open class Guernseys and Jerseys will be judged at 10 a.m.

All cattle entries close August 12.

TANGLEWOOD PLANS MUSICAL WIND-UP

Tanglewood will open its programs this weekend with the evening-long performance on Friday of Beethoven's *Missa Solemnis* conducted by Leonard Bernstein. On Saturday evening Charles Munch will conduct Act 2 of Beethoven's *Fidelio* with soloists Margaret Harshaw, David Lloyd, Mac Morgan, Christina Cardillo, Malcolm Bernstein and Arthur Schoep. The program will also include excerpts from *Gotterdammerung* with Miss Harshaw as soloist in the Immolation Scene. On Sunday afternoon, August 7, Munch will again conduct an all-Beethoven program; the 8th Symphony in F major; the Piano Concerto No. 4 in G major with Eugene Istomin, soloist; the 5th Symphony in C minor.

During next week Tanglewood plans a musical fare which includes a Wednesday chamber music all-Beethoven concert at the Theater-Hall; *Tanglewood on Parade* will draw thousands to Lenox on Thursday, August 11, with Boston Symphony, Boston "Pops" and various student groups giving performances throughout the evening; Friday evening, August 12, Mr. Munch will conduct an all-French program of Berlioz' *Symphonie Fantastique*, Debussy's *La Mer*, Ravel's *Daphnis and Chloe* Suite No. 2. On Saturday Pierre Monteux will take up the baton for Wagner's overture to *The Flying Dutchman*; Brahms' Symphony No. 3 in F major; Debussy's *Three Nocturnes*, Clouds, Festivals, Sirens. On Sunday, August 14, Mr. Munch closes the season with Beethoven's Overture to *Leonore* and the monumental 9th Symphony with soloists and chorus.

Grace Notes

TANGLEWOOD, JULY 29
By A. C. S.

Some 7,000 persons were on hand this evening to hear the Boston Symphony Orchestra under Charles Munch in a program that could be criticized only in terms of personal preferences for certain schools of musical composition. There could be no quarrel with the performance. It was brilliant in all respects.

Three works were from the standard repertoire: Hamilton Harty's arrangement of Handel's *Water Music*, the *Fourth Symphony* of Schumann, and the *Fourth Symphony* of Brahms.

The other work was Samuel Barber's *Prayers of Kierkegaard*, for mixed chorus, soloists, and orchestra. A recent composition by Barber, and one which will enhance his already fine reputation, it was commissioned by the Koussevitzky Music Foundation and given its first performance last December. It is a work which demands rehearing, but even the first time the auditor is aware of sincerity and integrity in the writing. The idiom ranges from consonance to dissonance; from a quasi-plainsong simplicity to an extreme complexity of triple choirs and elaborate orchestration. Leontyne Price sang the soprano solos, which she premiered last winter, with great warmth. The incidental solos for contralto and tenor were sung by Regina Sarfaty and Arthur Schoep. Mr. Munch, obviously dedicated to the new score, gave a unified reading.

TANGLEWOOD, JULY 30
By A. C. S.

In his address at the first assemblage of students at Tanglewood this summer, Charles Munch gave the following words as a reason for featuring music by Beethoven at the Festival: "It expresses everything that a human being can feel; happiness and suffering. It is elevating and ennobling. And it will forever be as necessary to us who love music as faith is necessary to those who love Christ." The sincerity of this statement was truly exemplified in the concert given this evening. More than 15,000 persons came to Lenox to hear three familiar works, the *Egmont Overture*, the *Concerto No. 5*, for piano and orchestra, and the *Third Symphony*.

Rudolph Serkin made his initial appearance at Tanglewood tonight. He will undoubtedly be asked to return many times. As soloist in the "Emperor" Concerto he dazzled us with his technical proficiency, moved us with the thoughtful mood of the Adagio, and frolicked through the Rondo. The audience was receptive and applauded vigorously.

Mr. Munch gave a highly personal reading of the "Eroica" Symphony. There were moments of brooding over some passages while others were played more casually. His approach had a tendency to give a more "romantic" feeling than one generally associates with his work. However, consistency made this approach convincing. All the qualities enumerated by Mr. Munch were present, qualities which made the performance a rewarding experience for all.

TANGLEWOOD, JULY 31
By A. C. S.

Pierre Monteux appeared as guest conductor this afternoon in a program devoted to music by Johannes Brahms. The famous octogenarian began the concert with a buoyant rendition of the *Academic Festival Overture*. One was tempted to burst into song in the closing "Gaudeamus igitur."

The *Concerto for Violin and Cello*, originally scheduled for the program, had to be cancelled. The cellist, Gregor Piatigorsky, was unfortunately indisposed. The violinist, Isaac Stern, was on hand, however, to play the *Concerto for Violin and Orchestra*. His playing was sensitive, with clarity of tone and a lyric quality. The orchestral collaboration was handled to perfection, Mr. Monteux permitting the soloist to shine without losing any of the fine points in the accompaniment.

The *First Symphony* was projected as a study in contrasts. The first and last movements loomed massively on either side of the more delicate middle movements. The second movement became a real rondo while the third ambled good-naturedly along. Some 12,000

(Continued on Page Twelve)

listeners joined the members of the Boston Symphony in giving Mr. Monteux a well deserved standing ovation at the close of the concert.

Due to his recent injury, Mr. Piatigorsky's appearances at Tanglewood on August 10 and 12 have also been cancelled. The Fantastic Symphony of Berlioz will probably replace the Schelomo for cello and orchestra on the latter program.

Claude Rains To Narrate In Tanglewood on Parade

Prominent stage and screen actor Claude Rains will take the role of narrator for Aaron Copland's "A Lincoln Portrait," a high light of next Thursday's Tanglewood on Parade program, it was announced today.

Mr. Rains, who will be making his debut at Tanglewood with this reading, has made three appearances in this work with Eugene Ormandy and the Philadelphia Orchestra. The performance in the Music Shed will be his first with Leonard Bernstein and the Boston Symphony for the Broadway star of "Darkness at Noon" and "The Confidential Clerk."

Shavian Favorite

Mr. Rains, familiar to motion picture fans for featured roles in half a hundred films, including "The Invisible Man," "Anthony Adverse," "Juarez," "Here Comes Mr. Jordan," "Mr. Smith Goes to Washington," "Caesar and Cleopatra" (he was Bernard Shaw's personal choice for the Roman dictator), "Casablanca" and "Notorious," was born in London and has been an actor since childhood.

He came to the U.S. first in 1914 with the late Harley Granville-Barker to act in Shaw's "Androcles and the Lion," then, after service in World War I and a dozen London productions, returned to Broadway for a notable group of plays produced by the Theater Guild, including "Volpone," "Marco Millions," "The Moon in the Yellow River," "The Apple Cart" and "Too True To Be Good." Before he went to Hollywood and stardom in 1935 he acted the dynamic counsel for the defense in "They Shall Not Die."

He made a concert tour under the title "Words and Music" this spring, and currently can be heard over the NBC network in a program of dramatic readings. The noted actor is coming to Tanglewood next week directly from Stock Grange, the 400-acre farm he owns and operates near Philadelphia.

One of Three Portraits

Mr. Copland's Lincoln study was inspired by Andre Kostalanetz, who during the crucial weeks following the U.S. entry into the second world war, gave thought to a means by which music could be used to mirror the spirit of our country. The result was a triptych of musical characterizations, Mr. Copland's, Jerome Kern's on Mark Twain, and Virgil Thompson's on the late Mayor LaGuardia of New York. Mr. Copland's text comes from the letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain."

Claude Rains

The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, including something of his gentleness and simplicity; the middle one sketching the background of his era; the last with a simple but impressive frame about the words of Lincoln himself. The work received its first performance by the Boston Symphony on April 9, 1943.

'Waterfront Suite'

Mr. Bernstein's Shed program will also include the world premiere of a suite arranged from his music for the Academy Award film, "On the Waterfront," and he will appear as piano soloist in George Gershwin's "Rhapsody in Blue" during the portion of the program devoted to Arthur Fiedler and the Boston Pops.

The early part of the annual benefit program, from 6 to 8 p.m., will feature simultaneous demonstrations by all five departments of the Berkshire Music Center. Holders of box seats and reserved ticket patrons also are invited to a performance by the opera department of Puccini's "Gianni Schicchi," in the formal gardens.

Tanglewood On Parade To Feature Claude Rains August 11 At Lenox

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert next Thursday (August 11), in the Music Shed at Tanglewood, Lenox, Mass., during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1949.

Claude Rains, familiar to motion picture fans for featured roles in half a hundred films, including "The Invisible Man," "Anthony Adverse," "Juarez," "Here Comes Mr. Jordan", "Mr. Smith Goes to Washington", "Caesar and Cleopatra" (he was Barnard Shaw's personal choice for the Roman dictator) "Casablanca" and "Notorious," was born in London and has been an actor since childhood. He came to the U. S. first in 1914 with the late Harley Granville-Barker to act in Shaw's "Androcles and the Lion", then after service in World War I and a dozen West End productions, returned to Broadway for a notable group of plays produced by the Theatre Guild, including "Volpone," "Marco Millions," "The Moon in the Yellow River," "The Apple Cart" and "Too True to be Good." Before he went to Hollywood and stardom in 1935 he acted the dynamic counsel for the defense in "They Shall Not Die." He made a concert tour under the title "Words and Music" this spring, and currently can be heard over the N. B. C. network Monday through Friday afternoons in a program of dramatic readings. The noted actor is coming to Tanglewood next week directly from Stock Grange, the 400-acre farm he owns and operates near Philadelphia.

Rev. Howard Conn To Preach Here Sunday Morning

The Rev. Howard J. Conn of the Plymouth Congregational Church, Minneapolis, Minn., will be preacher at the First Congregational Church, 10 a.m., Sunday.

Mr. Conn was minister of the Congregational Church in Great Barrington, from 1941 until 1944. He has just completed 11 weeks on the National Radio Pulpit. Last year Harper & Brothers published a book by Mr. Conn, "The Hope That Set Men Free."

He is chairman of the policy and planning committee of the Board of Home Missions of the Congregational Church and has just completed a term as president of the Minneapolis Council of Churches. His topic Sunday will be "Finding Power in the Upward Reach."

Miss Lee Goebel of Tanglewood will be soloist. She will sing "Patiently Have I Waited" and "Thou, O Lord, Art My Protector," both numbers by Saint-Saens.

TANGLEWOOD, LENOX, MASS. Concerts Through Aug. 14

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

A Season of BEETHOVEN

Shed Concerts by the Boston Symphony Orchestra

Fri., Aug. 5 at 2:30—BEETHOVEN—Missa Solemnis (BERNSTEIN)
Sat., Aug. 6 at 2:30—Beethoven—WAGNER (MUNCH)
Soloist: Margaret Harshaw, Soprano
Sun., Aug. 7 at 2:30—BEETHOVEN PROGRAM (MUNCH)
Soloist: Eugene Istomin, Piano
Tickets: Wed., $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11
Boston Symphony and Boston Pops Orchestra—Conductors, Leonard Bernstein; Arthur Fiedler—Lincoln Impersonations by CLAUDE RAINS

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AUG 1 1955

25

Rich and Rewarding Weekend At Berkshire Music Festival

By ELINOR HUGHES

set of week-end programs at the Berkshire Festival at Tanglewood provided rich and rewarding classical music fare, not many surpieces but performances of exceptional quality and audiences of substantial size.

The crowd present last night for the all-Beethoven program conducted by Charles Munch with Rudolf Serkin as soloist came, by actual count, to 15,500 persons, the largest assemblage since 1951. And the one attending this afternoon's all-Brahams concert conducted by Pierre Monteux was very nearly as large, held down in size, perhaps, by the relentless heat of the sun.

PROGRAM EXPLAINED

This summer's programs at Tanglewood were questioned, in advance because the main concerts in the Shed did not include new music and were, in fact, devoted mainly to the works of Brahns and Beethoven. The explanation for the nature of the concerts for this 18th season can be found in Charles Munch's address to the students of the Merkshire Music Center at its first assemblage early last month.

"The principal reason why we musicians must always listen to this music and why we must make it heard is that it is above all human. Everyone can find in it what he needs and what he is searching for. This music, which is not sensual, not abstract, not dramatic in the sense of Wagner, not romantic in the sense of Schumann, not sentimental, not pathetic—is all of them at once. It expresses everything that a human being can feel: happiness and suffering. It is elebating and ennobling. And it will forever be as necessary to us who love music as faith is necessary to those who love Christ."

Considering the performances I was fortunate enough to hear, most especially that glorious Beethoven evening, when Serkin and the orchestra made the "Emperor" Concerto a thing of nobility and fire, and a beautiful example of perfect balance between the soloist and the accompanying musicians, it seems that apoligies are needless for devoting a music festival to the greatest of composers.

Mr. Munch himself glorified his decision by conducting, Friday night, a romantically lovely program consisting of a suite from Handel's "Water Music," arranged by Sir Hamilton Harty; Schumann's Symphony No. 4, Brahms' Symphony No. 4, and Samuel Barber's "Prayers of Kierkegaard," with Leontyne Price as chief soloist (she sang at the Boston premiere last season), the Festival Chorus, Hugh Ross conductor, and Regina Sarfaty and Arthur Shoep as assisting soloists. And yesterday in addition to the "Emperor" Concerto, he also conducted the "Eroica" with eloquence and majesty," the Overture to "Egmont" with fine dramatic feeling.

This afternoon, Pierre Monteux took the stand to conduct the all-Brahms program, consisting of the Academic Festival Overture, which seemed to take on a special appropriateness in the Tanglewood atmosphere; the Symphony No. 1 and the Concerto for Violin and Orchestra with Issac Stern as soloist.

Deepite the seadily increasing heat, the enthusiasm of the audience was enormous, and justified. Mr. Stern played with serene beauty of tone, perfect mastery certo, for all its familiarity, of technique and a feeling for the music that made the consurely be said for the symphony, which Mr. Monteux conducted fresh and new. The same could with authority and affection.

TRAFFIC SITUATION

Everything, in short, was of top quality, everything—and I hate to bring this matter up again but it can't be avoided —but the traffic situation. Whether in the public parking place or the smaller parking place for the box-holders, it was enough to try the patience of saints and traffic police.

The single narrow exit from the box-holders' space proved a nightmare in today's heat—why it can't be doubled in width and another exit added is hard to figure. And that narrow road from the big parking space to the center of Lenox—well, it's a miracle that it usually empties out the thousands of cars in about an hour, but it hardly seems ideal. The Festival program pleads for patience but offers no hope of relief.

ORTHAMPTON, MASS., THURSDAY, A

F/4

One-Act Opera World Premiere At Tanglewood

"The Rope," an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox, Mass., will have its world premiere by students of Boris Goldovsky's opera department in the Theatre-Concert Hall at 8:30 on Monday and Tuesday evenings, Aug. 8 and 9. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U. S. Two different casts of students of the opera department will sing.

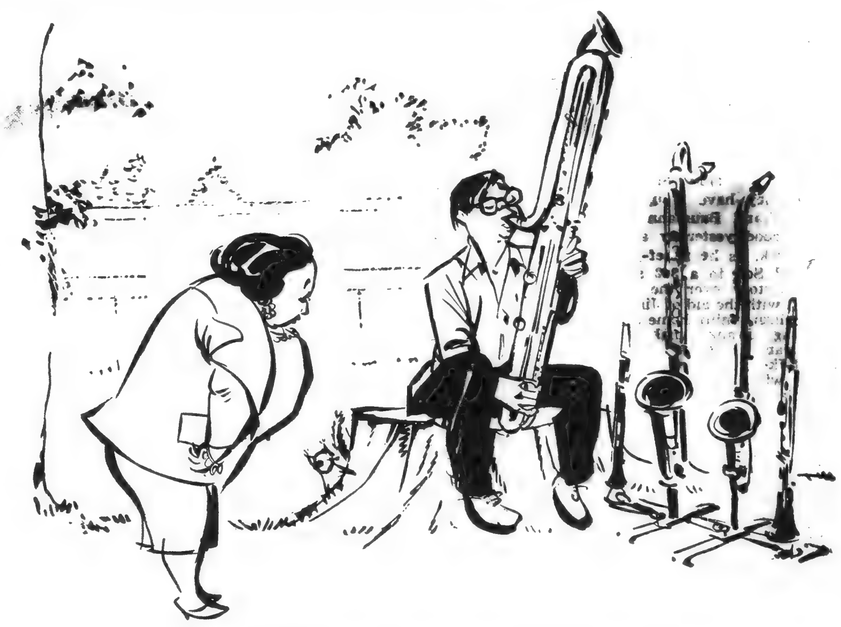
The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center.

"The Rope" was composed by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neil's one-act play of the same name, which was originally performed by The Provincetown Players, Provincetown, Mass., April 26, 1917.

"The composer has worked in close consultation with our staff at Tanglewood," says Mr. Goldovsky, "through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral scoring, scenic and costume investiture. Mr. Mennini has supervised casting and attended vocal and instrumental rehearsals. By providing an opportunity for a young composer to live with the musical theatre, the Koussevitzky commission is enabling him to steep himself in the problems peculiar to it."

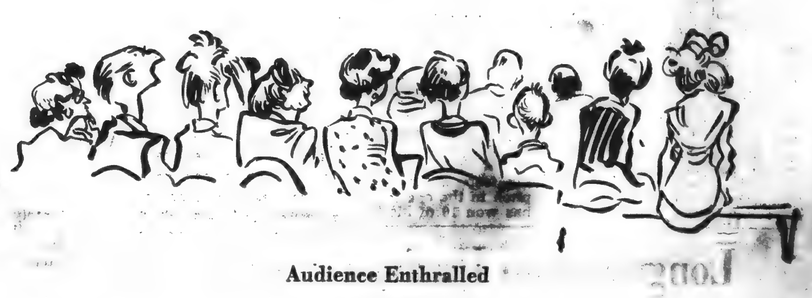
Non-par clear
Circ. 165,872
AUG 1 1955

Like a Breughel Painting, Crowds on the 'Festwiese,' or Festival Grounds, Wait for the Concert



Wood Wind Department: Genius and Admirer

SCENES at the Boston Symphony Orchestra's Berkshire Music Festival and Music Center at Tanglewood, as seen by Emil Weiss. "The atmosphere," says the artist, "is à la Salzburg but younger and fresher and therefore more enthusiastic. Even tourists become music lovers there. . . ."



Audience Enthralled

Music All Over the Place

Brass: Duetto in the Woods

'Two Tickets to Heaven, Please'

Conductor Charles Munch

Serious Solitary Practice in Scattered Huts

International Huddle: New Students From Abroad

The Jakeville Journal 8/4/55

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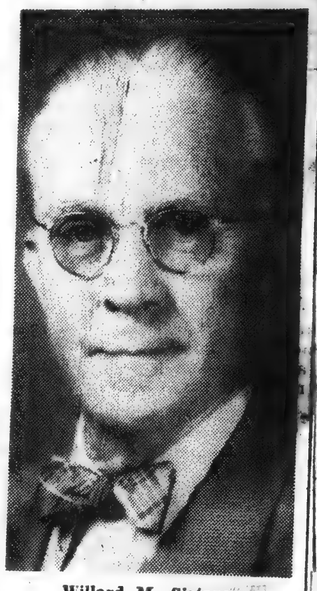
W. M. Sistare Takes Post in Connecticut

Eagle 8/4

Pittsfield Man Will Manage New University Auditorium

Willard M. Sistare of Pittsfield has been appointed manager of the newly completed auditorium at the



Willard M. Sistare

University of Connecticut at Storrs, it was learned today.

Mr. Sistare, who will join the university staff in September, will have charge of the operation of the new, imposing landmark on the main campus at Storrs, which will be the center of many of the large-scale university activities and functions. Among these events will be the annual exercises which were held in the new structure last month as the initial event.

The auditorium, built on two levels, has on its first level a hall of approximately 4,2000 movable seats, including balcony, with permanent seating. On a lower level will be the university museum, where there will be on display a number of collections heretofore not shown publicly or in their entirety, due to lack of adequate space. A little theater annex to the auditorium is under construction seating 500, which will have its own entrance.

Mr. Sistare, who was long associated with the Berkshire Festival as head of Shed personnel, has been New England representative since 1942 for Community Concerts Inc., division of Columbia Artists Management of New York.

Springfield Native

A native of Springfield, Mr. Sistare was educated at the University of Pennsylvania, receiving a B.S. degree in economics from the Wharton School. He served as supply officer during World War I at the Naval Air Station, Cape May, N.J., and between 1919 and 1942 was Western Massachusetts representative, first for the Guaranty Co. of New York and later for the Phoenix Mutual Life Insurance Co., Hartford.

Mr. Sistare, during his undergraduate years at Pennsylvania was a member of the Friars Senior Society, the Varsity, and Mask and Wig clubs. He also was a leader of the U. of P. Glee Club and is a member of Sigma Phi Epsilon Fraternity.

His wife is the former Marion Rice of Pittsfield. The Sistares have a son, Sanford Rice Sistare, now doing graduate work at the University of Pennsylvania.

lovely young wife, Janna, was mistress of the piano keyboard. Russian-born and educated at the Moscow Conservatory, she is now an American citizen and mother of two potential Presidents of the U. S. A. The audience echoed her five-year-old's "Mama, you played fine" and agreed with him that the best part of the composition was the brief duet she played with his papa.

Less prejudiced members of the audience expressed their appreciation also for Rossi's singing violin and the Quartet's tender, wistful rendering of the Dumka (Andante con moto) portion of this opus.

It was an afternoon to be remembered for many special reasons — for thoughtful programming of variety in composition and combination of players; for the high quality of skills they displayed and the contagious spontaneity and joy of their performance.

TANGLEWOOD OPERA
By D. K.

In a long but rewarding program at Tanglewood Monday evening, students of the opera and chorus departments presented three modern one-act operas and eight unusual choral numbers.

The major event was the production of *Romeo and Juliet*, a chamber opera in three parts by Boris Blacher, director of the Hochschule fur Musik in Berlin and guest composer in residence this summer at the Berkshire Music Center. Professor Blacher has accomplished a remarkable task in telescoping the play, using the lush language with batim, and preserving the spirit of Shakespeare's drama of the "star-cross'd lovers." Yet the composer, in looking at the play in a new way, has made his operatic interpretation of it a creative work in its own right.

Both as drama and music, the opera lends itself most appropriately to the fresh, youthful voices of the talented young people who performed it. Although no attempt was made to conceal the fact that Lord Capulet was as young and handsome as Romeo, there seemed nothing wrong about this in the kind of enthusiastic student performance given at Tanglewood.

Gabriel de Los Rios was lithe and graceful, both in his singing and acting, as the young Romeo. But the opera, like the play, is Juliet's show. Naomi Farr in the role of Juliet seemed at first competent but routine, but by the end of the second part had attained real stature. The climactic scene when she quaffed the sleeping potion was deeply moving and truly beautiful. Miss Farr's voice and Mr. Blacher's music, with the help of Shakespeare's glorious poetry, made the scene the high point of the production. The choral requiem that closed the scene was not only ingenious technically but beautifully staged and sung.

Professor Blacher's use of the chorus made much sense. The setting by Jack Brown was subtly suggestive, the lighting by David Hays highly effective, and the costumes by Laura Zirner lovely and simple. Robert Kerns, who sang the small part of Benvolio, through his rendition of what is a rather dull, expository speech in the play, made his one scene an outstanding solo.

Ariana Abandoned by Darius Milhaud was the second opera on the program. A brief, tongue-in-cheek spoofing of the Greek myth, it was done as great fun, and was cleverly staged by Boris Goldovsky, head of the opera department.

The last opera, Bohuslav Martinu's *Comedy on the Bridge*, a slapstick musical comment on the senseless aspects of war, was sung with gusto and humor. It suffered from coming at the end of a long program when the audience was perhaps already sated with such a large helping of new, difficult music.

The choral numbers, all generally unfamiliar, were sung with warmth and sincerity. The audience seemed especially to enjoy two museum pieces by William Billings, self-taught American composer of the eighteenth century. His "Lamentation Over Boston" was an unintentionally humorous paraphrase of "By the Waters of Babylon," modernized for Billings' day to read "by the waters of Watertown."

Both Mr. Goldovsky and Hugh Ross, head of the chorus department introduced the various student enterprises with witty, discerning, and the modest comments on the works performed.

Eagle 8/4

Berkshires Prepare for Big Weekend

Tanglewood Crowds Expected To Fill Most Hotels, Inns

Berkshire County appears headed for another large influx of visitors this weekend with most of the area's major hotels and inns already reporting sellouts for Friday and Saturday nights

At Tanglewood in Lenox, officials of the Berkshire Music Festival report heavy advance reservations but estimate that total attendance probably will be somewhat smaller than the record 35,177 who turned out for the three concerts last weekend.

Festival officials are expecting attendance to average about 10,000 for the Friday and Saturday nights and Sunday afternoon concerts.

Many Inns Filled

The Berkshire Hills Conference reported this morning that a spot check shows many hotels and inns already booked solidly through the weekend

The Conference reported the following places as being sold out for Friday and Saturday: Red Lion Inn and Heaton Hall, Stockbridge; Williams Inn, Williamstown; Crane Inn, Dalton; Sheffield Inn, Sheffield; Elwal Pines, Williamstown; Berkshire Inn, Great Barrington; Music Inn, Lenox, and the Hotel Wendell-Sherwood in Pittsfield.

Both the Conference and the Pittsfield Chamber of Commerce Information Booth reported that there are still plenty of rooms available in guest houses.

Memorial Concert

A larger than usual crowd is expected at Tanglewood tomorrow for the annual memorial concert for Serge Koussevitzky. Last night a season's record crowd of 2,456 overflowed the theater for a chamber music session. The theater seats 1,200

In Lenox, where a two-hour traffic jam was caused by the 15,500 attending last Saturday's concert, the Kiwanis Information Booth reported that the rush there is as heavy this week as last week.

This weekend is the next to the last in the series of six at Tanglewood.

Vincent Books Buses for Tanglewood Event

Eagle 8/4

Sammy Vincent, North Street music store proprietor, announced today that he had arranged with the management of the Berkshire Street Railway Co. to have bus service to Tanglewood on Parade next Thursday night. The bus will leave Park Square at 5 p.m., Mr. Vincent said, and return when the "parade" program is completed.

Mr. Vincent previously arranged with the bus company to have buses run to Tanglewood on nights of the major concerts. Regular fares are charged but Mr. Vincent agreed to pay the amount under a certain minimum established by the company.

Eagle 8/4

OVERHEARD during great traffic tie-up on West Street, Lenox, after Saturday's Tanglewood concert, a stalled motorist to a lady in front of a guest house: "Do you have any rooms?" The answer was no. "Well," came back the tourist, "how flat is your roof?"

BSO Shares in Will Of $500,000 Estate

Eagle 8/4

DEDHAM (AP) — Under the will of Mrs. Marcia King Chamberlain of Brookline filed Tuesday in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Maine, died May 29.

Specific bequests included: $5,000 each to Lamoine Baptist Church, Lamoine; Radcliffe College and the Radcliffe College Alumni Assn.; and $10,000 each to Mrs. Myrtle B. Ross, Exeter, N.H.; Marianne C. Moore, Brooklyn, N.Y.; and Kath-

Boston Herald 8/6

Opera Scenes at Tanglewood Tonight

With concerts tonight at 8:30 o'clock and tomorrow afternoon at 2:30 the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its final weekend but one. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both concerts.

The program this evening will be devoted to excerpts from two of the greatest operas in the literature—Beethoven's "Fidelio" and Wagner's "Die Goetterdaemmerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio" (a Tanglewood first performance). After the intermission, three excerpts from "Die Goetterdaemmerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Bruennhilde.

Notes and Footnotes

Eagle 7/5

WEEKEND WINDUP: Why summer theaters leave the heavy stuff alone. At Williamstown the new playhouse racked up lowest box-office take from "The Crucible," a play with a Message. The message was bad news for the cash box . . . Christian Dior just reversed last year's stand and admits bosoms are here to stay. Back to the front, eh? . . . To get the proper belt out of this, you've got to be in the know. Two men arrived via Cadillac at Tanglewood to join the Friends group. Were told any donation, a dollar up was acceptable. First man gave 10. Second man asked further, learned $150 would make a scholarship, and wrote out a check. "Oh, you can afford it," oh-ed the first man. "You're foundation." Seems the biggest fortunes in U.S. are held in foundations for tax and other purposes. Unfortunately, lots of us haven't even yet dug our cellar. Foundation, indeed . . . The best way to get a job done is to give it to a busy man. He'll have his

Kingston Gleaner 7/28

8,700 Heard Concert At Tanglewood, Mass. Sunday Afternoon

By W. W. FREDENBURGH

At the Berkshire Festival, Tanglewood, Mass, last Sunday afternoon, the Boston Symphony Orchestra, Charles Munch conductor, presented three Beethoven Symphonies, the First, Fourth and Sixth (The Pastoral). This was a pretty heavy dose of symphonic music to be taken at one setting, but performed in the order listed, they provided variety and contrast.

There was not a dull or uninteresting moment from the opening Adagio of the First, through its beautiful Andante Cantabile on into the Fourth with its contrasting phrases with the wood winds and strings, on into the Sixth with its serene impressions on arriving in the country, its dramatic thunder storm and tempest, closing with the glorious Song of Thanksgiving after the storm.

At the close, the audience of nearly 6,000 in the Music Shed stood and applauded for several minutes in tribute to Mr Munch and his wonderful orchestra.

Next Sundays program, July 31, will be conducted by Pierre Monteux and will be devoted to works by Brahms. Isaac Stern and Gregor Piatigorsey will be the soloists in the Concerto for Violin and Cello.

The attendance last Sunday was 8,700 thus making the attendance for the three week-end concerts nearly 25,000 persons.

Jewish Advocate, Boston
8/4/55

Claude Rains to Narrate Copland's "A Lincoln Portrait" at Tanglewood

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the evening concert next Thursday (August 11), in the Music Shed at Tanglewood, Lenox, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz, who, during the crucial weeks following the U. S.'s entry into the second world war gave thought to a means by which music could be used to mirror the magnificent spirit of our country. The result was a triptych of musical characterizations, Mr. Copland's, Jerome Kern's on Mark Twain and Virgil Thompson's of the late Mayor LaGuardia of New York. Mr. Copland's text comes from letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain." The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, including something of his gentleness and simplicity; the middle one sketching the background of his era; concluding with a simple but impressive frame about the words of Lincoln himself.

Leonard Bernstein, who is conducting "A Lincoln Portrait" with Mr. Rains as speaker with the Boston Symphony Orchestra, also will include on his portion of the "Tanglewood on Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On The Waterfront."

Arthur Fiedler and the Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue," will conclude the gala concert.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6-8 p. m. by all five departments—student orchestra, chorus, composition, opera and Study Group—of the Berkshire Music Center, and as a dividend to holders of box seats and reserved ticket patrons, there is a performance in the formal gardens by the opera department of Puccini's short comic opera, "Gianni Schicchi."

NY Times 8/6

Six in Symphony to Retire

Six members of the Boston Symphony will retire at the end of the Berkshire Music Festival on Aug. 14. They are Jacob Raichman, first trombonist; Carlos Pinfield and Paul Fedorovsky, first violinists; Ralph del Sordo, second violinist; Louis Artieres, violist, and Walter G. McDonald, French horn player.

Tanglewood Concert Honors Koussevitzky

By WILLARD M. CLARK

Tanglewood, Aug. 5—Since the death of Serge Koussevitzky, founder of the Berkshire Music School and guiding spirit of the Berkshire Music Festival, one program during the festival season is given in his memory.

We believe that all these programs have been directed by Leonard Bernstein, his favorite pu-

Continued On Page 11

Tanglewood

Continued From Page 1

pil and protege. Tonight Mr. Bernstein conducted a glowing, reverent performance of Beethoven's "Missa Solemnis in D Major," a performance of which Mr. Koussevitzky assuredly would have approved.

The soloists, all former members of the Berkshire School of Music, were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The eloquence of the Boston Symphony Orchestra was at its greatest communicative power.

Beethoven's mass needs hearing after hearing to gauge its magnitude, depth of feeling and honesty of purpose. He does not give his solo quartet beautiful arias. Nor is there an abundance of purely melodic choral passages. Rather, he works with brief rhythms, fragments of melody and exciting contrasts ranging from fortissimi to pianissimi. In fact, the Gloria is the only section which ends fortissimo, except near the end of the "Agnus Dei." There is both exaltation and humility in this music.

No music is of more personal reflection of Beethoven's belief in his God. Intense personal feeling was the motive of this work and it is not surprising that he wrote over the score: "Coming from the heart, may it again reach the heart."

Chorus Performs Well

The festival chorus had worked diligently and some fine singing was the result. The opening ejaculation, "Kyrie," had tremendous impact. The "Gloria" was sheer magnificence, a composer praising his God. The "Credo" is by far the longest and most comprehensive of the sections, a mighty utterance of Christian faith. There is not a section of the mass where the music does not illuminate the text, not a note which does not testify to the devoutness of the composer, his integrity and musical stature.

Mr. Bernstein's conception of the mass was all-embracing. It was Beethoven who spoke at all times, sometimes in flashes of light and at other times with sublime tenderness.

Miss Addison Excels

The solo quartet, all seasoned singers, were consistently a delight to the ear. Miss Addison's clear soprano floated to the furthest reaches of the shed. David Lloyd, whose knowledge of style is consummate, sang with his accustomed authority. Miss Alberts and Mr. Morgan fitted well into the ensemble, even though they had less to offer vocally than Miss Addison and Mr. Lloyd.

Under Mr. Bernstein's direction, the orchestra played with all the glow and virtuosity it is capable of and Richard Burgin's violin solo in the "Sanctus" was as notable an accomplishment as one heard during the performance.

One could only admire a chorus which had had relatively few rehearsals and which sang with such style and contracting tones, yet one has come to expect the impossible of Tanglewood choruses. The singers were carried along on the unceasing surge of the music and, like the orchestra, gave utterance to the magnificent words in superb fashion.

An audience of 6400 expressed their approval by prolonged and enthusiastic applause.

Boston Symphony Orchestra Members End Long Careers

Lenox, Aug. 5—Six members of the Boston Symphony Orchestra will retire at the conclusion of the orchestra's Berkshire Festival on Aug. 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn.

Mr. Raichman has been a member of the orchestra since 1927. Mr. Pinfield joined the orchestra in 1912; Fedorovsky in 1925; Artieres and Sordo have both been with the Boston Symphony for 35 years, MacDonald, since 1932.

Incoming members are cellists Richard A. Kapuscinski, of Cincinnati, and Robert Ripley, of Cleveland Heights; violinists Noah Bielski, of Queens Village, N. Y., Alfred Schneider, of St. Louis, and Joseph Silverstein, of Detroit; and trombonist William M. Gibson, of Pittsburgh.

Greatest Operas Will Be Heard At Tanglewood

Lenox, Aug. 5—With concerts on Saturday at 8:30 p. m. and Sunday afternoon at 2:30 p. m., the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, moves into its final week end but one. Charles Munch, music director of the Boston Symphony Orchestra, will conduct both concerts.

The program Saturday will be devoted to excerpts from two of the greatest operas in the literature — Beethovens "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Three assisting "Fidelio" soloists have been chosen by Charles Munch from Tanglewood's opera departments: Malcolm Bernstein of Baltimore, bass, who has the dual role of Pizzaro and Fernando; Christina Cardillo, soprano, North Adams, who sings Marzelline, and Arthur Schoep, New York, who is Jaquino.

AUGUST 8, 195[illegible]

[illegible]ological [illegible]

[illegible] U.S. has a [illegible] heart [illegible]ssian musicians [illegible] it [illegible] heroes of [illegible] Horowitz, Heifetz and [illegible] they in turn have made the U.S. [illegible] there is another generation [illegible] virtuosos. The best of [illegible] Oistrakh, 47, and [illegible] have been swep[illegible] in recent years, but [illegible] has appeared in the [illegible] World War II. [illegible] Curtain has long [illegible] Schang Jr., president [illegible] Management, Inc., [illegible] thought the Soviet stars would make [illegible] hit in the U.S. if they could only [illegible] coaxed away from home at the "psy[illegible] moment." In 1939 he dickered [illegible] Georgy N. Zarubin, Soviet Commissioner to the New York World's Fair, and signed up a team of seven musicians, including Oistrakh and Gilels. He even booked Carnegie Hall for six evenings. Then the U.S.S.R. signed its nonaggression pact with Nazi Germany, and the scheme went up in smoke.

Manager Schang bided his time while U.S.-Russian relations blew hot and blew cold until, about a year ago, the Soviets joined UNESCO. That, decided Schang, meant a major policy shift, and he promptly opened negotiations with the Soviet embassy in Washington to import Russian musicians. His cause was helped by the fact that the Soviet ambassador is the Georgy Zarubin of World's Fair days. It may also have been helped by the fact that Violinist Yehudi Menuhin met Oistrakh in London and began his own correspondence with the State Department in the hope of winning his colleague a visa to the U.S. When Schang asked about visas, he said, the State Department "encouraged" him. Last week, Pianist Gilels told the embassy he was willing to come. Schang took an option on Carnegie Hall for three dates late in September.

At week's end, Schang was confident that "Gilels is in the bag." Oistrakh may come next spring, if international tempos remain steady. By that time, Schang hopes to see some of his top clients—Conductors Dimitri Mitropoulos, Eugene Ormandy and Leopold Stokowski, Violinist Yehudi Menuhin, Bass Baritone George London—solidly booked for concerts in Russia.

THE NEW YORK TIMES, THURSDAY, AUGUST 4, 1955.

ART EXCHANGE PLANNED

U. S.-Russian Program Pushed by National Foundation

Efforts are being made to pave the way for an exchance of paintings and entertainers with the Soviet Union. Carleton Smith, chairman of the advisory committees of the National Arts Foundation said yesterday that the approval of the Soviet Embassy in Washington had been obtained.

Mr. Smith will leave tomorrow by plane for Moscow to confer with the Minister of Culture and VOKS, a Soviet Government department that handles foreign cultural relations.

The first step is under way, according to Mr. Smith. At the request of the Stanislavsky Museum in Moscow, the National Arts Foundation is sending photostatic copies of letters written by Konstantin Stanislavsky, the famous Russian stage director. Those having such letters are urged by Mr. Smith to allow his office at 60 Broadway to make copies.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 28 1955

Symphony Bids To Visit Russia In 1956 Tour

With the announcement in Geneva that President Eisenhower suggested to the Soviet leaders that the iron curtain be lifted for the interchange and improvement of cultural relations, the trustees of the Boston Symphony Orchestra through its president Henry B. Cabot announced that the Boston Symphony would be happy

Continued on Page Eight

Symphony Bids

Continued from Page One

to tour Russia while visiting other European countries in 1956. According to Mr. Cabot, the invitation was extended to the appropriate authorities in Moscow, but no official reply has as yet been received.

The orchestra is planning a European trip in September, 1956. Present plans in the negotiating stages, include an opening week festival at Edinburgh after that a visit to Russia could very well be arranged. Mr. Cabot pointed out that if the invitation of the Boston Symphony is accepted that it would be the first time for an American orchestra to visit Russia.

In former years Russia produced musicians and artists of renown. In fact, Serge Koussevitsky, late leader of the Boston Symphony Orchestra was Russian born and a product of its musical schools. So too, we had frequent visits and concerts by individual artists and composers but there is no record of a full symphony orchestra interchange between the two countries.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

AUG 1 1955

Music at Tanglewood

Isaac Stern Soloist in Brahms

By Jules Wolffers
Tanglewood, Lenox, Mass.

News that there is to be a cultural exchange between the United States and the Soviet Union involving Yehudi Menuhin and David Oistrakh has increased the speculation at the summer home of the Boston Symphony Orchestra about the orchestra's proposed tour to Russia, mentioned in these columns last week.

Unfortunately there is little more to add at this time. The orchestra is ready and willing to go, but final word must come from the sources which control decisions in such matters.

Apparently the climate here is ready for such a cultural mission. If farmers, why not also musicians? One was unable to find a single person who did not favor the trip among the dozen or so with whom one discussed the matter. Undoubtedly there are Americans who may be opposed, but they were not in evidence at Tanglewood.

Regarding the Menuhin Oistrakh exchange, for the sake of the record it should be stated that Mr. Menuhin is by no means "the first American musician to gain international celebrity," as was stated in at least one newspaper. Mr. Edward MacDowell was greatly admired in Europe, as were Lily Nordica and Geraldine Farrar. Albert Spalding, another prime example, actually was more appreciated in Europe than he was in his native country.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUL 27 1955

Following the Farmers

So stimulating has been the experience of Soviet agriculturalists in Iowa and Iowa farmers in Russia that the idea of professional and cultural exchange between the two countries is catching on in other fields. When six of the dozen touring Communists attend Sunday services in a little Presbyterian church out in the corn country, almost anything can happen.

Among the first to jump in with an offer to join the goodwill movement has been the Boston Symphony Orchestra. At Tanglewood, where it is taking part in the Summer season with customary success, the Boston orchestra reacted promptly. Henry B. Cabot, president of trustees, said the Boston orchestra is "ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

Well, it should be said immediately that a few concerts in Moscow by an American orchestra, even the excellent Boston Symphony, will not untangle the German unification knot. Nor will the tour of a Moscow ballet company in this country accomplish disarmament. Yet if the Iron Curtain is to come down, as it must in order to dispel hostile feelings, cultural exchanges will be important.

Certainly there is not the slightest harm in sending all the orchestras and other cultural agencies we can to the Soviet Union. Nor can any harm be done by welcoming Russian performers here. If we can book a few Soviet lecturers for some of our clubs, let them come. The only requirement should be that the exchange be two-way, as in the case of the farmers.

Journal American
NEW YORK
TRUTH, JUSTICE PUBLIC SERVICE
TUESDAY, JULY 26, 1955 ★★

Say It with Music

THE Boston Symphony Orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst Jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

The Boston Daily Globe
Published by GLOBE NEWSPAPER COMPANY
242 Washington St. Boston 7, Mass.
(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877)

MONDAY, JULY 25, 1955

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(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877)

Globe Man's Daily Story

Pope Pius XII recently demonstrated that he knows something about American press photographers.

The Pope received Mayor Wagner of New York in audience and posed for pictures with him. The cameraman, Luigi Felici, was turning away, deeming his work finished, when the Pope recalled him.

"Please, one more," His Holiness said, and then added to the Mayor, "This is because I know that the Americans always want one more, to be sure."

THE PAPER

Munch: Blockade Runner

The Geneva meeting of the Big Four recedes into history. President Eisenhower is welcomed home from one of the most earnest efforts in his career to break down the barriers hampering popular understanding in Russia, and elsewhere abroad, of this country's desire for peaceful settlement of the world's troubles.

What next? Are the professions of good will to dwindle away, as in the past, in the interim between now and Autumn, when the foreign ministers renew their labors? Not if the Boston Symphony Orchestra has its way!

The interval before the foreign ministers' meeting can be of tremendous importance. It can be used for marking time, or for pressing ahead with efforts to break up the cultural blockade which has isolated West and East these past 10 years. The offer of the most famous symphony orchestra in America to tour Russia is an excellent follow-up of the President's plea that mutual isolation be ended. It is also a test of the Kremlin's claims of interest in that objective.

Russia's musical blockade against the West is older than the Communist regime, yet who can doubt that the Russian people would welcome Mr. Charles Munch and his admirable company? What conceivable reasons of state can be advanced to deny them the opportunity?

THE NEW YORK TIMES, SUNDAY, JULY 31, 1955.

A CULTURAL OPPORTUNITY

Discussion continues about the possibility of a visit to the Soviet Union by the Boston Symphony Orchestra. There are many technical problems to be solved, of course, but the initial atmosphere of the project is hopeful. It deserves strong support in all quarters.

This, in our judgment, is a matter of importance. We have been having some experience with the reception that has been accorded to touring American musical and theatrical groups in other countries. It has been uniformly favorable to us and enjoyable to the people who are our international neighbors. This exchange of artistic interest is the best answer to the standard attack on the United States on the ground of our supposed "materialism."

It has been our great pleasure to entertain a magnificent orchestra from the Netherlands, a splendid dance troupe from India, painters and poets from Western Europe. We also have something to offer to the world's culture, and the Boston Symphony is a true exponent of it. This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it.

MUSIC STUDENTS AT TANGLEWOOD IN GREAT FORM

Singers, Musicians, Perform Well in Opera and Orchestra Concerts

By WILLARD M. CLARK

Tanglewood, Aug. 7—Having paid their due to Blacker and Milhaud, the opera department of the Berkshire Music Center here turned last week to some of the composers whose operas contain what Boris Goldovsky, director, characterizes as "bread and butter" roles. The occasion served also to introduce the considerable vocal talents of Christina Cardillo, soprano, of North Adams, who is a winner of the current Metropolitan Auditions of the Air and who has recently returned from a year in Italy.

Miss Cardillo was heard in the role of Zerlina in two scenes from Mozart's "Don Giovanni." Attractive in person, she disclosed a light, pure voice and an excellent singing style. Springfield will remember her as soloist at a Pops concert of the Springfield Symphony Orchestra. Miss Cardillo is an accomplished actress and as she was ably seconded in the scenes by her colleagues, she scored with the audience.

Of particular interest and given for the first time at Tanglewood was the complete second act of the opera, "Eastward in Eden," by Meyerowitz. This story deals with the romance between Emily Dickinson and Dr. Wadsworth. The second act depicts their first meeting and is really a complete opera in itself. Saramae Endich sang the role of Emily Dickinson, bringing a lovely voice and simple approach to the role. Dr. Wadsworth was sung by baritone Peyton Higgison, one of the busiest students in the department and surely one of the most versatile.

The final scene from Act III of "Der Rosenkavalier" served to introduce Claire Watson as the Marschallin. She has a glorious voice and great dignity of presence. The Octavian of Regina Sarfaty was a joy to both eye and ear. She is, we are told, 19 years old, but her singing and acting are those of a veteran.

A scene from "Aida" between Amneris and Aida was carried off in stunning style by Mary MacKenzie as Amneris and Helen Hess as Aida. Both have fine voices and both realized fully the dramatic situation.

A scene from "Don Pasquale" enlisted a large group of singers, all of whom were excellent. Peyton Higgison was outstanding as Dr. Malatesta and Susan Winchester was a charming, light voiced Norina.

Mr. Goldovsky added to the pleasure of the evening with his inimitable remarks and his admirable support at the piano.

It had been three weeks since we last heard the student orchestra. What a change in so short a time. There was an integration, balance and firmness in the playing that surpassed some professional orchestras we have heard.

With student conductor Arthur Winograd at the helm, the orchestra tossed off an exciting performance of the overture to "La Forza Del Destino." Then student conductor Kenneth Schermerhorn took over and provided a most sensitive and penetrating reading of the movement of Bruckner's "Symphony No. 7 in E major." We believe he conducted without score. Schermerhorn is an extremely talented young man. The Bruckner symphony is difficult, intricate in detail and heavily scored, but it emerged crystal clear in this reading.

The third number served to introduce George Mester, a Hungarian student who hails from Mexico. He conducted the second and third movements of the "Concerto for Piano and Orchestra" by Bartok. The admirable pianist was student Susan Pearlman. This also is a difficult work with its weaving patterns and rhythmic changes. Both conductor and soloist were fully capable and the performance was excellent.

Following intermission, Richard Burgin took over and led the orchestra through the Ravel arrangement of Moussorgsky's "Pictures at an Exhibition." The confidence instilled by Mr. Burgin in the orchestra resulted in some of the finest playing of the evening. The orchestra has some splendid first desk players and Moussorgsky provides them plenty to do.

The orchestra department of the Berkshire Music Center is one of the most rewarding activities. We have talked to numerous students in it and find them enthusiastic and well aware of the splendid training and the opportunities for performance they are getting.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

Students at Tanglewood In Three One-Act Operas

Lenox, July 30—Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (opera) of the Berkshire Music Center, for a single performance at Tanglewood, Monday night at 8.30 in the Theater-Concert Hall. A portion of the evening will also ne devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (chorus).

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Guest Composer

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, currently visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its fist stage performance at the Salzburg Festival in 1950. It was first staged in the U. S. in 1953 by the opera workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Dept.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946 was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka. The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

Choral Music

On the same program will be a concert of choral music, prepared by Hugh Ross, head of Tanglewood's chorus deaprtment, with the assistance of Iva D. Hiatt and John Krueger. The choral program is: "The 142d Psalm" (1941) by Julius Chajes, for mezzo-soprano, tenor and baritone solo, mixed voices and organ; "Two Pilgrim Psalms" (1951) by Ross Lee Finney, Ann Arbor, Mich., Psalm 138: "With al my hart I'le Thee confess, and Psalm 95: "Come, let us to the Lord showt joyfully." Also "Three Songs of Spring" (01955) by Domingo Santa Cruz, Chile: "From the mountains comes the snow, On the arid earth [illegible]," "Where are the ones that are departed?"; "Lamentation Over Boston" and "Modern Music" by William Billings (1746-1800) and "The Stas," by S. J. Taneyef. Students of Department II (Chorus) and conductors from the choral department will participate.

THUNDERSTORM FAILS TO MAR ISTOMIN DEBUT

Serkin Pupil Gives Warm Performance in Tanglewood Program

By WILLARD M. CLARK

Tanglewood, Aug. 7—What a concert and what a rain!

They both occurred simultaneously this afternoon and Eugene Istomin played the Beethoven "Piano Concerto No. 4 in G Major" to the accompaniment of grumbling thunder.

Recalls Memory

It reminded one of the historic evening when concerts were being held in a tent. The heavens opened and Koussevitzky had thunder and lightning accompanying the overture to the "Flying Dutchman," or was it "The Ride of the Valkyrie?"

Close to 10,000 people braved the weather today and they were amply repaid. Mr. Istomin, a pupil of Rudolf Serkin, who made history here eight days ago with his performance of the Fifth Piano Concerto, was making is debut with the Boston Symphony Orchestra, playing the Fourth Piano Concerto.

It was a warm and glowing per-

Continued On Page 8

Thunderstorm

Continued From Page 1

formance, particualrly lovely in the lyricism of the second movement and bright and hearty in the finale. Mr. Istomin is a true lyricist, a refined, technically assured pianist. It was, no doubt, due to the excitement of a debut that caused some erratic moments in the opening movement and cadenza.

The Fourth Piano Concerto was placed between "Symphony No. 8 in F Major" and "Symphony No. 5 in C Minor." Mr. Munch provided a crisp, rhythmical reading of the Eighth Symphony. It was a well-integrated, nicely contrasted reading, one of the finest of this Beethoven season.

Rewarding Music

It seems unnecessary to go into the details of the performance of the Fifth Symphony. It is music so well known, so often heard and so rewarding that it seldom fails to go over. Mr. Munch and the orchestra offered a richly satisfying performance, wide in dynamics, spacious in conception. Particularly fine was the andante movement which was beautifully detailed and colored. The depth and fire of this music was fully revealed as were its moments of tenderness, reflection and apparent resignation.

The audience crowded into the shed from all over the grounds, but there was little delay and almost no disturbance. This has been a fine week end from audience standpoint. The four concerts of the week drew a total of 27,993 persons. Saturday night's concert drew 9422 people and an estimated 9717 were on hand this afternoon.

Monday night the opera department puts on its biggest undertaking when "The Rope" by Mennini and Mozart's unfinished opera "Zaide" will be sung. It will be repeated Tuesday night

Due to the illness of Piatagorsky, Wednesday night's chamber m concert will be given over to a miscellaneous program of Beeth ven music, featuring David Lloyd in the "An Ferne Gelibte" cycle of songs.

Storms Bring

'Tanglewood On Parade' Scheduled for Thursday

Leonard Bernstein, Distinguished Graduate, Ha Major Role in Annual Music Center Benefit

Lenox, Aug. 7—"Tanglewood On Parade," annual benefit for the Berkshire Music Center, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity of conductor, composer and concert pianist.

Fiedler To Share

On Thursday at Tanglewood, music lovers will hear Mr. Bernstein open a concert in the 6000-seat music shed at 8.15 p. m., conducting the 104-piece Boston Symphony Orchestra.

His portion of the program—the concert—will be shared by Arthur Fiedler conducting the Boston "Pops" Orchestra—will consist of a first performance of a suite Mr. Bernstein has arranged from music he composed for the film, "On the Waterfront," which won the Academy Award in 1955.

Mr. Bernstein also will pay tribute to the noted American composer Aaron Copland, on leave of absence as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait," which will have Claude Rains as narrator. During Mr. Fiedler's period of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

Studied With Koussevitzky

Mr. Bernstein, who will be 37 Aug. 25, studied conducting with Serge Koussevitzky, the late conductor of the Boston Symphony Orchestra in the music center's first two season, 1940 and 1941. The following summer he returned as Mr. Koussevitzky's assistant in conducting, and joined the faculty of the school in 1946. He is head of its orchestra and conducting departments and trains the symphony orchestra of 1[illegible] scholarship students from all over the U. S., Canada and foreign countries for the weekly concerts which attract audiences of more than 3000 during the Tanglewood season.

As a composer, Mr. Bernstein has written two symphonies, the "Jeremiah" and "The Age of Anxiety"; the ballets "Fancy Free" and "Facsimile"; the violin concerto "Serenade," which Isaac Stern performed for its premiere by the Boston Symphony last season; the opera "Trouble in Tahiti," done by Tanglewood's opera department in 1952, later on television, last season on Broadway the scores for the Broadway musicals "On the Town" and "Wonderful Town"; and songs for the Jean Arthur-Boris Karloff 1951 Broadway revival of "Peter Pan." His newest work is a full-length opera from Voltaire's "Candide" which with Tyrone Guthrie directing, will be produced on Broadway next year.

On the Berkshire Festival concerts of the Boston Symphony this summer, Mr. Bernstein conducted an all-Mozart concert July 15, with Jennie Tourel as soloist, and doubled as soloist in the Piano Concerto in G Major. Also he led the symphony, soloists and chorus in a performance of Beethoven's Missa Solemnis, in memory of Dr. Koussevitzky last Friday. He also conducted at two concerts by the student symphony orchestra during the summer.

Seats for "Tanglewood On Parade" are on sale at the Tanglewood box office and reservations may be made by telephoning Lenox 600.

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pany will provide the musical setting for a vesper service at Ocean Park temple. The "Tales of Hoffman" is scheduled for next week.

Tanglewood Notes

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert next Thursday, in the Music Shed at Tanglewood, Lenox, during "Tanglewood on Parade."

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1949.

Notable Career

Claude Rains, familiar to motion picture fans for featured roles in half a hundred films, including "The Invisible Man," "Anthony Adverse," "Juarez," "Here Comes Mr. Jordan," "Mr. Smith Goes to Washington," "Caesar and Cleopatra" (he was Bernard Shaw's personal choice for the Roman dictator) "Casablanca" and "Notorious," was born in London and has been an actor since childhood. He came to the U. S. first in 1914 with the late Harley Granville-Barker to act in Shaw's "Androcoles and the Lion." Before he went to Hollywood and stardom in 1935 he acted the dynamic counsel for the defense in "They Shall Not Die." He made a concert tour under the title "Words and Music" this spring, and currently can be heard over NBC network Monday through Friday afternoons in a program of dramatic readings.

6 Symphony Players Retire in Lenox

Six prominent members of the Boston Symphony Orchestra were honored last week at Tanglewood on their retirement from the group. Conductor Charles Munch presented the instrumentalists with gold watches at a luncheon held under the direction of Gaston Dufresne, string bass.

The members retiring are Jacob Raichman, principal trombone; Carlos Pinfield, first violinist who has been with the Symphony since 1912; Paul Federovsky, first violinist; second violinist Ralph del Sordo; Louis Artieres, viola; Walter MacDonald, French horn.

Opera Premiere at Tanglewood Tonight

"The Rope," an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center—the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox—will have its world premiere by students of Boris Goldovsky's opera department [illegible] Theatre-Concert Hall at 8:30 tonight and Tuesday night. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart so far as can be learned, the Tanglewood performances will be the first in the U. S. Two different casts of students of the opera department will sing.

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"THE ROPE," A ONE-ACT OPERA BY MENNINI, IN WORLD PREMIERE AT TANGLEWOOD

A dramatic scene from the work which will be sung Monday and Tuesday by students of the Berkshire Music Center opera department. Based on a one-act play by Eugene O'Neill, it was commissioned by the Koussevitzky Music Foundation. The performers, left to right, are Holly McLennan, Mary McKenzie, Lynn Detwiler, Robert Kirkham, Malcolm Bernstein.

Gus Manos

Thunder Adds Sound Effects To Beethoven at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 7.—Swishing rain and crashing thunder added sound effects not planned by Beethoven at Tanglewood this afternoon while Istomin and the Boston Symphony Orchestra were playing the immortal Ludwig's Piano Concerto in G Major. Before the rain Mr. Munch and his musicians had begun the all-Beethoven program with the Eighth Symphony, and the Fifth Symphony provided the finale.

Rain also fell last night, but waited until just after Margaret Harshaw and the conductor were taking their bows at the end of the immolation scene from Wagner's "Goetterdaemmerung." This was musically more appropriate if inconvenient for the departing audience, since Wagner prescribes some dramatic scenic effects at this close of the Ring cycle. The orchestra also played the daybreak Rhine journey and death music in a program which began with the second act and finale of Beethoven's "Fidelio." Here Miss Harshaw sang Leonore with David Lloyd as Florestan and Mac Morgan as Rocco. Malcolm Bernstein doubled as Pizarro and Fernando, and Christina Cardillo and Arthur Shoep were the other solo singers.

Yesterday was the first time that any extensive part of "Fidelio" was presented at Tanglewood. The second act, heard this time without the spoken passages, can stand by itself, at least if the listener has a cursory knowledge of what has gone before; the action is swift and direct, and the emotional and dramatic situations are poignantly reflected in the music. Much of its power and expressive vividness, its initial brooding and despair followed by tense conflict and final triumph, were persuasively brought forth in a well-organized and proportioned performance. And yet some of the steadily increasing tension of the music seemed incompletely revealed, especially at the cumulative moment before and when the distant trumpet peal heralds the ruin of Pizarro's evil designs. Perhaps the stage setting is hard to forego without some loss, except in an ideal concert performance.

Miss Harshaw's voice had notable power and frequent dramatic intensity. The top notes were somewhat spread at first, but later gained in focus. Mr. Lloyd in generally good voice sang with musicianship and vocal hues which reflected the color of his aria early in the act and the two principals' duet after the trumpet call was duly exultant. The finale sometimes performed as a separate act has lass dramatic force than the second act proper; all that remains is to rejoice with some moralizing. The choral jubilation was brilliantly and triumphantly sung by the festival chorus. The orchestra was at its best, and the prelude to the act was played with particular sensitiveness.

As Bruennhilde in the immolation scene Miss Harshaw usually realized the wide emotional span and pervasive intensity of the music. There was power but also understanding of more intimate moods. Mr. Munch and the orchestra also answered the demands of the score convincingly; the instrumental postlude gave the needed impression of concluding a musical epic.

Mr. Istomin, who was making his first appearance with the Bosotn Symphony, had an admirable technical command of Beethoven's G Major Piano Concerto; the tone was delectably musical, the details always clear and the dynamic shading discerning and judicious. An even more important aspect of his playing was his understanding and communication of its play of moods, its contrast of intimacy and spirit; this was an interpretation by an exceptionally discerning artist. The orchestra gave an expressively sympathetic and dynamically well balanced co-operation. The Eighth Symphony was played rather heavily, with some loss of its essential spirit and effervescence. The rain stopped as the Fifth Symphony ran its course, and the spiritedly played finale gave the concert a proclamative and efective close.

WINSTON-SALEM JOURNAL August 1, 1955

Reporter Tells About Twin Citian Playing With the Boston Symphony

"The young American lad at my right, blowing negligently into that grandpa of all woodwinds—a contra bassoon — and producing a moan with a built-in vibration, he had a kindly look."

That was reporter Duane LaFleche's impression of young Richard Plaster of Winston-Salem, a member of the Boston Symphony Orchestra.

Reporter LaFleche tells about that meeting with Mr. Plaster in a feature story that appeared last week in the Knickerbocker News, Albany, N. Y.

Mr. LaFleche's story tells of the day he spent at Tanglewood, N. H., watching the Boston Symphony rehearse under the baton of Pierre Monteux.

One of the first members of the orchestra he met was Mr. Plaster:

"Richard Plaster, 27, from Winston-Salem, N. C., in his third season with the Boston Symphony after graduation from the Julliard School of Music and playing with the Baltimore Symphony," Mr. LaFleche wrote.

The reporter asked Mr. Plaster how one becomes a contra-bassoonist.

"It developed one doesn't just become a contra-bassoonist, he more often has the instrument thrust on him," the story states. "He starts off, perhaps, as a clarinetist and then, in high school or such, a bassoon and contra-bassoon player is needed in the orchestra. A likely lad is selected and the world has a new bassoonist.

"But Mr. Plaster also had an aim and a practical eye. He wanted to play with a great orchestra; the contra-bassoonist in the three or four great orchestras in the East were growing old. Mr. Plaster first applied himself, then applied to the Boston Symphony for an audience. He made it."

NEW YORK, N.Y.
TELEGRAPH
JULY 25, 1955

Barney Nagler

Archie Will Strike a Blow For Culture

For years, Rocky Marciano, at Grossinger's, has been identified with the borscht belt. He's as indigenous to the Catskill foothills as herring with or without potatoes. He is the sour cream de la sour cream of the area. He is a living symbol, with muscles yet, of the vacation paradise, north by west from New York as the borscht flows. Right now, Marciano is at Grossinger's, running up hill past Pincus Pines and down hill past the Violet Mikvah, getting ready to pull on training gloves in preparation for the gymkhana with Archie Moore at the Yankee Stadium, September 20. And where is Moore?

Moore, Mr. Toscanini, is packing his gear before adding his measure of culture to the Berkshires, in Marciano's home state of Massachusetts. Culturally, the Berkshires will never be the same.

For years it has struggled along artistically with the Tanglewood Music Festival, at Lenox, and the Jacob's Pillow Dance Festival at Lee, and now Archie is coming to the rescue. He's going to train at a boys' camp at North Adams.

Word of Moore's coming must have reached the happy ears of Charles Munch, conductor of the Boston Symphony, by now. Mr. Munch is the man with the baton at Tanglewood and doubtless has heard of his colleague in the arts, ancient Archie, a mean man with tissue paper and comb.

For a time, Moore was passed off as a musician. He was reputed to be able to do tricks with the bass fiddle. "I fool around with it, but I'm no good behind it," he explained recently.

"Then you're not a musician?"

"I got music in my heart," Moore said, "I guess that makes me a musician.'

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So if Mr. Munch needs a man to play a heart at Tanglewood he will have Archie on tap. All he has to do is ring the bell. Moore's a cinch to come out swinging.

Not, mind you, that Archie is a bebop man. "I like suave music," he has said. "The danceable kind." Mr. Munch may yet have to add "Body and Soul" to the Tanglewood repertoire.

It's a cinch Moore is going to bring Lucky Thompson up to North Adams. Mr. Munch may never have heard of Lucky, but hes "sweet and suave" with a tenor sax, according to Archie, who regards Thompson as the greatest since Beethoven.

Thompson, Archie's pal, won the "Esquire" magazine award in 1951 for the finest tenor sax man around. What's Mr. Munch done to top this?

As for Ted Shawn, he's in for a treat. If he wants some new steps for his dancers all he has to do is move over to North Adams and watch Moore work. My, wouldn't Archie be wonderful in the Grand Pas de Deux, from "The Nutcracker Suite" and from "Don Quixote."

In the first, he would be simply superb. After all, he's been cracking assorted nuts over the heads for years. And his footwork has always been a revelation, even in the dusk of his career.

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As for "Don Quixote," who better than Moore? He'll be tilting with windmills going against Marciano and what surer way is there to prepare for the assignment? If physical verve is required, Moore has it; if the allegro manner is called for, he's got it. Man, he sure knows all the moves.

So Ted Shawn is in for a real treat. His dance theatre will never be the same once Archie shows up, for better or worse.

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The casting of the male parts was less happy. David Lloyd, who sang the Florestan, is a tenor whose voice has a particularly fine lyric quality. To sing the heroic measures of this role with the requisite volume, he had to thicken his tones to such an extend that one felt a sense of strain at the same time one missed the old quality.

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and Siegfriend's Rhine Journey, continued with Siegfried's Death Music and ended with the "Immolation" scene. Miss Harshaw sang the scene brilliantly, earning thereby an ovation.

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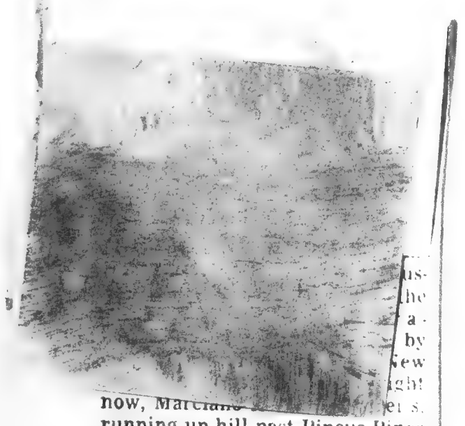

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What It Takes to Write Opera

By JAY S. HARRISON

LENOX, Mass.

Opera composing, at best, is a hazardous profession whose practitioners fall snugly into two opposing groups. On the one hand there are the ivory-tower boys who wait idly for the Muses to offer up their secrets of inspiration and are therefore usually incapable of distinguishing a mezzo-soprano from a fire-hydrant; and, on the other, are the gentlemen who have spent their early, middle and late days in the opera house and have, as a result, come to understand that constant contact with the lyric theater is the straightest route to appreciating its problems and insuring its successes.

The latter course, some years ago, was accepted by the Koussevitzky Music Foundation and it led in turn to a fat commission. Louis Mennini, a young and talented musician, was chosen to write an opera for Tanglewood, financed by the foundation, with the provision that the composer spend a summer in the school's opert department learning through assimilation those tricks of the trade that make the complex art form come alive on stage. Tomorrow night the child of the $750 Koussevitzky grant, a one-act opera titled "The Rope," will receive its world premiere at the hands of students of the Berkshire Music Center in a production directed by Boris Goldovsky, head of Tanglewood's opera department.

THE ROPE—Louis Mennini's one-act opera, based on Eugene O'Neill's play, will receive its world premiere tomorrow and Tuesday at the Berkshire Music Festival. The work, which has been produced by Tanglewood's Opera Department, features Malcolm Bernstein as Abraham Bentley and Susana Naidich as Annie, his daughter.

It Looks Good

How the work will be received is, of course, anybody's guess, though advance reports glow brightly. For his part, Mr. Mennini remains unruffled and speaks about his new venture with unshakable calm. "When the Koussevitzky Foundation asked me to write a chamber opera of less than an hour's duration," he remarked the other day, "I decided to score it for only twenty-five instrumentalists so that it could be used in universities and colleges. I didn't want to write a one-shot work that would die after a single performance; I tried to make it good enough, melodic enough so that groups all over the country would take a crack at it.

"And if 'The Rope' is a success a lot of it is due to the work I did here in the summer of '53. It was a tough summer, I remember that. I've been teaching at the Eastman School of Music for the last six years," said the thirty-four-year-old Mr. Mennini, "and on Mondays, Tuesdays and Wednesdays I'd hold classes in Rochester and then drive to Tanglewood to learn what I could learn from Thursdays through Sundays. And believe me, the information I picked up in a few weeks would take a lifetime to get anywhere else."

Describes Lessons

Mr. Mennini, who is the older brother of Peter Mennin, one of the most prolific and well known of our younger composers, continued by explaining precisely what it was that Tanglewood had given him in terms of experience. "Most of my weekends were spent walking into any and all opera rehearsals and in visits to studios to watch vocal coaches and teachers in action. I kept my eye on the directors, studied all the operas that the students themselves were studying and paid special attention to the ways in which music, voice and action were tied together in the performance.

"Because of constant repetitions and the suggestions of Boris Goldovsky and his staff even the most involved things would soon clarify themselves, and as the days passed I actually found out what makes a first-class opera tick. I learned, for instance what is stageworthy and what isn't; what will work and what wont. With that knowledge when I got around to reading Eugene O'Neill's 'The Rope,' after going through hundreds of other plays, I knew that I had hit the right one. You see, I discovered that a good operatic drama is one in which the singers have a legitimate motivation for their numbers, since all of them lead to a logical climax. Much to my surprise, I found that in opera one idea leads to another, just like a good orchestral piece.

"Problem of Timing"

"Most important of all, I came face to face with the problem of timing. Timing, as I see it, deals with the matter of giving enough music to each character so that he can accomplish what needs to be accomplished. Different kinds of personalities need different amounts of music to establish that personality, and too much or too little ruins the character's effect on the audience. There are five people in 'The Rope'—four singers and a little child. Each one, I hope, is firmly identified by his music."

Mr. Mennini, whose athletic appearance and disarmingly boyish manner suggest anything but the recondite art with which he is allied, further implied that the question of "spacing" had been answered for him in Tanglewood. "An opera composer," he said, "must know how to space his big arias and duets so that they'll be placed where they do the most good. Sometimes an area is the worst thing you can insert because it's too liable to stop the action dead. Also, sometimes, singing isn't as strong as plain speech. And at all times words have to be set naturally. If they're put to music artificially they're difficult to catch and ridiculous to hear.

"Dark, Somber Story"

"Take 'The Rope.' It's a dark and somber story—one of O'Neill's early 'Sea Plays'—dealing with greed and a sort of prodigal son twist. With a background like that I couldn't very well have a young child singing arias on stage. It would be both artificial and unsuitable. So in the opera the most she does is hum, which is what all children do. I think it works out fine.

"In fact," Mr. Mennini concluded, "thanks to the help of the whole opera department here I'm really satisfied with what I've done. And I'm surprised, too. You don't know really what your opera is going to be like until you get it on stage. Sure, you can visualize how it sounds, but it's not the same as the real thing. It's like looking at a ham sandwich. You think you know what it tastes like by looking at it, but the reality of the taste, once you've bitten into it, is even better."

Boston Symphony

By FRANCIS D. PERKINS

The Boston Symphony Orchestra has been invited to play in the 1956 Edinburgh Festival, and may also go as far afield as the Soviet Union during the European tour which it hopes to open late next summer. In that event, it will be the first American orchestra ever to play in Russia.

"Barkis is willin'" Thomas D. Perry, the Bostonians' manager, said last week about this possibility. The attitude summed up in this classic quotation from "David Copperfield" is that the orchestra will be receptive to any invitation that may come from Russia. While no definite steps have been taken yet toward making arrangements, the current feeling at Tanglewood is optimistic, especially in view of other recently launched projects toward the exchange of American and Soviet musicians.

As for the tour as a whole, the chief problem is the familiar one of financing. The orchestra hopes that some of this support will come from the State Department, and would also welcome contributions from foundations and individual gifts. It would prefer to look for the necessary money outside the ranks of its regular contributors, thinking that sufficient calls are made upon them to maintain the organization's regular activities.

The length of the tour is limited by the Berkshire Festival at one end and the home season in Boston at the other

BERKSHIRE FESTIVAL
Tanglewood, Lenox, Mass.

TODAY, 10 A. M., Chamber Music Hall. Concert of chamber music by students.

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch; Eugene Istomin, pianist. Beethoven program: Symphony No. 8; Piano Concerto No. 4 in G; Symphony No. 3.

MONDAY AND TUESDAY, 8:30 P. M., Theatre-Concert Hall. Louis Mennini's The Rope (world premiere), and Mozart's Zaide, sung and conducted by students of the Berkshire Music Center.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. Program of chamber music by six members of the Boston Symphony Orchestra, with David Lloyd, tenor, and Ralph Berkowitz, pianist. Beethoven program: Trio in E flat, Op. 11; An die ferne Geliebte (six songs for tenor and piano); Sonata in A, Op. 69; Trio in G; Quintet in E flat.

THURSDAY, Tanglewood on Parade. 5:45 P. M., Fanfare and welcome. 6 P. M., simultaneous sessions of each department at work: Music Shed—Student symphony orchestra. Theatre-Concert Hall—student opera. Chamber Music Hall—student chamber music. 7 P. M., Picnic supper and lawn party and concert by student chorus. 8:15 P. M., Music Shed, Boston Symphony Orchestra conducted by Leonard Bernstein and Boston Pops Orchestra conducted by Arthur Fiedler; Mr. Bernstein, pianist; Claude Rains, narrator.
Suite from On the Waterfront (first performance) ..... Bernstein
A Lincoln Portrait ..... Copland
Caprice Espagnole ... Rimsky-Korsakoff
Rhapsody in Blue ..... Gershwin
Suite from Graduation Ball ..... Strauss-Doratti
10:30 P. M., Music Shed. Drawing for door prizes.
11 P. M., Waltzing on the lawn.

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Symphonie Fantastique ..... Berlioz
La Mer ..... Debussy
Daphnis and Chloe, Suite No. 2 ..... Ravel

SATURDAY, 3 P. M., Music Shed. Symphony concert by students of Department I.

SATURDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to The Flying Dutchman ..... Wagner
Symphony No. 3 ..... Brahms
Three Nocturnes ..... Debussy
Suite from Der Rosenkavalier... Strauss

NEXT SUNDAY, 10 A. M., Chamber Music Hall. Chamber music concert by students of Department I.

NEXT SUNDAY, 2:30 P. M., Boston Symphony Orchestra conducted by Charles Munch; Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; combined chorus of Berkshire Music Center students and Chorus of Springfield, Mass. (Closing concert of festival.) Beethoven program: Leonore Overture, No. 3; Symphony No. 9.

From Those Smoky Cellars

Jazz Moves Outdoors Into the Country Air

By JOHN HAMMOND

Open air festivals may be an ancient story to the devotees of symphonic, operatic and chamber music, but until this year very little in the way of jazz has been offered to concert audiences who prefer their music without the encumbrances of ceilings, walls and doors. A most successful outdoor jazz presentation took place in Newport last summer, when more than 10,000 people came from all over the continent (including Canada and Mexico) to hear two modest evenings of solo and small group jazz. This year the Newport Jazz Festival was expanded to three nights, and nearly 30,000 people paid up to eight dollars a seat per concert to hear the greatest variety of jazz stars ever assembled in one place: big bands, vocal and instrumental soloists of every style and description.

Up in Lenox, Mass., another New England resort, the Music Barn was opened recently for the sole purpose of bringing jazz and folk music to audiences whose only previous fare had been the austere programs of Tanglewood and the chamber music at South Mountain. The Barn is actually an outdoor arena nestled among the barns and stables of the old estate now known as Music Inn.

For the past five years Philip and Stephanie Barber, the operators of Music Inn, have been blazing new trails in Lenox by conducting jazz seminars with experts from the fields of psychiatry, anthropology and religion arguing with musicians of every status the role of jazz in American life, with live demonstrations by Dixieland and "bop" artists, gospel singers, and blues shouters. Until this year these affairs were held indoors, but the steadily increasing patronage forced them out in to the open air.

Marshall Stearns, a professor of English at Hunter College and president of the Institute of Jazz Studies, provides an erudite tone to these sessions which seems acceptable even to the

Continued on page 5, column 3

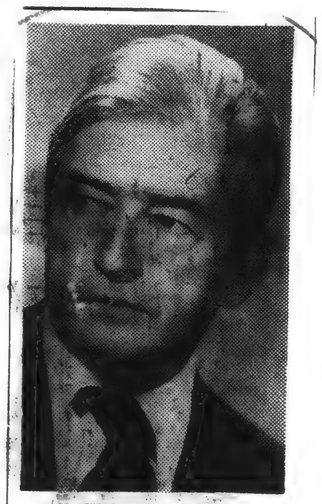
Jazz Moves Outdoors

(Continued from page one)

most rigid disciple of the Boston Symphony at nearby Tanglewood. Stearns is not a man to let music speak for itself; he prefers to have it analyzed and dissected, and the audiences seem to agree.

ence (thanks perhaps to Tanglewood), every member of the band played as though inspired, and even the usual reticent leader was so overcome by an excellent piano and the surroundings that he played chorus after chorus on his own.

Worcester Gazette
8/4



CLAUDE RAINS
At Tanglewood Aug. 11

Rains to Narrate "A Lincoln Portrait"

LENOX, Aug. 4 — Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the evening concert Thursday, Aug. 11, in the Music Shed at Tanglewood, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school.

Rains will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the musical portrait of the Great Emancipator, which was composed during the war by Mr. Copland, who is assistant director of the center, and which was first performed by the Boston Symphony on April 9, 1943. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1943.

Music

BSO Music Triumphs Over Nature

By JAY C. ROSENFELD

THE NEXT to the last weekend at Tanglewood came to a close yesterday afternoon with a spirited playing of an all-Beethoven program. The weather had been gray at concert time, but Charles Munch started the eighth symphony with all circumstances apparently propitious. After a very few bars, however, and while still waving his baton, he twisted around to find out the reason for the buzzing commotion to the rear of the Shed. It was the crowds from the lawns moving in under the colonnades as rain started to fall. It settled down to a reasonably quiet downfall and the symphony proceeded without incident from that source.

When Eugene Istomin came out to play the fourth piano concerto, however, a real rainstorm started. By the time he got to the slow movement, which is in a gentle, quiet mood, the heavens were at their angriest. Fortunately, Istomin wisely chose to disregard the storm and allowed nothing to disturb his beautiful playing.

* * *

CHARLES MUNCH, leading the Boston Symphony Orchestra, in the two symphonies was at a peak of exhilaration. He penetrated the eighth in every detail, and gave it without any extravagance or decoration. Beethoven in no other symphony gets down to clear melody and lucid music-making more quickly than in this one. At the outset of each of the four movements, he tells what he proposes to do and forthwith does it. There is none of the inward struggle of mind as in the one preceding and the one following it.

Munch might have delineated more distinctly and with more contrast the graceful theme of the minuet following the intentionally heavy-footed opening bars.

* * *

IN THE FIFTH Symphony, Munch plays the first two "fate" idioms in one cluster. Some readings from the same stage have allowed time for each "knock" to be answered before proceeding to the next one, a detail over which scholars have long argued. The 'celli sang the andante with deep resonance and the basses, in their famous solo in the trio of the third movement, retained here the virtuosity of the tradition instilled by their former virtuoso bass-playing conductor. Munch kept this movement in excellent control and as he led up to the majestic finale, he gradually worked up from the awesome double piano he had imposed to the throbbing broad allegro. Then, suddenly he released the flood of tone he had been holding back and with a baritone war-whoop that was audible on the eastern horizon let rush the torrent of one of Beethoven's most thrilling pages.

* * *

ISTOMIN PLAYED with such thorough competence and lack of outward ostentation that one could appreciate what he was doing more fully by listening without watching. Looking at him gave the impression he was doing a routine job. But it was no ordinary performance. There was poetry and, on demand, disciplined ardor which gave warmth and animation to the whole concerto.

Everyone in the audience must have asked himself when the storm rose to its peak, "What would I do in such a situation?" Istomin played on without altering the mature plan of his interpretation and did not attempt to adjust the dynamics and defy the weather. This was certainly the right thing to do and no one ever emerged from such harassment with more honor.

* * *

THE PRECEDING evening, Saturday, Munch had led the orchestra with the Festival chorus and six soloists in the second act of Beethoven's opera "Fidelio" and, after intermission, in several excerpts from Wagner's "Gotterdammerung," in which Margaret Harshaw sang the "Immolation" scene.

David Lloyd as Florestan gave utterance dramatically to his early recitative: "Gott! welch ein Dunkel hier!" Miss Harshaw as Leonore and Mac Morgan as Rocco made the ensuing duet melodramatic, and set the mood well. The smaller assignments which fall to Pizzaro and Fernando (both sung by Malcolm Bernstein) Marzelline (Christina Cardillo) and Jaquino (Arthur Shoep), were more than effectively rendered, yet there was less than complete illusion about the entire presentation.

* * *

THERE COULD have been no question about the music, but whether its application to the situation was sensed was not convincingly proven. The great love story was insufficiently brought forward and Miss Harshaw's "O namenlose Freude" was stupendous vocalism without theater.

From the last opera of Wagner's "Ring," Munch selected "Daybreak" and "Siegfried's Rhine Journey," the "Siegfried Death Music" and to close, the final scene in which Brunhilde sings over the pyre of the slain Siegfried. Miss Harshaw expressed passionate grief eloquently and with a power that not even Munch's overloud orchestra could overwhelm. There was stately grandeur to her appearance and regal authority in her voice. It was a thrilling experience in which some of the imbalances could well be overlooked to remember only the urgency of the performance.

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Public Events

Tonight

8:30—Student performance of Mennini's opera, "The Rope," Tanglewood theater, Lenox. (BMC Friends. Special tickets required.)

8:30—Lecture by Walter Terry, "Movement in Opera," with Lorna Sydney Jacob's Pillow, east of Lee.

8:30—Modern Jazz Quartet, Berkshire Music Barn, Lenox.

8:45—"The Tender Trap." Berkshire Playhouse, Stockbridge.

Bee
NEWTOWN, Conn.
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AUG 5 1955

Many Prizes Are Announced For Tanglewood on Parade

A high fidelity phonograph and an electric refrigerator will be among numerous prizes to be awarded at Tanglewood on Parade Thursday, Mrs. Bruce Sanborn of Lenox, chairman of the prize committee announced today.

The annual benefit for the Berkshire Music Center will take place rain or shine from 4 p.m. to midnight at Tanglewood.

RCA-Victor has donated its newest high fidelity machine, "The Mark IV" and the General Electric Co., a large refrigerator. A season ticket for two for the 12 concerts by the Boston Symphony Orchestra at Tanglewood during the summer of 1956 is third prize.

Anonymous Donation

Other prizes include an English racing bicycle, which has been donated anonymously; a lifetime subscription to High Fidelity, monthly music magazine published in Great Barrington; an original by Ture Bengtz, Lenox sculptor and painter and director of the Bengtz School of Art; "an evening in the Berkshires," which entitles the winner to dinner for two at the Morgan House in Lee, a pair of seats at Jacob's Pillow Dance Festival and a skirt from the Lenox shop of Calypso of Bermuda; and a similar package, consisting of a dinner for two at Williams Inn and two seats for a performance at Adams Memorial Theater, Williamstown, plus a stole from Bratton Inc., a country shop in Williamstown; recordings of Beethoven's Symphonies 1, 3, 5, 7 and 9 performed by the Boston Symphony under the direction of Serge Koussevitzky or Charles Munch, donated by Victor Records; and the 25th anniversary record of the Boston Pops Orchestra under the direction of Arthur Fiedler.

Silent Auction Planned

Mrs. Serge Koussevitzky, of Lenox, widow of the former conductor of the Boston Symphony, has drawn likenesses of her husband, of Charles Munch, of composer Aaron Copland and of maestro Arturo Toscanini, and these will be placed in the glassed hall at the main gate at Tanglewood for silent auction. The highest bidder announced at auction time will receive them autographed.

Boris Goldovsky, head of the Tanglewood opera department, will draw the winning ticket numbers during the concert in the Music Shed, about 10 p.m., just after intermission and before Arthur Fiedler and the Boston Pops Orchestra commences its portion of the program.

Program Listed

The Shed concert has programmed the Boston Symphony Orchestra, Leonard Berstein conducting, with actor Claude Rains as narrator in Aaron Copland's "A Lincoln Portrait," and the premiere of Mr. Bernstein's film music from "On the Waterfront." Mr. Fiedler will lead the Pops in selections by Rimsky-Korsakov, Johann Strauss and Gershwin's "Rhapsody in Blue," with Leonard Bernstein as piano soloist.

Seats for Tanglewood on Parade are now on sale at the Tanglewood boxoffice, and telephone reservations are being accepted for seats and boxes. Unreserved seats entitle holders to seats in the Shed's rear sections and to participation in the prize-drawing.

Lenox

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AUG 4 1955

Claude Rains Sets Debut At Tanglewood

Lenox, Mass., Aug. 4 —(UP)— Actor Claude Rains will make his debut with the Boston Symphony Orchestra here next Thursday during the annual "Tanglewood on Parade" program of the Berkshire Music Festival.

Rains will be narrator in a performance of Aaron Copland's "A Lincoln Portrait." Leonard Bernstein will be the conductor.

More Rooms Needed To House Tourists

LENOX — A call for additional rooms to be registered with the Kiwanis Information Center was made today by Mrs. John M. O'Brien, who closed down her booth at 1:30 p.m. Saturday after sending 300 tourists to Lee and Pittsfield for accommodations.

In spite of a record 200 rooms registered, all were filled by Friday night, said Mrs. O'Brien. With the final four-day series of concerts bringing music lovers into this town starting Thursday, for Tanglewood on Parade, all registered rooms may be taken by that night.

A check of inns and hotels in Lenox, including the Curtis Hotel, Elm Court and the Corner House, shows that these establishments are booked solid the final week of Tanglewood.

Tanglewood Concerts Will End August 14

Koussevitzsky Memorial To Be Given Friday

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. moves toward its close next Sunday, August 14, with several climatic events this week and next. One of the highlights of the six-week festival will be a memorial performance of Beethoven's "Missa Solemnis" this Friday night, August 5, to honor the late Serge Koussevitzsky, former musical director of the orchestra. This evening-long orchestral and choral work will be given in the huge Music Shed, starting at 8:30.

The choral sections of the Beethoven work will be sung by the Festival Chorus of Berkshire Music Center students of the chorus, opera and study group departments, trained by Hugh Ross. The soloists will be Adele Addison, soprano; Eunise Alberts, contralto; David Lloyd, tenor, ad Mac Morgan,

Hugh Ross

bass, Leonard Bernstein, who began his long association with the Berkshire Music School in 1942 as assistant to Mr. Koussevitzsky will conduct the memorial performance.

Concerts this Saturday evening at 8:30 and Sunday afternoon at 2:30, will also feature the works of Beethoven. With Charles Munch, musical director, on the podium, the orchestra will assist a group of soloists in the first Tanglewood performance of Act II of "Fidelio" on Saturday, and will give excerpts from Wagner's "Gotterdammerung", in the second half. The Sunday concert will give the Beethoven Symphony No. 8, in F major; Piano Concerto No. 4, in G major, with Eugene Istomin the soloist, and Symphony No. 5, in C minor.

The final week at Tanglewood will open on Wednesday night, with the last six chamber music concerts in the Theatre Concert Hall at 8.30. Six principals of the Boston Symphony with David Lloyd, tenor, and Ralph Berkowitz, piano, will give a program of Beethoven trios, quintets, cello sonatas and songs.

Next Thursday evening, August 11,, will be the annual, festive "Tanglewood on Parade" program, starting at 6 o'clock with student concerts, followed by picnic supper on the lawn at 7 o'clock. The evening program will include the Boston Symphony Orchestra, with Mr Bernstein on the podium, playing Mr Bernstein's suite, "On the Waterfront", and Copeland's "A Lincoln Portrait. The Boston Pops Orchestra with Arthur Fiedler conducting, will follow, with a varied program, including Gershwin's "Rhapsody in Blue", in which Mr Bernstein will play the piano solo.

Next Friday night, August 12, Mr Munch will conduct the orchestra in a program of music of Berlioz, Debussy and Ravel. On Saturday night, August 13, Pierre Monteux will be conductor of a program of music of Wagner, Brahms, Debussy and Strauss. The final Tanglewood concert of the season will offer Beethoven's memorable Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Doald Gramm, bass, and the combined chorus of Berkshire Music Center students and chorus of the Springfield, Mass., Symphony Orchestra. Mr Munch will conduct.

The complete programs of Tanglewood concerts are given in the Weekly Calendar.

20 Concerts Draw 111,835 At Festival

Rain Curtails Friday Crowd; 9,715 on Sunday

TANGLEWOOD — Attendance at 20 of the 24 Festival concerts here this season totals 111,835 and indications are that last year's figure of 135,775 will be exceeded before the final concerts over the weekend.

Despite threatening weather before yesterday afternoon's concert and rain during the last part of the program, 9,715 attended and the night before a crowd of 9,422 showed up. Friday night's concert drew only 6,400, due in part to the heavy rain that fell just before concert time. Wednesday night's chamber concert, featuring Rudolph Serkin, attracted 2,456 music lovers to the Theater-Concert Hall, marking the biggest attendance of the season for the chamber series.

Chamber Music

The sixth and final week of Festival concerts opens with the concluding event of the series of Beethoven chamber music, Wednesday in the Theater-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn), will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert Friday evening and an all-Beethoven program including the ninth symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon. Pierre Monteux will conduct the Saturday evening program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts, Tanglewood in 1955 will have been largely devoted to the music of the German composer. All nine symphonies, the "Missa Solemnis," "Fidelio," Act II, two piano concertos, the violin concerto, a number of overtures, and a great body of chamber music has been performed.

Bernstein in Triple Capacity At Benefit Concert Thursday

TANGLEWOOD—Leonard Bernstein, one of the Berkshire Music Center's most illustrious graduates, will appear in a triple capacity at Tanglewood on Parade Thursday night in the Music Shed, as a conductor, composer and concert pianist.

The advance sale of tickets for the benefit event indicates that last year's attendance of 10,050 will be passed. Miss Gertrude Robinson Smith, head of the sale of boxes for the major concert by the Boston Symphony Orchestra and the Boston Pops Orchestra, reported today there are just a few boxes left for sale.

Mr. Bernstein will open the gala evening concert in the huge shed conducting the 104 Boston Symphony Orchestra. His portion of the program will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film, "On the Waterfront," which won the Academy Award in 1955, and also won Oscars for its director, Elia Kazan, and its star, Marlon Brando.

37 on Aug. 25

Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait," which will have the stage, screen, radio and television star, Claude Rains, as narrator. During Arthur Fiedler's tenure of the podium, with the Boston Pops Orchestra, Mr. Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

Mr. Bernstein, who will observe his 37th birthday a week after Tanglewood closes, on Aug. 25, was born in Lawrence, Mass., in 1918, attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova.

At the first two sessions of the Berkshire Music Center at Tanglewood, in 1940 and 1941, Bernstein studied conducting with Serge Koussevitzky, the late conductor of the Boston Symphony Orchestra. The following summer he returned as Mr. Koussevitzky's assistant in conducting, and joined the faculty of the school in 1946. He is head of its orchestra and conducting departments and trains the symphony orchestra of 100 scholarship students from all over the U.S., Canada and foreign lands for the weekly concerts which attract audiences of upwards of 3,000 during the Tanglewood season.

As a composer, Mr. Bernstein has written two symphonies, the "Jeremiah" and "The Age of Anxiety"; the ballets "Fancy Free" and "Facsimile"; the violin concerto "Serenade" which Isaac Stern performed for its premiere by the Boston Symphony last season; the opera "Trouble in Tahiti," done by Tanglewood's opera department in 1952, later by NBC television, last season on Broadway; the scores of the Broadway musicals "On the Town" and "Wonderful Town"; and songs for the Jean Arthur-Boris Karloff 1951 Broadway revival of "Peter Pan." His newest work is a full-length opera from Voltaire's "Candide," which, with Tyrone Guthrie directing, will be produced on Broadway in the autumn of 1956.

In 1951 Bernstein married television actress Felicia Montealegre, and the Bernsteins have a three-year-old daughter, Jamie, and a six-week-old son, Alexander Serge, named after his patron, Serge Alexander Koussevitzky. It is to his son that the suite from "On the Waterfront" is dedicated.

Order Changed For Two Operas At Tanglewood

TANGLEWOOD — Berkshire Music Center officials announced this morning a change in the order of the two operas to be given tonight and tomorrow night in the Theater Concert Hall, beginning at 8:30.

The world premiere of Louis Menini's one-act opera, "The Rope," will be given first instead of last to permit drama critics to send their reviews to newspapers in time to meet morning deadlines.

"The Rope," which runs for 55 minutes, is being presented by the opera students of the Music Center under the direction of Boris Goldovsky. Mozart's unfinished two-act opera "Zaide," will be given at the last half of the program tonight and tomorrow with different casts.

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AUG 5 1955

Program on TV to Tell Aims of Satellite Moon

A special report on the mechanics and significance of the government's program to launch a "satellite moon" into space will be presented on NBC-WBZ-TV's "The First Step Into Space" Saturday at 8 p.m.

Dr. Athelstan F. Spilhaus, named by President Eisenhower as one of the men who will design the satellite, known as the Bird, will explain to WBZ-TV-viewers just what information natural scientists hope to obtain from the flight and the importance of the whole program as an example of the free international exchange of scientific data.

Part of the program will be a special film on just how rockets work and another segment of the program will be devoted to a study of how the human mind might react to the stresses of space flights.

♪ ♪ ♪

Another recorded concert by the Boston Symphony Orchestra, from Tanglewood, will be broadcast over WGBH-FM Saturday night at 8:30. Under the direction of Pierre Monteux, the orchestra will be heard in a program of music by Bach-Respighi, Beethoven, Strauss, and Sessions.

♪ ♪ ♪

Richard L. Kaye, WCRB's program director, will be heard in an interview with the young American conductor, Izler Solomon, Saturday afternoon at 5:05 on WCRB-AM and FM. Included in this program will be two recent recordings of music by Kurt Weill and K.P.E. Bach, conducted by Mr. Solomon.

♪ ♪ ♪

Paul Whiteman, emcee of "America's Greatest Bands," will introduce Vincent Lopez, Emilio Reyes, Buddy Morrow, and Mitch Miller and their orchestras Saturday at 8 p.m. on CBS-WNAC-TV.

Another hour-long Stratford (Ontario) Festival Concert will be broadcast over WNAC Saturday at 10 p.m., with guest soloist Elisabeth Schwarzkopf, soprano, and the Hart House Orchestra under the direction of Boyd Neel.

Radio, TV-FM listings will be found on page 18

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Sunday Republican
SPRINGFIELD, Mass.
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Circ. 106,753

JUL 31 1955

MISS CARDILLO OF NORTH ADAMS SINGS SATURDAY

To Appear With Boston Symphony at Tanglewood

Lenox, July 30—Christina Cardillo, talented young soprano from North Adams, has been given two important roles at the Berkshire Festival at Tanglewood. On Saturday night, Aug. 6, she will be a soloist with the Boston Symphony Orchestra in the Music Shed. At that time she will sing the role of "Marcellina" in Beethoven's Fidelio, Act II. This will be her first appearance as a soloist with the full BSO in a major concert at Tanglewood.

Also In Premiere

Two nights later, on Monday and Tuesday, Aug. 8 and 9, she will be having the leading role in Mozart's opera "Zaide" at the Theater-Concert Hall at Tanglewood. This will be the American premiere of the opera. The English version which will be presented was prepared by Boris Goldovsky and Sarah Caldwell of the Berkshire Music Center's Opera Department.

With the close of the season at Tanglewood, Miss Cardillo will return to New York City where sing in NBC-TV's premiere presentation of the opera based on "Cain and Abel" with music by Alfred Weidman. Previous to the Festival Season she sang on a series of CBS-TV programs in New York City.

Winner of the Metropolitan Opera Company's Auditions of the Air a year ago, Miss Cardillo spent last summer at the Central City Opera in Colorado. Previously, she was featured in opera presentations at Tanglewood.

She has studied voice in Milan, Italy, on a scholarship as has she at the Katherine T. Long School which is affiliated with the Metropolitan in New York.

This past week she was featured in the gala "Celebrity Night" benefit program at the Berkshire Museum in Pittsfield. There she was accompanied by Paul Ulanowsky who for 14 years was accompanist for Lotte Lehmann.

She has also been a featured soloist at the Auditorium in Springfield and was soloist at the National Republican Club's annual Lincoln Day Dinner in New York City last February.

When appearing as soloist with the Boston Symphony Orchestra on Saturday, Aug. 6, she will make for a complete Cardillo family night. Her brother, Pasquale, is a veteran E flat clarinetist with the BSO.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

ONE-MAN SHOW BY TURE BENGTZ AT TANGLEWOOD

Paintings, Drawings and Prints On View This Week

Lenox, July 30—An exhibition of paintings, drawings and prints by Ture Bengtz, Berkshire resident and head of the Bengtz School of Art at Lenox School here, will be on display during the coming week, starting today in the glassed exhibition hall, main gate, at Tanglewood, in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The Bengtz show, as well as all the others in the weekly displays of painting, sculpture and photographs at Tanglewood, has been arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

When he came to the United States in 1927 from his native Finland, Ture Bengtz studied at the Boston Museum School, where he is head of the department of drawing and graphic arts. His awards have included the Paige traveling scholarship for European study; first prize in the New England competition sponsored by the Stewart Gallery, Boston, in 1946; the Palmer Memorial prize at the National Academy of Design in New York; as well as an honorable mention from the Society of American Etchers.

Examples of his work can be seen at the National Academy, the Art Institute in Chicago, Washington's Library of Congress and at the Boston Museum of Fine Arts and the Boston Library, Wiggings collection. Mr. Bengtz has recently exhibited at the Berkshire Museum, Pittsfield, and the Otis, Library and Museum. Since his last showing at Tanglewood a year ago, he visited his family in Finland in the autumn of 1954, did portrait commissions, and had a one-man show at Marieham.

Big Tanglewood exhibit includes such recent work as "Olive Bank," oil painting abstract of a Swedish sailing vessel; "Horses resting," oil; "The Fiddler," oil; "Girl Blowing a Horn," oil; and "Children in the Countryside," oil.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 1 1955

More Than 15,000 Cheer Munch, Serkin In Festival Event

What a beautiful night; tall pines silhouetted against the sky by a clearly shining moon all around made a perfect setting for another evening of Beethoven at Tanglewood.

The star of the program was pianist, Rudolph Serkin, but the high point of the evening came with Beethoven's "Eroica" Symphony, No. 3 in E-flat major. Charles Munch ably directed the members of the Boston Symphony Orchestra through the change of pace and dynamics in his eminently satisfying way. This symphony is an exultant one, assertive and even jubilant. In the second movement, marked Marcia Funebre, there is no feeling of doleful sorrow usually associated with death, only a new life force, almost a phoenix rising from the ashes.

Mr. Serkin who played in the Emperor Concerto, for piano and orchestra, No. 5 in E-flat major, did not seem at his best last night. Although he is a masterful artist, a decisive and forceful pianist, there was some discrepancy between what he wanted and what Mr. Munch seemed to be trying to instruct the orchestra to do. There was also disagreement among the audience as to exactly where the fault lay. The effort of all concerned was quite exciting though especially when the brasses lent their particular brand of excitement to the proceedings. Mr. Serkin's playing was both brilliant and subtly subdued as the music demanded, revealing a thoughtful musicianship. The concerto itself is one of differing moods, from the dreamy Adagio to the impetuous third movement with the tantalizing way you have to wait for the Allegro theme. The "Egmont" Overture which opened the program was reportedly very well done. We much regret that we arrived too late to hear anything but the last few phrases.

In 1951 at the first concert that Charles Munch conducted there was an all high record crowd of 15,800. Last night's attendance of 15,500 was the largest since then. The press bureau said it had not anticipated such throngs and the traffic problem was impressive.—F. M. R.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUL 30 1955

Tanglewood Weekend Concerts Set

LENOX — The second weekend of concerts by the full Boston Symphony Orchestra in this Summer's Berkshire Festival will open tonight at 8.30 in the Music Shed at Tanglewood. Another concert will be presented Sunday afternoon at 2.30.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct tonight's all-Beethoven program which will include the overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the 'Eroica."

Ever since his American debut in 1935 with Arturo Toscanini conducting the Philharmonic-Symphony Orchestra of New York, Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in festival performance with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the Summer, he lives on a Vermont farm.

Sunday afternoon, Pierre Monteux will conduct an all-Brahms concert with Issac Stern as soloist in the Violin Concerto in D. Major, Opus 77. In addition, the program will include the "Academic Festival" overture and the Symphony No. 1 in C Minor. This will be Stern's final appearance of the season at Tanglewood.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

Soloists This Week at Tanglewood

MARGARET HARSHAW

ADELE ADDISON

EUNICE ALBERTS

MAC MORGAN

DAVID LLOYD

These five vocalists will be heard at Tanglewood this week as soloists in major choral works by Beethoven. Miss Addison of this city, Miss Alberts, Lloyd and Morgan, are to take part in the "Missa Solemnis" Friday night, while Miss Harshaw, Lloyd and Morgan will appear in Act II of the opera "Fidelio."

Tanglewood Topics

By WALTER ALFORD

Lenox, July 30—There will be a dividend for opera fans on the program of short operas and choral music announced by the Berkshire Music Center for Monday evening. In addition to Boris Blacher's chamber opera, "Romeo and Juliet," and Darius Milhaud's "L'Abandon d'Ariane," and choral selections by students of Hugh Ross' chorus department, Boris Goldovsky's opera department will give "Comedy on the Bridge," a short comic opera by Bohuslav Martinu, who was Tanglewood's guest composer in 1946.

It will be staged by Sarah Caldwell, stage director of the opera department, and Mr. Goldovsky will provide piano accompaniment. This program, as well as the succeeding ones on Monday and Tuesday evenings, Aug. 8 and 9, requires reserved seat tickets, and patrons should apply to the Friends' office at Tanglewood for reservations.

Student Leaders

Students who will sing leading roles in "Romeo and Juliet" are Naomi Farr (New York City), Juliet; Harold Johnson (Chicago, Romeo; Gwendolyn Belle (St. Louis), Lady Capulet; Regina Sarfaty (New York City), the nurse; Lynn Detwiler (Altoona, Pa.), Tybalt; Robert Kerns (Utica, Mich.), Benvolio; Peyton Higgison (Mobile, Ala.), Capulet.

Principal singers in the short Milhaud opera are: Claire Watson (Rochester, N. Y.), Ariane; Lee Goebel (San Diego, Cal.), Phaedra; McHenry Boatwright (Boston), Dionysius; Peter Roberts (Westbrook, Conn.), Theseus. Igor Chichagov, of Baltimore, will conduct for "Ariane," Kalman Novak, of Cambridge, for "Romeo."

* * *

Mrs. Lucy Putnam, chairman of the society of Friends, through membership in which the public may attend student concerts at Tanglewood, their contributions going to the support of the Berkshire Music Center, announces that contributions so far this season have reached a total of $26,000, toward a summer goal of $40,000. Gifts from Friends are considerably ahead of 1954, when the Boston Symphony's summer music school benefited by $23,545 at the end of the season. The drive for increased contributions has been considerably sparked by the generous grant from the Rockefeller Foundation, which has announced that it will match, dollar for dollar, all monies over $15,000 raised by the school, over a five-year period.

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Adele Addison Soloist

Leonard Bernstein, who got his start in conducting as a student of the late Serge Koussevitzky at the Berkshire Music Center during its first two summers, in 1940 and 1941, is directing preparation of the impressive full-evening "Missa Solemnis" by Beethoven, which will be given on a Berkshire Festival concert program, Friday, Aug 4, in memory of the late conductor of the Boston Symphony Orchestra. The four soloists with the orchestra are all former Berkshire Music Center students. Soprano Adele Addison, who sang a solo role earlier this summer in Bach's B minor Mass, was a student in the opera department in 1947, 1948, again in 1950.

Eunice Alberts, the contralto, studied at Tanglewood in the music school's second session, in 1941, and for four more succeeding summers: Miss Alberts is flying to the Berkshires for this engagement from Aspen, Colo., where she is on the faculty of the Aspen International Institute. David Lloyd, the tenor, sang in the opera department's American premiere performances, in 1947, of Benjamin Britten's "Albert Herring" and Rossini's "The Turk In Italy."

Bass-baritone Mac Morgan, popular concert singer who summers in Stockbridge, was a student of opera dramatics in 1953. The violin solo in the "Missa Solemnis" will be performed by BSO concertmaster Richard Burgin, the organ will be played by William Frank.

* * *

Word From Barber

Samuel Barber writes from Italy to Tanglewood friends (the young American composer with a former teacher of composition at the Berkshire Music Center) that he is summering at Capri with opera composer Gian-Carlo Menotti, at work on a new opera with score by Barber and libretto by Menotti. Barber's "Prayers of Kierkegaard," which had its Tanglewood premiere Friday evening, with Charles Munch conducting the Boston Symphony, was recently given at the Singakacemie in Vienna, with Hilda Gueden as soloist, and with Zino Francescatti, the noted violinist who summers in Monterey, Mass., in the audience. The Barber choral work was also heard in London, by the Philharmonia Choir, and is planned for performances soon in Rome and Berlin.

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Tanglewood audiences are looking forward to the return of Metropolitan Opera soprano, Margaret Harshaw, who will repeat, this time with Charles Munch, the performance of the Immolation Scene from Wagner's "Gotterdammerung" she did in the Tanglewood Music Shed in 1952, under Pierre Monteux' baton. That summer Miss Harshaw sang vocal numbers also from Act III, scene 2 of "Siegfried."

On Saturday evening, Aug. 6, with a supporting cast of soloists of past and present Berkshire Music Center students, [illegible] for the first [illegible] program [illegible] Be[illegible]

* * *

At "Tanglewood on Parade," when simultaneous demonstrations are given to the public from 6 to 7 p. m. by various departments of the Berkshire Music Center, there will be a symphony program by the student orchestra in the Music Shed, opera by the opera department in the Theater-Concert Hall, chamber music by students of Dept. I in the Chamber Music Hall, and during the serving of box lunches, a concert by the choral department from the steps of the administration building of the Boston Symphony's summer music school.

* * *

Ingolf Dahl, who heads the popular Dept. V (Tanglewood Study Group) at the Berkshire Music Center, and who is associate professor of music at the University of Southern California, where he directs both the Collegium Musicum and the University Orchestra, will conduct one of his own compositions at the final concert of the student symphony orchestra at Tanglewood, on Saturday, Aug. 13. (Music Shed, 3 p. m.). It is a symphonic legend in four parts, entitled "The Tower of St. Barbara," about a saint of medieval times; and it was commissioned and recorded by the Louisville, Ky. Orchestra under a Carnegie Foundation grant and performed four times last season. Simultaneously, the New York Woodwind Quintet will be performing Mr. Dahl's Woodwind Quintet at the South Mountain Chamber Music Concert, Pittsfield.

* * *

Women's Chorus

Hugh Ross' assistant in the Berkshire Music Center's choral department, Miss Iva D. Hiatt, director of the Smith College Choral Society, is training the women members of the Festival Chorus (composed of members of the Berkshire Music Center's choral, opera and Study Group departments) for participation in the Debussy "Sirenes," one of the three Nocturnes which Pierre Monteux will conduct on his final Berkshire Festival concert, Saturday evening, Aug. 13 in the Music Shed. The "Sirenes" has not been given at Tanglewood since the early days of the Festival.

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Tanglewood's student composers will have two forums during the coming week. Tomorrow evening at 8.30 in the Chamber Music Hall, the program will include four works, "Septet for Woodwinds and Strings," by Edward S. Miller, of Miami Beach, Fla.; "String Trio" by Robert Paige Ceely, of Williamstown,; "String Quartet" by Susan MacAdam, of Brooklyn, N. Y., and a work for 14 brass instruments by Paul Glass, of Los Angeles, Cal., which will be conducted by George Mester, of Mexico City.

An unscheduled forum Monday afternoon at 4 in the Chamber Music Hall, will offer "Somnambulistic Ballad," a piece for chorus by Claire Polin, of Philadelphia, which Barth Bennett, of Miami, Fla. will conduct; a tone poem about Israel for piano by Victor Zinskin, of Mamaroneck, N. Y., with the composer at the piano; a piece for violin and piano by Paul Glass, performed by Hiroshi Hatoyama, of Tokyo, violin, and Tossi clmyanago, of Tokyo, piano; a piece for string bass and piano, by Alan Daniels, of New York City, performed by John Vincent Carbone, of Providence, R. I., strung bass, and Robert Miller, Mount Vernon, N. Y., piano; and a monument from a String Quartet by William J. Sydeman, of Sarnia, Ont.

The Aaug. 1 forum will also give music lovers an opportunity to hear a work by Eino Rautavaara, 26-year-old Finnish composer especially chosen by Jean Sibelius to study this summer at Tanglewood, on a Koussevitzky Music Foundation scholarship. Mr. Rautavaara will accompany Gabriel de los Rios, Chilean baritone, in several German lieder he has composed.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

JUL 31 1955

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Beethoven and Wagner provide the fare for the three weekend concerts in the Music Shed. Charles Munch conducts two of the three concerts, Saturday evening and Sunday afternoon, and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium Friday evening.

Mr. Bernstein will conduct Beethoven's "Missa Solemnis" as a memorial to Serge Koussevitzky.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenors. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30, the Sunday afternoon performance is at 2:30.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

Climax at Tanglewood

The annual Berkshire Music Festival at Tanglewood is approaching its climax. After today's all-Brahms program, only six more Music Shed concerts remain, and only two more programs of chamber music in the Theater-Concert Hall. The best part of a year is required to complete preparations for the six-week summer season at Lenox.

Friday night will be marked by the presentation of Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, with chorus, soloists, and the full Boston Symphony Orchestra, under the direction of the brilliant young conductor, Leonard Bernstein. Of the other remaining Shed concerts one will be conducted by the venerable Pierre Monteux, the other four by Charles Munch, music director of the Boston Symphony, including a performance Saturday night of the second act of Beethoven's only opera, "Fidelio," and excerpts from Wagner's "Gotterdamerung," and as the culmination of the Festival, Sunday afternoon, Aug. 14, Beethoven's massive ninth, or choral, symphony.

Among the soloists in both the "Missa Solemnis" and the Symphony No. 9 is Springfield's own Adele Addison. Once in Vienna, in 1824, when both these works were presented on the same program, Beethoven, who was on the platform, had to be turned toward the audience to "see" the overwhelming applause, which he had grown too deaf to hear.

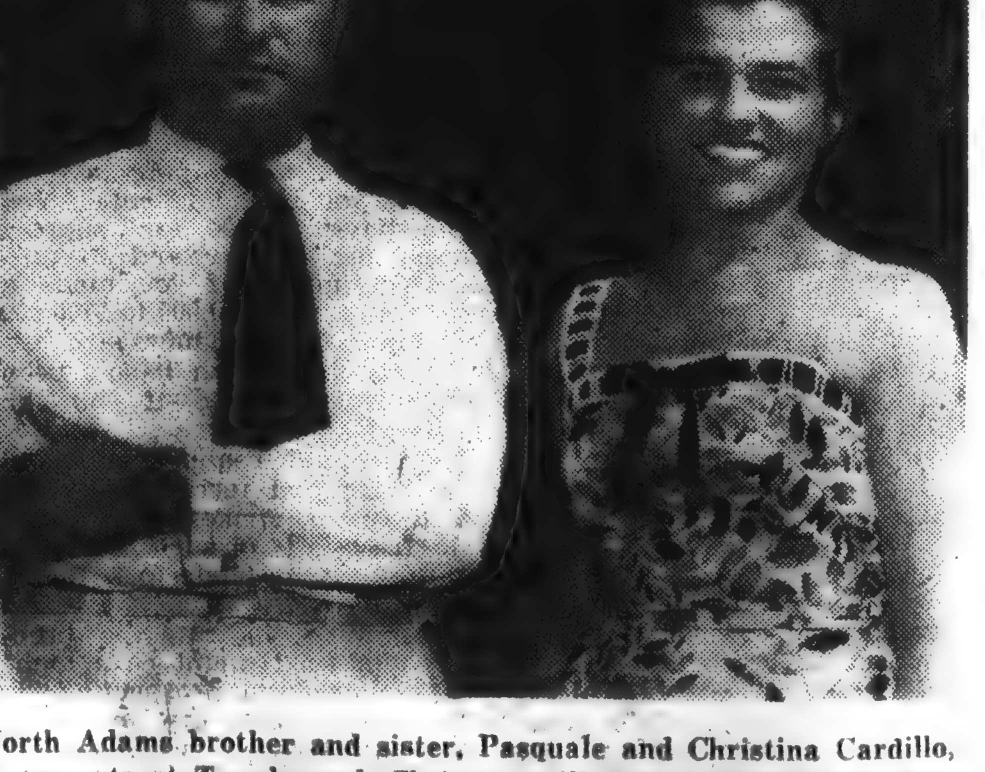
An added feature, the annual "Tanglewood on Parade," also is still ahead, on Thursday, Aug. 11, when the Boston "Pops" Orchestra, led by Arthur Fiedler, will add zest and color to the festivities.

Tanglewood now is one of the great summer music centers of the world, along with Salzburg, Edinburgh and Glyndbourne. Tanglewood has the quality and the setting, and year by year is accumulating tradition, as well as building for the future with its many student activities. Rarely do the dreams and aspirations of the founders of any cultural enterprise reach so rich a fulfillment.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

From North Adams



North Adams brother and sister, Pasquale and Christina Cardillo, in concerts at Tanglewood. Christina will sing a solo role in Beethoven's "Fidelio" Saturday night and will also be heard in an opera premiere in the Concert-Theater on Aug. 8 and 9. Brother Pasquale is a clarinetist with the Boston Symphony Orchestra.

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MARGARET HARSHAW

ADELE ADDISON

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These five vocalists will be heard at Tanglewood this week as soloists in major choral works by Beethoven. Miss Addison of this city, Miss Alberts, Lloyd and Morgan are to take part in the "Missa Solemnis" Friday night, while Miss Harshaw, Lloyd and Morgan will appear in Act II of the opera "Fidelio."

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

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Friday night will be marked by the presentation of Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, with chorus, soloists, and the full Boston Symphony Orchestra, under the direction of the brilliant young conductor, Leonard Bernstein. Of the other remaining Shed concerts, one will be conducted by the venerable Pierre Monteux, the other four by Charles Munch, music director of the Boston Symphony, including a performance Saturday night of the second act of Beethoven's only opera, "Fidelio," and excerpts from Wagner's "Gotterdamerung," and as the culmination of the Festival, Sunday afternoon, Aug. 14, Beethoven's massive ninth, or choral, symphony.

Among the soloists in both the "Missa Solemnis" and the Symphony No. 9 is Springfield's own Adele Addison. Once in Vienna, in 1824, when both these works were presented on the same program, Beethoven, who was on the platform, had to be turned toward the audience to "see" the overwhelming applause, which he had grown too deaf to hear.

An added feature, the annual "Tanglewood on Parade," also is still ahead, on Thursday, Aug. 11, when the Boston "Pops" Orchestra, led by Arthur Fiedler, will add zest and color to the festivities.

Tanglewood now is one of the great summer music centers of the world, along with Salzburg, Edinburgh and Glyndbourne. Tanglewood has the quality and the setting, and year by year is accumulating tradition, as well as building for the future with its many student activities. Rarely do the dreams and aspirations of the founders of any cultural enterprise reach so rich a fulfillment.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 31 1955

From North Adams

North Adams brother and sister, Pasquale and Christina Cardillo, in concerts at Tanglewood. Christina will sing a solo role in Beethoven's "Fidelio" Saturday night and will also be heard in an opera premiere in the Concert-Theater on Aug. 8 and 9. Brother Pasquale is a clarinetist with the Boston Symphony Orchestra.

Transcript (e)
RTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 1 1955

Berkshire Music Festival Draws 35,000 Over Week-End

The Berkshire Music festival, with the second largest crowd in its history on Saturday night, drew over 35,000 persons to Tanglewood in Lenox over the week-end.

Traffic Tie-up

Many of the persons headed for Saturday night's all-Beethoven concert arrived late and some even missed the entire program due to the mammoth traffic tie-up which the large crowd produced. At one point before the concert cars were lined up more than two miles from the main gates of the festival entrance. All four free parking areas were filled and cars had to be directed to private parking areas.

Charles Munch conducted the full Boston Symphony in the Beethoven program, which opened with the Overture to "Egmont." Rudolph Serkin was the piano soloist for the Piano Concert No. 5, while the concert concluded with a performance of the Symphony No. 3 in E-flat Major, known as the "Eroica."

Yesterday afternoon, with Pierre Monteux on the podium, the orchestra played a concert devoted to the music of Brahms. The "Academic Festival" overture opened the program, after which Isaac Stern was the soloist in the Violin Concerto. The final work was the Symphony No. 1.

Sunday Concert

The Sunday concert attracted 12,000 persons, but no traffic tie-ups were reported, except for the inevitable waits at the entrance gates. The Friday night attendance was 7,600.

The festival now moves into its semi-final week, opening with the fifth of the Wednesday evening series of chamber music concerts of Beethoven, a program of three piano sonatas by Mr. Serkin. That will be at the theater-concert hall.

Beethoven and Wagner provide the musical fare for the three week-end concerts in the big shed. Mr. Munch conducts two of the three concerts, on Saturday evening and Sunday afternoon, and Leonard Bernstein takes the podium on Friday evening.

Koussevitzky Memorial

The Friday concert will be devoted to Beethoven's "Missa Solemnis," to be played in memory of Serge Koussevitzy, late Boston symphony conductor. The orchestra and the Festival chorus both will perform, along with soloists Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass.

Saturday night for the first time at Tanglewood the second act of Beethoven's only opera, "Fidelio," will be sung. Margaret Harshaw will appear in this work and also in the "Immolation" scene from "Gotterdammerung" by Wagner. Other soloists will be Mr. Lloyd and Mr. Morgan.

On Sunday the series will end with Beethoven's Symphony No. 8, the Piano Concerto No. 4 and the Symphony No. 5. Eugene Istomin will be the piano soloist.

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

JUL 29 1955

The Heights

HILLTOP ECHOES

Mrs. Peter Godlove, 903 Pleasant street, has returned from the Berkshire Music Festival at Tanglewood, where she enjoyed the three Beethoven concerts featured at that annual event. For the five days of her visit, Mrs. Godlove and her sister, Mrs. Louise C. Ledoux of Woonsocket, who accompanied her, stayed at a hotel in Pittsfield.

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

AUG 1 1955

BYSTANDING

. . . Do Medford Women Shy From Tossing Hats Into Political Ring? . . .

A local political candidate got nationwide publicity the other day when a friend mentioned his name on a television show. John J. Cirigliano, 4 Golden court, plumbing and heating contractor, got a plug from his friend, Frank Fontaine, when the comedian appeared as a guest star on the Steve Allen TV show . . . Cirigliano is a candidate for City Council . . . His friendship with Fontaine, who formerly lived on Winthrop street here before moving to Winchester, dates back many years . . . Number of women seeking political office is comparatively small. Some shy from entering a political contest because they feel voters prefer men in office. However, the fact that some women have made the grade should give other aspirants courage . . . Patrolman Benjamin T. Filamond back from a vacation which included a trip to Niagra Falls, with views from the American and Canadian sides . . . He visited with former Medford resident James Carroll, now living in Warsaw, N. Y.

Pony League playoffs start tonight, with four teams finally competing for the city championship . . . Station WGBH-TV, Boston educational station, will broadcast concerts by the Boston Symphony Orchestra from Tanglewood in the Berkshires beginning Aug. 16. The orchestra is one of 11 members of the Lowell Institute Cooperative Broadcasting Council which directs the station's program . . . Miss Helen Mejan, 344 Boston avenue, an attorney, is praised in the current edition of "The Mentor," publication by the prisoners at Charlestown State Prison, for her work to bring about penal reforms. Miss Mejan, voluntary legal advisor for the so-called inmate council, has filed bills in the Legislature toward effecting penal improvements . . . The inmate council, in its magazine, expresses "most sincere gratitude" to the Medford lawyer.

Decision by school administrators to house the Lincoln elementary school pupils at the Lincoln Junior High would seem the most feasible move for all concerned, while the elementary school will undergo repairs for about two and a half months. Both buildings are located on Harvard street, so pupils will be within the same walking or riding distances . . . Next school in line for major repairs might possibly be Roberts Junior High or one of the older parts of the high school . . . There are buildings in greater need of repairs, in the elementary level, but these have been classified by officials as possibly due for consolidation within districts . . . Let's hope that if a building is renovated every year, the move won't be preceded by months of argument and consequent delay as was the case both with the Lincoln this year and the Franklin, last year.

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

AUG 2 1955

Berkshire Center Pupil Enrollment Higher This Year

With 38 states and 18 foreign countries represented in its enrollment of 405 music students, an increase of 30 over last year, the 13th session of the Berkshire music center is in operation at Tanglewood, Lenox, Mass. The summer school of music maintained by the Boston symphony orchestra in conjunction with its Berkshire festival, the only school in the world sponsored by a major symphony orchestra, will operate through the end of the festival concerts Aug. 14. The student body was chosen from more than 650 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Forty per cent of the student body comprises students returning to Tanglewood.

The Berkshire music center was established in 1940 by the Boston symphony to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, Music Director of the Boston symphony orchestra, is director of the center. While the eminent American composer, Aaron Copland, is abroad this summer enjoying his first leave of absence since the school was founded, his duties as assistant director are being assumed by Richard Burgin, the Boston symphony's associate conductor and concert master. Ralph Berkowitz is dean and Gail W. Rector is executive secretary.

7,500 Hear Varied Tanglewood Concert

By EVANS CLINCHY

Lenox, Mass.—Although Beethoven is the composer signally honored by this year's festival at Tanglewood, not all of Summer's programs are devoted to him.

Last night Charles Munch led his Boston Symphony Orchestra in a program of Handel, Schuman, Brahms and Samuel Barber's almost brand new choral work, "Prayers of Kierkegaard." More than 7,500 people seated themselves in the music shed and on the lawn. It was a perfect night acoustically and atmospherically and quite chill.

The Handel work was the Harty suite drawn from "The Water Music," a fine opener, and it was followed by the Schumann Fourth Symphony, spendidly played.

* * *

MR. BARBER'S new piece, for mixed chorus, orchestra and soprano solo, is most impressive. The texts he uses are drawn from prayers scattered through the writings of the great Danish theologian. The prayers are simple and direct in their expression of religious feeling, even though they have to be read from the program. Mr. Barber's writing does not allow the words to become clear when sung, at least not in last night's performance with a large chorus.

He has set the prayers in a moderately astringent, modern style, not so harsh that there is no sense of tonal melody but angular enough so it is obvious that Mozart did not write the piece. The writing for the solo soprano is a bit more lush, falling more gently on the ear, and these portions were most richly and persuatively sung by Leontyne Price, a truly talented and enormously endowed singer.

The over-all effect of Mr. Barbers piece is somber and stirring. It seems a just musical interpretation of Kierkegaard's powerful, thrilling philosophy, and I suspect that the music improves with each hearing.

* * *

THE EVENING CLOSED with an utterly luminous performance of the Brahms' Fourth. Mr. Munch lavished all his care on this reading. No possible fault could be found with it.

The performance had plenty of bravura, a singing romanticism when necessary and all the crispness and technical perfection that could be asked for. It was, I think, just about the best Brahms' Fourth I have ever heard.

Nor do I think that Mr. Munch and his orchestra have ever played more glowingly throughout one entire evening. Every note was in its proper place, and each was given the perfect color, nuance and emphasis.

A grand evening all around.

THIS AIR CONDITIONED

I CAN EVEN feel the perspiration on my brow when on the porch at Heaton Hall I was waited upon by a committee from the orchestra who presented a very serious complaint, namely, that the hot water system had completely broken down at the Maplewood Hotel in Pittsfield, despite the fact that the orchestra held a contract that there would be provided "desirable hotel accommodations."

Another warm occasion occurred on the evening of the first Festival concert which the Boston Symphony played. The year before the concert had been delayed because of the late arrival of the governor of the commonwealth. This time the beginning of the concert was delayed even longer because of the late arrival of John Q. Public who came in such numbers that their automobiles could not pass through the one and only gate which had been left open for their entrance to Holmwood.

It is just as well that Mr. Mahanna omitted these two recollections as well as the mention of many other occasions when the management found its role of liaison officer not too comfortable. There are many, many other things covered by Mr. Mahanna which are so much more important and bear directly on the growth and development of the Berkshire Festival and Berkshire Music Center as known today.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 30 1955

Books

Festival Story: A Study in Art Of Leadership

MUSIC UNDER THE MOON. By John G. W. Mahanna. Eagle Printing & Binding Co., Pittsfield, Mass. 123 pp. $2.50.

Reviewed by GEORGE E. JUDD

JOHN MAHANNA'S book is not primarily about the moon or about music, but as the subtitle indicates it is a history of the Berkshire Symphonic Festival, Inc. The story of the Berkshire Festival itself is, however, told in pictures.

Those interested in the persons and personalities who launched the Berkshire Festival will read this account with interest and profit. Others will find their reward chiefly in the selection of a remarkably representative series of well captioned illustrations.

Ten years ago Mr. M. A. DeWolfe Howe wrote the "Tales of Tanglewood" covering much of the same period now reviewed by Mr. Mahanna. But the two books are complementary. Taken together they give an excellent sense of the setting and of many of the stages through which the development of the festival has passed to its present comprehensive contribution to music in both performance and education.

* * *

MR. MAHANNA most appropriately chooses for his chief figure the president of the Berkshire Symphonic Festival. His access to its records and the assistance which he must have had bring together in proper sequence the steps which led from a local musical effort whose ambition it was to attract people within a radius of 40 miles to a national or international undertaking which now attracts the musical world from a radius 100 times greater than when first proposed. This has enabled him to perform a real service by recording these events within the easy memory of man.

Miss Gertrude Robinson Smith brought enthusiasm and energy to this enterprise, but she already had wide experience in matters of organization. I cherish a program of an event which took place in the Metropolitan Opera House in 1917 when Miss Robinson Smith presented at a benefit performance for the suffers of the Halifax disaster the Boston Symphony Orchestra under Dr. Karl Muck with the assistance of Mme. Melba, Mr. Kreisler and Mr. Paderewski.

* * *

WHAT A RASH of festivals have sprung up since 1934, many of which have disappeared and many others are now no doubt going through some of the same growing pains which were experienced here.

Mr. Mahanna's book discloses what is not likely to be duplicated elsewhere: Both support and capacity for the experiment with the willingness to ultimately make every decision on an unselfish basis in the interest of the enterprise itself.

From the facts given one cannot escape the conclusion that from time to time the two boards, one in the Berkshires and one in Boston, took turns at being a bit inflexible. But it is equally clear that neither board in the last analysis failed to sense that its chief responsibility was toward the promotion of the best musical art.

* * *

HARRY ASKIN, who was the manager for many years of Sousa's Band, used to say that the best time to promote a concert in a mill town was during a strike. It is certainly equally true that the best time to start a festival is in the time of depression, since we can take the Berkshire experience as a shining example.

Readers will be impressed with the resourcefulness of the originators of this festival, the real meaning of leadership, high standards, coupled with perseverence and local pride. The one omission in the hierarchy of this success is the credit due the music-loving public of Berkshire County and environs. It is doubtful if there would have been another area as ready and as receptive.

For this review the early illustrations and much of the book are reminders of the time "when we were very young" and something of a tug at the heartstrings.

* * *

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 2 1955

One-Act Operas, Some Choral Works At Music Center

Three contemporary one act operas were presented Monday evening at the theatre concert hall at Tanglewod, along with some choral works by the Berkshire Festival Chorus, under the auspices of the Society of Friends of the Berkshire Music Center.

Considering the fact that the whole program was in rehearsal not more than two or three weeks, and perhaps less, and that a potpourri of individuals was necessary for the varied productions, the evening was interesting and enjoyable, if not exciting.

As Mr. Goldovsky said, someone must suffer if music is to survive, so we should consider it our duty to strive for an understanding of the many languages spoken in the music of various contemporary and less well-known composers. Thus our grandchildren will enjoy that which we consider worthy of repetition.

One opera, "Romeo and Juliet," by Boris Blacher, composer in residence at Tanglewood, was well-sung, but with few emotional overtones. The orchestral music, with the breathless and repetitive tones of the violins and the pulsating plucking of the cellos, the charming dance theme first heard by the flute and clarinet, was a perfect background for the atonal themes of the singers. The scenery and lighting by David Hayes when co-ordinated, reflected well the moods of this tragic story.

"Ariana Abandoned," by Darius Milhaud, with a text by Hoppenot, and the English version by Ludwig Zirner of the Opera department, is a satire on Greek mythology. The music tells its story amusingly and briefly, that of Theseus stranded on an island with two sisters, Phedre, who loves him madly, and Ariana whom he loves madly, but who does not return his love. Dionysius, disguised as a begger takes pity on the sisters, and gives Theseus a potion which makes his see double. He takes Phedre, and supposedly Ariana and sails away. Ariana is then granted her dearest wish by Dionysius, that of becoming a constellation, and everybody is happy once again. Artfully costumed by Anna Aubin and suggestively staged by Boris Goldovsky the singers enhanced their parts with the proper tongue-in-cheek effects.

Undoubtedly the most ambitious opera of the evening was Bohuslav Martinu's "Comedy On the Bridge." Sung to a piano accompaniment with occasional percussion it was a delight to see and hear. Characterizations were well-chosen, timing a little laggard in spots, but on the whole fresh and witty.

The choral part of the program included works by Chajes and Ross Lee Finney, the latter smoothly sung by the chorus, and conducted by Willis Becket. Also "Three Songs of Spring" by the Chilean composer Domingo Santa Cruz, modern and harmonic. Three songs, a capella, two by William Billings, "Lamentation over Boston and Modern Music were humorous as to words but quite serious in the harmonic modulations of the music. The third song, "The Stars, by Taneyef, Russian composer and teacher of Rachmaninoff, started smoothly, and proceeded to a rather unrehearsed finish. In all the songs the diction was excellent.

All whose names are too numerous to mention can be congratulated on their efforts in making the evenig a provocative one for their many followers.—M. deB. B.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 2 1955

Monteux Conducts Music Of Brahms; Stern Is Soloist

The Academic Festival Overture was a sturdy beginning for a Sunday afternoon of Brahms' music at Tanglewood in the Berkshires. With Pierre Monteux guest conducting the program, one could almost hear the relaxed and comfortable settling back of the 12,000 listeners as the overture was introduced. A mixture of student songs overlaid with a dignified but happy development, Mr. Monteux drew the Boston Symphony Orchestra through its many stages with the proper amount of authority and indulgence, never allowing the music to become boisterous or out-of-hand, which sounded very much like a group of well-behaved students on a holiday with the younger ones now and then giving way to a bit of jollying, and ending with the grandiose strains of the "gaudeamus igitur."

Isaac Stern once again appeared at Tanglewood, playing this time the D major concerto for violin and orchestra. Unlike Joachim, the great violin virtuoso who played this concerto at its premiere, and of whom one critic suggested that he had not sufficiently studied it, Mr. Stern imparted a feeling of tender and thoughtful devotion to the composer's only violin concerto. A long and reflective first movement with a tedious cadenza, it was artfully played by Mr. Stern, each voice given its proper emphasis, with each theme presented in a manner so delicate and revealing one almost resented the inability to encompass and retain the whole. A romantic second movement had its beginning melody supposedly an old Bohemian folk-song, introduced by the oboe, and then taken up by the violin, with modifications. That one violinist can produce such a warm and resonant tone, to be heard piannissimo against a background of strings, and without stidency, is a constant source of wonder and of course, great pleasure. The lilting third movement, strongly reminiscent of Hungarian folk-tunes, with its brilliant and intricate passages, was a perfect toil for Mr. Stern's virtuoso ability. The audience recalled Mr. Stern innumerable times. He graciously shared the acclaim with Mr. Monteux, Mr. Gomberg, the oboeist, and the orchestra.

After an intermission Mr. Monteux and the orchestra presented the first symphony, Op. 68, in C minor. A work of great proportions in its harmonic and rhythmic ingenuity, Mr. Monteux developed the whole, enlarging and expanding the tone color to a new beauty; music suited to his personality, stately and enduring, with a compelling personal warmth extended through the music to the whole audience. Only at one time did orchestra and conductor seem at odds, the first violins in unexpected syncopated opposition to the woodwinds, but Mr. Monteux soon collected them and the symphony proceeded to its stupendous finale. The audience, except for the inevitable and obtrusive early leave-takers, were loath to relinquish Mr Monteux, without whom the Berkshire Festival series would be incomplete. -- M. deB. B.

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 34,905

AUG 2 1955

Y. W. C. A. Offers August Trips

On Sunday, August 14, the Young Adult Department of the Y.W.C.A. will sponsor a trip to the Berkshire Music Festival at Tanglewood near Stockbridge. The group will leave the "Y" at 6:30 a. m. and attend the afternoon concert of the Boston Symphony orchestra. The orchestra will present a Beethoven program with Charles Munch conducting. Reservations for the concert must be in by Saturday so that seats in the Music Shed may be secured.

There are some reservations left for the trip to Lake Sunapee on Saturday. The group will leave the Y at 10 a. m. to spend the day at Sunapee Lake State Park.

Beethoven's only opera, "Fidelio."

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

JUL 31 1955

Revisions at Tanglewood

Because cellist Gregor Piatigorsky had to cancel his engagements at the Berkshire Music Festival at Tanglewood on account of a shoulder ailment, three programs, including the one scheduled for this afternoon by the full Boston Symphony Orchestra in the Music Shed, have been revised.

Instead of the Concerto for Violin and Cello by Piatigorsky and Isaac Stern, scheduled for this afternoon's all-Brahms bill, Stern will play the Concerto for Violin in D Major. Pierre Monteux will conduct and the other Brahms numbers are the First Symphony and the "Academic Overture."

Piatigorsky also was to have been soloist at the chamber music concert Aug. 10 in the Theater-Concert Hall, in the three Beethoven cello sonatas, with Ralph Berkowitz, and again with the full orchestra, Aug. 12, in Bach's "Schelomo." The chamber music program now features six of the orchestra's principals in Beethoven music, Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe, and James Stagliano, French horn, also David Lloyd, tenor, and Ralph Berkowitz, piano.

At the Aug. 12 concert Charles Munch will replace the Bloch work and the announced Brahms' Variations on a Theme by Haydn with Berlioz's "Symphonie Fantastique" which was played at the festival last year in observance of the 150th anniversary of the birth of the composer. The all-French program will be rounded out by Debussy's "La Mer" and Ravel's Second "Daphnis and Chloe" Suite.

On this week's schedule are a chamber music program Wednesday night of three Beethoven piano sonatas by Rudolf Serkin, and concerts by the full orchestra Friday and Saturday nights. Friday Leonard Bernstein will conduct Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, the soloist being Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; Richard Burgin, violin, and William Frank, organ.

Saturday night Munch will conduct Act II of Beethoven's "Fidelio," with Margaret Harshaw as Leonore, and excerpts from Wagner's "Gotterdammerung," also with Harshaw. Next Sunday afternoon there will be an all-Beethoven program consisting of the fifth and eighth symphonies and Piano Concerto No. 4, Eugene Istomin, soloist. Munch will conduct.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

AUG 3 1955

Boston Symphony, Museum To Share in Large Estate

Dedham, Aug. 2 (AP)—Under the will of Mrs. Marcia King Chamberlain of Brookline filed today in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Me., died May 29.

Specific bequests included $5000 each to the Lamoine Baptist Church, Lamoine; Radcliffe College and the Radcliffe College Alumni Association; and $10,000 each to Mrs. Myrtle B. Ross, Exeter, N. H.; Marianne C. Moore, Brooklyn, N. Y.; and Katherine R. Knight, Montgomery, Ala.

New England Newsclip Agency, Inc.
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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

JUL 28 1955

Berkshire Festival Enters Fourth Week

Varied Program Offered by Munch Friday Evening

Samuel Barber's "Prayers of Kierkegaard" to Have Tanglewood Premiere. — All-Beethoven Concert Scheduled Saturday.—Pierre Monteux to Conduct Sunday.

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood in Lenox moves into the fourth of its six weeks of summer symphonic music this week-end.

Charles Munch, music director of the Boston Symphony, conducts two of the week-end's three concerts in the huge Music Shed, on Friday and Saturday evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Händel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 1 1955

Christina Cardillo Is Given 2 Major Roles at Tanglewood

Christina Cardillo, talented young soprano from North Adams, has been given two important roles at the Berkshire festival at Tanglewood.

First Appearance

On Saturday night she will be a soloist with the Boston Symphony orchestra in the music shed. At that time she will sing the role of "Marcellina" in Beethoven's Fidelio, Act 2. This will be her first appearance as a soloist with the full Boston orchestra in a major concert at Tanglewood.

Two nights later, on Monday and Tuesday of next week she will have the leading role in Mozart's opera "Zaide" at the theater-concert hall at Tanglewood. This will be the American premiere of the opera. The English version which will be presented was prepared by Boris Goldovsky and Sarah Caldwell of the Berkshire Music center's opera department.

With the close of the season at Tanglewood, Miss Cardillo, daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant street, will return to New York city where she will sing in NBC-TV's premiere presentation of the opera based on "Cain and Abel" with music by Alfred Weidman. Previous to the festival season she sang on a series of CBS-TV programs in New city.

Auditions Winner

Winner of the Metropolitan Opera Auditions of the Air a year ago, Miss Cardillo spent last summer at the Central City opera in Colorado. Previously, she was featured in opera presentations at Tanglewood.

She has studied voice in Milan, Italy, on a scholarship as has she at the Katherine T. Long school which is affiliated with the Metropolitan in New York.

Last week she was featured in the gala "Celebrity Night" benefit program at the Berkshire museum in Pittsfield. There she was accompanied by Paul Ulanowsky who for 14 years was accompanist for Lotte Lehmann.

Featured Soloist

She has also been a featured soloist at the auditorium in Springfield and was soloist at the National Republican club's annual Lincoln day dinner in New York city last February.

When appearing as soloist with the Boston Symphony orchestra on Saturday, Aug. 6, she will make it a sort of Cardillo family night for her brother, Pasquale, is a veteran E flat clarinetist with the Boston Symphony.

CHRISTINA CARDILLO

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

JUL 28 1955

True Beethoven Spirit Prevails at Lenox As Violinist Stern Captivates Audience

By George E. Membrino

The full impact of the Berkshire Music Festival was felt this past week-end as the complete 105-member Boston Symphony Orchestra mounted the stage of the Tanglewood Music Shed at Lenox. Charles Munch shared the podium honors this week-end with Pierre Monteux, who conducted Saturday night's program. Some 25,000 paid admissions were rewarded by hearing four of the most exciting and enjoyable concerts yet presented at this summer "Salzburg of America."

Isaac Stern and Alexander Zakin teamed up on violin and piano, respectively, last week Wednesday evening to present three of the Beethoven Violin Sonatas. Heard were No. 2 in A major, No. 5 in F major, and No. 7 in C minor.

The true spirit of Beethoven prevailed throughout. Violinist Stern's true sense of feeling and exactness proved, beyond a doubt his right to be considered one of the world's greatest. This raving about Mr. Stern must of necessity be carried over to Friday night's concert where he acted as soloist with the Boston Symphony Orchestra in the renditon of Beethoven's "Violin Concerto." The first movement was so exquisitely played that the audience and the orchestra both broke into spontaneous applause at the end of the first movement. The final two movements were equally well executed, as shown in the many calls provided for soloists, conductor and orchestra.

Also heard on the same program were Beethoven's "Overture to Coriolan" and his Symphony No. 7 in A major. The true immensity and proportions of Beethoven were expounded to musical limits in his Seventh Symphony. Mr. Munch conducted as if he were apart from the audience and orchestra. It provided us with as great an experience as ever had been felt in a single symphony. The slow introduction to the first movement acted as a spark for what was to follow. In the second movement the slow theme and its many variations and counter themes were presented with ease and gave much listening pleasure.

The third movement, "Presto," which is in reality a scherzo, had all the nonsensical humor associated with such. The finale, "Allegro," carried the entire force of this magnificent symphony to a close. A more memorable performance of this symphony seems hardly possible.

Sunday afternoon another all-Beethoven program was heard. Symphonies No. 1, 4,, and 6 were performed. With all due credit to the orchestra for the delightful presenta-

Membrino Turn to Twelfth page

Membrino

(Continued from first page)

tion of No. 1 and 4 the highlight of the program was the No. 6 "Pastoral."

The "Pastoral" was Beethoven's real attempt at writing program music. Depicting the awakening of serene impressions on arriving in the country, scenes by the brookside, gathering of country folk, thunderstorm, tempest, shepherd's song, and the gladsome thankful feeling after the storm were picturesquely portrayed by Mr. Munch and the orchestra.

The only non-all-Beethoven program was heard Saturday evening when as guest conductor Pierre Monteux appeared. When the 80-year-old conductor mounted the podium the orchestra joined in the hearty applause—a tribute to one of music's outstanding personalities.. With remarkable ease Mr. Monteux conducted music of Bach, Beethoven, Strauss, and Sessions.

It remains a grave task for any conductor to be able to offer such varied music of four historical musical periods with the freshness of approach in each that was heard last Saturday evening. Many comments about Pierre Monteux were overheard, but the most fitting of all was the one spoken by an old Boston Symphony Orchestra supporter who said, "Mr. Monteux has grown younger since he was conductor of the Boston Symphony Orchestra from 1919 to 1924."

The student orchestra program presented Thursday night affords us a highly interesting program as well as growth and development. Three short weeks ago the orchestra was formed under such capable leadership as Leonard Bernstein and Seymour Lipkin. After having presented three concerts some excellent conclusions can be drawn.

Most important of all is the continual delight of players concerned in the progress made toward better orchestral sound. Their ability to organize and play under many different conductors is astonishing. Truly this student orchestra is worthy of the name "professional" and lives up to it at all times.

As violin soloist for the orchestra Paul Gurevich was heard. This former winner of Arthur Godfrey's "Talent Scouts" program, performed the first two movements of Prokofiev's Second Violin Concerto. Most noteworthy of the entire program was Dvorak's "Symphony No. 2 in D minor" with Leonard Bernstein as conductor.

Clifford Street Festival Route Eases Traffic Jam

LENOX — With last night's threatening weather cutting Tanglewood attendance down to 6,800, problems of traffic control and tourist accommodations, which last weekend swamped this town, this weekend assume manageable proportions.

The use of Cliffwood Street to divert south bound concert goers from Pittsfield away from the Monument intersection last night relieved the usual traffic congestion in the center of town.

Mrs. John M. O'Brien, in charge of the Kiwanis Information Center, this morning reported that all registered rooms are filled for the weekend. Tourists seeking rooms today will be sent to Lee and Pittsfield.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

AUG 2 1955

Orchestra, Museum To Share $250,000

Dedham, Mass.—(AP)—Under the will of Mrs. Marcia King Chamberlain of Brookline filed today in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Maine, died May 29.

Specific bequests included: $5,000 each to the Lamoine Baptist Church, Radcliffe College and the Radcliffe College Alumni Association; and $10,000 each to Mrs. Myrtle B. Ross, Exeter, N.H.; Marianne C. Moore, Brooklyn, N.Y., and Katherine R. Knight, Montgomery, Ala.

After some other bequests the remainder of the estate will be divided equally between the Boston Symphony and the museum.

SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 7, 1955

In Opera at Tanglewood

Holly McLennan, 12-year-old Tyringham girl, shown here with Boris Goldovsky, center, and her father, John S. McLennan, takes part in the world premiere of Louis Mennini's opera, "The Rope" in the Theater-Concert Hall at Tanglewood, Monday and Tuesday, Aug. 8 and 9.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056

AUG 3 19--

Y.W.C.A. Offers August Trips

On Sunday, August 14, the Young Adult Department of the Y.W.C.A. will sponsor a trip to the Berkshire Music Festival at Tanglewood near Stockbridge. The group will leave the "Y" at 6:30 a. m. and attend the afternoon concert of the Boston Symphony orchestra. The orchestra will present a Beethoven program with Charles Munch conducting. Reservations for the concert must be in by Saturday so that seats in the Music Shed may be secured.

There are some reservations left for the trip to Lake Sunapee on Saturday. The group will leave the Y at 10 a. m. to spend the day at Sunapee Lake State Park.

What's Going On?

TONIGHT:

8:30—Tanglewood. Shed. Boston Symphony Orchestra, Charles Munch conducting. Soloist: Margaret Harshaw.

8:40—Williamstown Summer Theater. Final performance, "Tovarich."

8:45—Berkshire Playhouse, Stockbridge. Final performance, "Edward, My Son."

8:45—Malden Bridge (N.Y.) Playhouse. "The Caine Mutiny Court-martial."

9:00—Jacob's Pillow. Mia Slavenska and Adreano Vitale; Birgit Akesson; Dance Drama Company.

For complete schedule of outstanding cultural events in Berkshire for the next five weeks, see the Berkshire Summer Calendar in the second section of today's Eagle.

Berkshire Week

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

AUG 3 1955

Maestros

Among the 48 students from Massachusetts studying at Tanglewood under Charles Munch, music director of Boston Symphony Orchestra, are these Greater Bostonians chatting with Thomas J. Perry, Jr. (left), manager of Boston Symphony. In group are seated, (l. to r.), Lila Charney, Newton; Edith Kefauver, Brookline, and Jean Bernstock, Cambridge. Others (back row, l. to r.) are: Morton Gold, James Brown, both of Roxbury, and McHenry Boatwright of Boston.

Beethoven, Wagner, Featured Music At Tanglewood Weekend Concerts

The Berkshire Festival of the Boston Symphony orchestra at Tanglewood, Lenox, moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch conducts two of the three concerts, on Saturday evening August 6 and Sunday afternoon August 7, and Leonard Bernstein, who heads the department of orchestra and conducting of the summer mu school, The Berkshire Music C ter, takes the podium on Frid August 5.

Mr. Bernstein, who came t Tanglewood as a student conduc tor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass.

Mr. Munch's Saturday program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio", Act II with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo of (North Adams), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung", with Miss Harshaw soloist in the Immolation Scene.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony orchestra as soloist in the Concerto No. 4.

A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony orchestra, in the Music Shed at 10:00 a.m. (Aug. 6,) for which a nominal charge is made of $1.00, for the benefit of the Orchestra's pension fund.

The complete programs are:

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D major, Op. 10, No. 3
B flat, Op 106 ("Hammerklavier") — Rudolf Serkin.

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Beethoven: Missa Solemnis (in memory of Serge Koussevitzky). Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass. Violin solo: Richard Burgin, organist: Willem Frank Festival chorus of Berkshire Music Center students, trained by Hugh Ross. — Leonard Bernstein, conductor.

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Beethoven: "Fidelio", Act II (First performance at Tanglewood) Leonore . . . Margaret Harshaw; Rocco . . . Mac Morgan; Pizzaro and Fernando . . . Malcolm Bernstein; Florestan . . . David Lloyd; Marzelline . . . Christina Cardillo; Jaquino . . . Arthur Schoep.

Wagner: Excerpts from "Gotterdammerung": Siegfried's Rhine Journey; Siegfried's Death Music; Immolation scene-soloist, Margaret Harshaw, soprano. — Charles Munch, conductor.

Sun. Aug. 7

Beethoven: Symphony No. 8, in F major; Piano Concerto No. 4, in G major; Soloist: Eugene Istomin; Symphony No. 5, in C minor. — Charles Munch, conductor.

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8/7

Springfield

SUNDAY REPUBLICAN,

SOLOISTS DO WELL WITH MUSIC FROM BEETHOVEN OPERA

Margaret Hardshaw Outstanding in Second Portion Of Tanglewood Program

WILLARD M. CLARK

Tanglewood, Aug. 6—The Berkshire Music Festival paid its respects tonight to Beethoven, the opera composer, performing the second act of his only opera "Fidelio."

Fine Soloists

Charles Munch gathered together a fine group of soloists including several from the Berkshire Music School. Resplendent in a crimson gown, Margaret Harshaw sang the title role of Leonora. The versatile David Lloyd sang Florestan; Mac Morgan sang Rocco; Christina Cardillo sang Marzelline; Malcolm Bernstein sang both Pizarro and Fernando and Arthur Shoep sang Jauino. The festival chorus was prepared by Hugh Ross and John Krueger.

Beethoven's opera of wifely virtue and fidelity is a grim tale which needs the settings to make it really effective. The second act discloses Florestan in his dungeon where the action takes place. Mr. Lloyd seems to be aiming toward the robust tenor realm, but at the expense of tone quality. He projected well tonight and sang his big aria effectively.

Miss Harshaw's opulent tones vitalized the ensemble numbers. She communicated the stress and strain of the heroine through a nice contrast of utterance. There was also much to admire in the big voice of Malcolm Bernstein. In the few measures allotted her, Christina Cardillo's lovely soprano was effective. Mr. Morgan and Mr. Shoep were adequate.

Mr. Munch conducted vigorously but did not succeed in overpowering the soloists. The chorus sang rhythmically and injected a note of happiness into this otherwise grim story.

Margaret Harshaw Shines

Margaret Harshaw was the particular star of the second half of the program. She repeated again her wonderous performance of the immolation scene from "Gotterdamerung" which she sang here a couple of seasons ago. The opening phrases were sung with stunning effect, for hers is a voice of power and beauty. She has gained greatly in her characterization of the "Gotterdammerung". Brunhilda and there was a constant play of color in the voice and a sure awareness of mood. It was a magnificent performance aided by the superb orchestral collaboration.

The immolation scene was prefaced by fine readings of the "Day Break" and Siegfried's death music. These two Wagnerian tone poems embrace some of the master's greatest music. There was a constant flow of exquisite tone colors, reflective and at times overpowering in intensity. Mr. Munch was at his conductorial best in these excerpts and he received full support and response from the orchestra.

This afternoon Eugene Istomin will be the soloist in an all Beethoven program. He will play the "Piano Concerto No. 4 in G. Major." Surrounding the concerto will be "Symphony No. 8 in F Major" and "Symphony No. 5 in C Minor."

Beethoven's only opera, "Fidelio"

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 1 1955

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For two hours, however, they were a silent brotherhood all temporarily captured by the power of the world's best music performed by superlative musicians in a setting of comfort and natural grandeur. There were some empty seats in the huge Music Shed, but few open spaces on the lawn near it. Perfect acoustics make the lawn and sky at Tanglewood preferred seats for many.

On a mild summer night, with a moon riding over the great trees of Tanglewood, to hear the Boston Symphony do Beethoven is an experience that makes the crowds no mystery. Saturday evening there was the added excitement of a stunning performance by pianist Rudolf Serkins, making his first appearance at the Berkshire Festival.

The Egmont Overture opened the Saturday night concert, its handsome construction finely illuminated by the orchestra under the baton of Charles Munch Then Mr. Serkin played the Emperor Concerto with the orchestra, more emotional in demeanor than we have ever seen him and and as always breathtaking in his technique. Piano and orchestra dovetailed beautifully, and the whole great work was done with grace and strength by both soloist and orchestra. It brought an ovation from the audience. The Eroica Symphony took up the rest of the program, gripping in its sweep toward triumph and played with a good deal of warmth.

Friday night the orchestra played Hendel's "Suite for Orchestra," the Schumann Fourth Symphony, Barber's "Prayers of Kierkegarrad" with chorus, and Brahms' Fourth Symphony. Soloists were Leontyne Price, Regina Sarfaty, and Arthur Schoep. On Sunday afternoon Pierre Monteux led the orchestra in a Brahms program in which Isaac Stern, violinist, enthralled the audience in the Violin Concerto. The Academic Festival Overture and the First Symphony completed the program.

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Hampshire Gazette (e)
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Charles Munch gathered together a fine group of soloists including several from the Berkshire Music School. Resplendent in a crimson gown, Margaret Harshaw sang the title role of Leonora. The versatile David Lloyd sang Florestan; Mac Morgan sang Rocco; Christina Cardillo sang Marzelline; Malcolm Bernstein sang both Pizarro and Fernando and Arthur Shoep sang Jauino. The festival chorus was prepared by Hugh Ross and John Krueger.

Beethoven's opera of wifely virtue and fidelity is a grim tale which needs the settings to make it really effective. The second act discloses Florestan in his dungeon where the action takes place. Mr. Lloyd seems to be aiming toward the robust tenor realm, but at the expense of tone quality. He projected well tonight and sang his big aria effectively.

Miss Harshaw's opulent tones vitalized the ensemble numbers. She communicated the stress and strain of the heroine through a nice contrast of utterance. There was also much to admire in the big voice of Malcolm Bernstein. In the few measures allotted her, Christina Cardillo's lovely soprano was effective. Mr. Morgan and Mr. Shoep were adequate.

Mr. Munch conducted vigorously but did not succeed in overpowering the soloists. The chorus sang rhythmically and injected a note of happiness into this otherwise grim story.

Margaret Harshaw Shines

Margaret Harshaw was the particular star of the second half of the program. She repeated again her wonderous performance of the immolation scene from "Gotterdamerung" which she sang here a couple of seasons ago. The opening phrases were sung with stunning effect, for hers is a voice of power and beauty. She has gained greatly in her characterization of the "Gotterdammerung"- Brunhilda and there was a constant play of color in the voice and a sure awareness of mood. It was a magnificent performance aided by the superb orchestral collaboration.

The immolation scene was prefaced by fine readings of the "Day Break" and Siegfried's death music. These two Wagnerian tone poems embrace some of the master's greatest music. There was a constant flow of exquisite tone colors, reflective and at times overpowering in intensity. Mr. Munch was at his conductorial best in these excerpts and he received full support and response from the orchestra.

This afternoon Eugene Istomin will be the soloist in an all Beethoven program. He will play the "Piano Concerto No. 4 in G. Major." Surrounding the concerto will be "Symphony No. 8 in F Major" and "Symphony No. 5 in C Minor."

Beethoven's only opera, "Fidelio"

P Globe 8/7

Boston Sunday Globe

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SUNDAY, AUGUST 7, 1955

MINIATURE ALMANAC........................AUG 7
Eastern Daylight Saving Time

Sun Rises........ 5:42 | High Tide........ 2:03 a m
Sun Sets........ 7:57 | " .... 2:27 p m
Length of Day........ 14:15 | Moon Rises........ 9:30 p m
Height of Tide........ 10.2 ft a m, 10 ft p m
Turn on Headlights at........ 8:27 pm

Moon's Changes
Last Quarter, Aug. 10, 10.33 p. m.
New Moon, Aug. 17, 3:58 p. m.
First Quarter, Aug. 25, 4.51 a. m.
Full Moon, Sept. 2, 3:59 a. m.

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Globe Man's Daily Story

The late Alexander Woolcott was seldom at a loss for words. One day he was haggling with the female proprietor of a fish market over the price of fresh lobster. When, at last she assailed him in a language unbecoming a lady, he promptly routed her with language her hurt look implied was unbecoming a gentleman: "You, madam, are an adverb, an ampersand, and interjection and an unmitigated double negative."

MIDSUMMER HARVEST

As you go west in Massachusetts from the sea to the Berkshires, something happens which everyone must feel but no one mentions. Is there another spot in North America where this could be duplicated within an area equivalent?—Atlantic coast, Connecticut Valley and Berkshire Hills, within four hours' driving one is in three distinct regional cultures.

In first settlement the Valley trod upon the heels of the coastal towns, for the river was the road; but although the Indians did not like the mountains, the Berkshires came under cultivation almost a century later. Berkshire County, however, has made up bravely since, and especially in the past two decades, for it is now our Summer capital of music, the dance, and to some extent, drama. From Nathaniel Hawthorne's modest volume of stories for children written in a red cottage on a slope of the scenic Stockbridge Bowl, to the Berkshire Symphonic Festival, Tanglewood is by now such a thrice-told tale that its deeper and more abiding fertilization of our soil may be overlooked amid the very abundance of its yearly harvests, for when the sounding billows of its orchestral and choral music subside, and its multitudinous audiences depart,

"Still do thy sleepless ministers move on,
"Their glorious tasks in silence perfecting."

* * *

It was Tanglewood which first proved on a grand scale that our people are eager to go to Summer music festivals on a small and intimate scale as well as a large one; that concerts of chamber music in poetical settings can be as enchanting a Midsummer Night's Dream as can a symphonic performance. Does anyone suppose the Summer festival at Aspen, Colorado, would have come into existence but for Tanglewood, or indeed, this benign inundation of our lives and our landscapes with music, dance, and theatre, as well as exhibitions of the visual and plastic arts in Summer?

Facts and figures cease to be dull and may even turn exciting when it is understood what they mean,

"For Greece and its foundations are
"Laid beneath the tides of war,
"Based on the crystaline sea
"Of thought and its eternity."

Beneath the dazzling programs and brilliant performances in the Music Shed, the Theatre-Concert Hall, and the Chamber Music hall at Tanglewood move the currents and rising tide of a human sea of talent, for our American social system is more and more performing that prime function of any civilized society—release of the widest possible spread of potential talents among its people.

And among other peoples, for these talents now come to the Music School at Tanglewood not only from all quarters of these United States, but from Europe, Asia and South America, to be sent out again from here as seed-carriers, the Appleseed Johnnies of golden orchards.

Thus the facts can now be seen for what they mean: more than ten percent of the membership in all the major symphony orchestras in the United States are by this time former students at Tanglewood; fledgling instrumental virtuosi take off from this Berkshire hilltop on the eagle flights of their touring careers; young singers walk off its platforms and out on the stages of opera house and concert hall; composers work both in and for Tanglewood, teaching, producing commissioned scores, and sending finished works here from abroad for first performance. The happy idea of a study group for amateur musicians to come and spend from two to six weeks making music to hearts' content has fished up from the deep sea soundings of our common life students as various as [illegible], housewives, officers from the armed services, medical doctors, a priest, a manufacturer of macaroni, salesmen, teachers ... their ages ranging from eighteen to seventy-one.

* * *

A city grows complacent. Even though we may be on our guard against such stupidity, a notion tends to get abroad that nothing much of importance happens outside the metropolitan area. How all too easily do our minds and lives yield to the little tract within fifteen miles of the gilded State House dome, that domain where twenty-cent fare is King, when all the while this is no more than a postage stamp on a continent.

No sooner does one's car roll into the beautiful Worcester County hills than the human climate changes, the old rustic New England reasserts its identity, and the delightful twang of Yankee speech, the twang of a bowstring that launches shafts of wit, makes glad the ear and heart. By the time you reach the River Gods of the Connecticut Valley, Boston has ceased to cut much ice; they can cut their own, thank you—what with three famous old colleges, Amherst, Mt. Holyoke, Smith, and now a Massachusetts University, two colleges in Springfield, and the academies at Deerfield, Northfield and Mt. Hermon which are by now almost equally famous. The very doorways of the colonial houses in Deerfield and the Hadleys are distinctive to the Valley.

* * *

In Berkshire County, our third regional culture, the planting of a century ago which then drew thither Hawthorne, Melville, Longfellow, and Holmes, is now in full flower. Pittsfield is a city to which the United States Government conducts touring officials from abroad, as an example of a self-contained metropolis of moderate size and distinguished quality; the Berkshire Museum in Pittsfield is a notable art collection admirably managed, and to this add the two art museums in Williamstown, that of the College and the handsome new building for the Clark collections. Both the Berkshire Playhouse at Stockbridge and the Jacob's Pillow Dance Festival at Lee were in being before Tanglewood, and Jacob's Pillow is most unique in that the art of dance is relatively new in this country and therefore in its excitingly formative state of fluidity and experimentation.

The boundary lines of Massachusetts, artificial because political, run east and west; the natural lines, those of our mountains, hills and biggest river, run north and south; while the Berkshires, paralleling the Hudson, are tributary to New York. One sees this in the very audiences at Tanglewood, thronged though the place is with New Englanders: the Orchestra is Boston's, the people are from everywhere, not only New York, as well as New England, but from the West, South and points beyond, even to overseas.

Toynbee was not the first to notice that although the French, Dutch and Spanish had equally good chances to dominate the settlement and cultural development of North America, still it was the English who walked off with the prize and, of the English, it was the New Englanders who most impregnated the young nation with their basic ideas, and this largely because of the stern discipline they drew from their scrawny land. And now these our New England pastures the Summer through nourish seed-pods of the arts, which burst in Autumn and strew their winged insemination far and wide.

UNCLE DUDLEY.

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Boston Herald 8/7

"The Rainmaker"

18th Berkshire Festival Classical and Prosperous

By ELINOR HUGHES

There is surely no law that says that the Berkshire Festival must automatically be devoted to new works, and the very substantial prosperity enjoyed by the Festival in its 18th season, which will end a week from today with Beethoven's Ninth Symphony and Overture, Leonore No. 3, certainly justifies the expressed faith of Charles Munch, conductor of the Boston Symphony Orchestra, that it is important, even vital, that we concentrate from time to time upon established greatness, if only to refresh our spirits and renew our communion with the enernal verities.

Parenthetically, no one is scolded for reviving Shekespeare, as anyone who has been scanning this summer's drama pages can testify—if the revivals are bad, that, of course, is another matter—so why Mr. Munch should have to explain his decision to concentrate upon Beethoven and Brahms at Tanglewood this year is a little hard to figure. Of course, it's necessary to encourage new composers and hear new music, and a careful examination of the complete Berkshire Festival will indicate that new works were by no means entirely neglected, but how pleasant to renew long-established friendships and bask in the joys of hearing soloists of first rank pit their skill against the exalting demands of musical giants.

This is a personal opinion, of course, and not that of a professional musician or music critic. But I can testify that the July 29-31 concerts I was fortunate enough to hear at Tanglewood were not only memorable in quality of performance but attracted crowds of staggering size and matching enthusiasm. If 15,500 persons were willing to pay to hear Rudolf Serkin, Mr. Munch and the Boston Symphony play Beethoven's "Emperor" Concerto, "Egmont" overture and Third Symphony; and 12,000 music lovers braved the staggering heat the following afternoon to hear Isaac Stern, Pierre Monteux and the Boston Symphony in an all-Brahms program, then it's a bit difficult to think up valid objections to such a choice of programs.

It could be argued — though Mr. Munch and Mr. Monteaux are not weather prophets — that it's easier to listen to familiar than unfamiliar programs when the thermometer starts soaring, but in rebuttal, couldn't it be said that excessive heat makes it hard to concentrate upon musical experiments?

The arguments need not be pursued futher at the point, but let's do some careful investigating into what actually has been and will be presented at Tanglewood by the time the season closes on Aug. 14.

BEETHOVEN SEASON

During the four weeks of the Shed Concerts, which began on July 22, all nine of the Beethoven symphonies will have been played; the Missa Solemnis was sung two nights ago, Act II from "Fidelio" was heard last night, the "Egmont," "Coriolan" and Leonore No. 3 overtures were given; the concerto's No. 4 and 5 were played with Serkin and Istomin as soloists; and five chamber concerts in the Theater-Concert Hall were devoted to the trios, violin sonatas, piano sonatas and quartets.

Brahms also had his innings, three of his symphonies being presented, plus his violin concerto, and Academic Festival Overture! Bach's B Minor Mass was sung by the Radcliffe and Harvard Choruses, and the works of Wagner, Mozart, Haydn, Shuman, Handel, Boccherini and Vivaldi joined forces with compositions by Ravel, Hindemith, Strauss, Faure, Honegger and Samuel Barber.

Mr. Barber's Prayers of Kirkegaard, presented in Boston last winter, was the only novelty heard in the Shed concerts, and despite the not inconsiderable competition of Handel's Water Music, Schumann's Symphony No. 4 and Brahms' Symphony No. 4, it held its own admirably. What wonderful acoustics the Shed has, to be sure: every season it seems more miraculous that this pie-shaped structure can project music so beautifully and so far.

"TANGLEWOOD ON PARADE"

This week will see considerable concentration on novelties. Tomorrow and Tuesday evenings, for example, Dept. IV (Opera) will present the world premiere performances of Mennini's opera, "The Rope," based on a one-act play by Eugene O'Neill, and last Monday and Tuesday nights the same department presented the Tanglewood premiers of Bernard Blacher's chamber opera, "Romeo and Juliet;" and of Milhaud's chamber opera, "L'Abandon d'Ariane."

But the musical novelty that is liable to attract most attention will be the premier on Thursday, (which is "Tanglewood On Parade," an all-day fiesta of music and dance) of Leonard Bernstein's conducting of a suite he arranged from his "On the

LAURINDA BARRETT, appearing as Mrs. Frail in Congreve's comedy, "Love For Love," at the Theater on the Green In Wellesley through Sunday night, Aug. 14.

Waterfront" film score. The gifted Mr. Bernstein will also be soloist with Arthur Fielder and the Pops Orchestra in "Rhapsody in Blue," and will conduct Aaron Copland's "A Lincoln Portrait," which will have Claude Rains as narrator.

When the facts and figures are all assembled, the attendance records added up, the gate receipts totalled and the final comments written down, it will be time for philosophical and financial post mortems. But I do believe, out of my own experience and the delight expressed by those attendance at the Festival was far more extended than mine, that this year's concert afforded great delight and satisfaction. True, we were not provoked, nor jarred, nor roused to frenzy over the merits of new and experimentals works, but we had a chance to drink deep of musical magnificence and renew acquaintance with past glories that are unlikely ever to be passe.

Now if the Berkshire Festival will get to work on the parking and traffic problems, the millenlum would certainly be at hand. But shall not go into that thorny problem here: this was intended as an article of appreciation, not contention.

IN THE HEART OF MAINE'S VACATIONLAND
On Route 1, Camden Maine

Tanglewood Soloists Tonight

David Lloyd — Margaret Harshaw — Mac Morgan

TANGLEWOOD — With concerts tonight and tomorrow afternoon, the 1955 Berkshire Festival by the Boston Symphony Orchestra moves into the next to the last weekend of the season. Charles Munch, music director of the Boston Symphony will conduct both weekend concerts.

Tonight's program will be devoted to excerpts from two great operas, Beethoven's "Fidelio" and Wagner's "Die Gotterdammerung." Margaret Harshaw, David Lloyd and Mac Morgan will be the principal soloists with the Berkshire Festival chorus trained by John Krueger, in the first half of the program consisting of a concert presentation of the second act of "Fidelio," a first performance at Tanglewood. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Joined Met in 1942

Miss Harshaw joined the Metropolitan Opera Company as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of Senta in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since, she has been recognized as one of the outstanding Wagnerian sopranos of our time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the Immolation Scene with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

Both Mr. Lloyd and Mr. Morgan are former students at the Berkshire Music Center, and both have gone on to distinguished careers in concert and opera. Each also was a soloist last night in the Koussevitzky Memorial presentation of Beethoven's "Missa Solemnis," conducted by Leonard Bernstein.

Three assisting "Fidelio" soloists have been chosen by Charles Munch from Tanglewood's opera departments: Malcolm Bernstein of Baltimore, bass, who has the dual role of Pizzaro and Fernando; Christina Cardillo, soprano, North Adams, who sings Marzelline; and Arthur Schoep, New York, who is Jaquino.

Tomorrow afternoon at 2:30 Mr. Munch will conduct two Beethoven symphonies, the Eighth and Fifth. Eugene Istomin will play the Fourth Piano Concerto.

Mr. Istomin, who will be making his debut with the Boston Symphony Orchestra, is a 29-year-old native of New York City. He has appeared with every major orchestra in this country and abroad, scoring probably his greatest success at the Prades and Perpignan Festivals in association with the great cellist, Pablo Casals. Later this summer he will play trios at the Ravinia concerts in Chicago with Isaac Stern, violin, and Leonard Rose, cello. He has also been engaged as a soloist with the Boston Symphony Orchestra next season in Boston.

Bernstein Dominates Memorial Concert

By JAY C. ROSENFELD

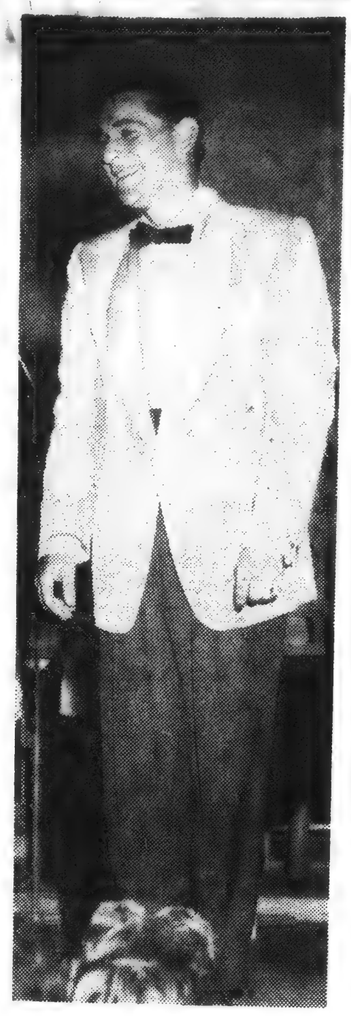
LAST NIGHT'S program of the Berkshire Festival was dedicated to the memory of Serge Koussevitzky, whose vision and inspiration were responsible for the establishment of the Berkshire Music Center and, to such a major degree, the construction of the buildings and the institution of the concerts at Tanglewood.

The Boston Symphony Orchestra, under the baton of Leonard Bernstein, and with the Festival Chorus, trained by Hugh Ross, gave a stirring performance of the Beethoven "Missa Solemnis," his Opus 123. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass, the same quartet, with the exception of the bass, which sang at the 1951 performance, also conducted by Bernstein, and also in memory of his mentor and the great musician who had passed away a few weeks before. Koussevitzky himself had conducted the "Missa" in 1941 at Tanglewood.

* * *

TO BERNSTEIN is due a full measure of the credit for the impressive performance last night. His broad conception of the work was conveyed to the chorus with calm confidence and they, in turn, responded with secure conviction, achieving the wide and often vehement dynamic effects Bernstein asked, sometimes possibly in excess of Beethoven's expectations. The sudden drops to quiet and soft tone during a more strenuous movement was in true Beethoven style.

The orchestra played with consistently beautiful tone and, on several occasions, such as the lovely duet in the viola section, was really outstanding. Bernstein's contrasts were clear and distinct; his tempi in the slower sections were beautifully serene; the faster ones left discretion to the rear a few times, but his spirit was infectious, both toward the chorus and the huge audience, and he carried all with him with his vitality and intensity.



Manos

Leonard Bernstein

* * *

THE SOLOISTS took full advantage of the many opportunities the "Missa" affords, both as individuals and in ensemble. The initial full-throated utterance of the chorus was beautifully shaped by Bernstein to allow the tenor soloist to emerge easily in his first phrase. Lloyd was reluctant, with some justification possibly, to let such a graceful turn end as Beethoven indicated and so held it beyond the necessary requirement. Soprano Addison's first phrase, here, revealed a voice and a majestic vocal manner of unsurpassed ease and power. Her round tone was emitted without apparent effort and she used a classic style eminently appropriate in the sacred setting. Her development as an artist is an especial gratification to all who have watched her progress since her student days at the Berkshire Music Center only a few years ago.

* * *

EUNICE ALBERTS has never performed so beautifully. Her "in nomine Domine" in the Sanctus was conspicuously beautiful in a section which the quartet sang with exceptional splendor. Mac Morgan's resonant bass had one of its best moments, among many, in this same Sanctus and another in the "qui tollis" of the Gloria where his ample capacities fitted Beethoven's requirements perfectly.

After the intermission following the Credo, the chorus sang with decisive force. The Sanctus was most impressive in its variety from the opening "mit Andacht" ("with devotion") through the changes of tempo in the small prelude, arriving at the distinguished violin solo of Concertmaster Richard Burgin. Here Bernstein restrained his chorus and made some of his most telling effects. This was, as Beethoven wrote at the beginning, "from the heart."

World Premiere of 'The Rope' At Festival Monday, Tuesday

TANGLEWOOD — "The Rope," an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, will have its world premiere by students of Boris Goldovky's opera department at the Theater Concert Hall Monday and Tuesday evenings at 8:30.

On the same program will be "Zaide," an unfinished two-act opera by Mozart. So far as can be learned, the Tanglewood performances will be the first in the U.S. The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats are reserved, but some are still available for Monday and Tuesday. Reservations may be made at the Friends' office at Tanglewood.

"The Rope" was composed by Mr. Mennini, of the faculty of the Eastman School of Music, Rochester, N.Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neill's one-act play of the same name, which was originally performed by the Provincetown (Mass.) Players, April 26, 1917.

Louis Mennini

Goldovsky Comments

"The composer has worked in close consultation with our staff at Tanglewood," says Mr. Goldovsky, through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral scoring, scenic and costume investiture. Mr. Mennini has supervised casting and attended vocal and instrumental rehearsals. By providing an opportunity for a young composer to live with the musical theater, the Koussevitzky commission is enabling him to steep himself in the problems peculiar to it."

Mr. Mennini, 34, was born in Erie, Pa., in 1920, attended String Vincent High School there, studied music at Oberlin College, Ohio. After three years' service in the U.S. Army Air Force in England, he enrolled in 1945 in the Eastman School of Music, University of Rochester, and studied composition under Howard Hanson and Bernard Rogers. He was graduated in 1947 as both a bachelor and a master in music. Following a season of teaching at the University of Texas, Austin, he returned to Rochester, and has been on the Eastman faculty since 1949. He won the National Institute of Arts and Letters Award in 1949.

Among his compositions are the one-act opera, "The Well," performed in 1950 at the Eastman School of Music and also at the University of Kansas, Lawrence, Kansas, and in 1955 at the College of William and Mary, Williamsburg, Va; "Arioso for Strings," which has been recorded; "Overture Breve," commissioned by the Springfield, Ohio, Symphony Orchestra; "Andante and Allegro for Orchestra"; "Cantilena for Orchestra"; "Sonatina for Cello and Piano," commissioned by the Koussevitzky Music Foundation; and for the 100th anniversary of Christ Episcopal Church, Rochester, "The Proper of the Mass."

Of "The Rope," Mr. Mennini says: "Eugene O'Neill knew of my project before his death in 1953. I never got to meet him, but I have a contract signed by the Pulitzer Prize playwright to adapt his play. I formed the idea of setting 'The Rope' to music after reading it; I have never seen it on the stage. I have used the O'Neill play as is, except for certain changes of words, sections of conversations which seemed unnecessary to the continuity of the drama, a few additions of my own that seemed advisable for musical extension, such as the duet of Annie and Pat and also a rearrangement of words for Luke's aria."

"The Rope" has five characters, Abraham Bentley; Annie, his daughter; Pat Sweeney, her husband; Mary, their child; and Luke Bentley, Abraham's son by a second marriage. It is in one act and one scene, the setting an old barn situated on top of a high headland of the seacoast.

The Mozart opera, "Zaide," which will precede "The Rope," was written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version, in English, has been prepared by Sarah Caldwell, who will stage the work.

Boris Goldovsky will stage "The Rope." Scenery and lighting for both operas is by David Hays, costumes and make-up by Leo Van Witsen. Miss Aviva Einhorn, Israeli student studying in Paris, will conduct an orchestra of the Berkshire Music Center's Department I (Orchestra) students for "Zaide," and Henry Janiec is in the pit for the performances of "The Rope."

Manos

'THE ROPE,' a one act opera by Louis Mennini based on Eugene O'Neill's one act play (1917) will have its world premiere by the opera department of the Berkshire Music Center at Tanglewood Monday and Tuesday nights. This opera is the first opera to be commissioned by the Koussevitzky Music Foundation, especially for production at Tanglewood. Rehearsing a scene is this cast which will appear at Monday night's performance, left to right, Mary McKenzie as Annie; Holly McLennan of Tyringham, as Mary, her child; Lynn Detwiler as Pat Sweeney, her brother; Robert Kirkham as Luke, her half brother; Malcolm Bernstein as Abraham Bentley, her father.

Tanglewood Tales

Voice of America To Record Concerts

The Voice of America will record the Tanglewood concerts and opera this week to be used for the overseas broadcasts.

The interviews and commentaries of the concert will be in three languages in addition to English. Representing the foreign sections will be Ivon Shidlof of the French service; Konrad Maril of the Austrian service; Henry Imbach of the German service and Sarah Newman for the Far East.

Harold Boxer, musical director for the Voice of America is coordinator of the project. Lawrence E. Selkowitz, music producer, formerly of Pittsfield and Joseph Petraglia, engineer, round out the group from Washington, D.C., the home of the Voice of America.

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Berkshire Eagle 8/6

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Public Events

Tonight

8:30—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting, with chorus and soloists. Tanglewood Music Shed, Lenox.

8:40—"Tovarich." Williamstown summer theater.

8:45—"Edward, My Son." Berkshire Playhouse, Stockbridge.

8:45—"The Caine Mutiny Court Martial." Malden Bridge (N.Y.) Playhouse.

9:00—Jacob's Pillow dance festival, East of Lee.

Tomorrow

10:00 a.m.—Student chamber music. Tanglewood chamber music hall. (BMC Friends)

2:30 p.m.—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting Beethoven program, with Eugene Istomin, piano soloist. Tanglewood Music Shed.

4:00 p.m.—Berkshire Quartet. Music Mountain, Falls Village, Conn.

4:00 p.m.—Chamber music concert. Cummington School of the Arts.

7:00 p.m.—"The Caine Mutiny Court Martial." Malden Bridge (N.Y.) Playhouse.

8:30 p.m.—Modern Jazz Quartet. Berkshire Music Barn, Lenox.

Tanglewood Sculpture

Manos

FAMILY group by Peter Abate of Brookline is a feature of Tanglewood's summer sculpture show. The 10-foot-high piece titled "Gli Stateli," the people of the state, was started in Italy last year and was completed in Brookline recently.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 1 1955

BSO Trustees At Festival Concerts

Among weekend notables at the Berkshire Festival concerts at Tanglewood were Edward A. Taft and his nieces, Mrs. Houghton P. Metcalf and Mrs. George S. Mumford, and Mr. and Mrs. Jacob J. Kaplan of Boston. Mr. Taft and Mr. Kaplan are trustees of the Boston Symphony Orchestra.

Others in the audience included Ralph Black, manager of the National Symphony Orchestra, Washington, D.C., and Mrs. Black; and Ramsi Tick, associate manager of the Buffalo (N.Y.) Philharmonic Orchestra.

along with two iron lungs for Pittsfield General Hospital. . . . On the second big Tanglewood weekend of the 1955 season, near-record crowds overloaded Lenox - area lodging places so badly that many visitors slept in their cars. Complaints were even more numerous about the Saturday night traffic jam, which tied up Tanglewood's approaches so that many of the 15,500 concert-goers couldn't get into the grounds until after the intermission.

Manos

OLDEST AND YOUNGEST students at Berkshire Music Center this summer [illegible] from New York City and Pittsfield. At left is 71-year-old violinist Morton Lachenbruch, a retired businessman. Flutist is Jayn Rosenfeld, 16, daughter of Eagle music critic Jay C. Rosenfeld, of South Mountain Road.

NY Herald Tribune

E, SUNDAY, AUGUST 7, 1955

quence; the yearning for peace and the fear of war in the Agnus Dei have a particular present-day significance.

The performance was admirable in many respects, and particularly in the interpretation of the chorus trained by Hugh Ross after a necessarily limited time for preparation. The tone was full and well balanced; dynamic contrasts were imposingly presented, and the singers also had a notable command of fine dynamic shadings. The orchestra observed its customary high standard, and Mr. Bernstein's devotion to the music was reflected in the performance in general.

Some Elements Missing

Certain intangible elements kept the interpretation out of the exceptional category. Much of the score has an inwardness, a deep and sometimes almost mystic musical mediation which is essential but hard to realize. This was sometimes missing, although reverence was present; now and then there was an impression of musical depths which were not fathomed. The measures beginning Et Incarnatus Est were among those in which Beethoven's intentions were most fully brought out.

Occasionaly there seemed to be a need for a more flowing and musical line and continuous rise of musical tension, as in the splended sweeping role and waxing momentum of the closing sections of the Gloria. Here and in other passages of a similar nature there were emotional excitement and conviction, notable force and brilliance, but not all of the necessary sense of rising to an ultimate climax. But these icompletions should not detract from the laudable features of the choral singing in general, with their revelation of most if not all details of the vocal score.

The Music Is Exacting

The four solosits in this work generally figure as a quartet, sometimes contrasted and sometimes intermingled with the choral music. All sang devotedly, with expressive persuasiveness, but sometimes the music itself seemed difficult. It is, indeed, exacting, but sometimes in the Missa Solemnis and in the Ninth Symphony the soloists seem slightly too conscious of this fact, and Miss Alberts and Mr. Lloyd, with quite a little unsteadniess of tone, were not at their best.

Miss Addison's top notes often had a well phrased fluent and convincing brightness as they soared over the rest of the ensemble, although a sense of effort was not always absent. Mr. Morgan sang his longest solo in the Agnus Dei with commendable firmness of tone. In the Credo and Gloria, the choral singing was somewhat a little heavy, sometimes calling for more flexibility. But the performance as a whole merited great respect, if not always unalloyed praise.

Tanglewood Concert Given To Honor Koussevitzky

LENOX, Mass., Aug. 6.—The Boston Symphony Orchestra and Berkshire Festival Chorus joined last night at Tanglewood in the annual concert in memory of Serge Koussevitzky, presenting Beethoven's Missa Solemnis in D major before an audience of 6,800.

A short but severe late afternoon storm in Pittsfield and a shower in Lenox just before the performance discouraged a larger attendance for a work which is in a class by itself in the literature of music on religious subjects. Leonard Bernstein conducted with Adele Addison, soprao; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass, as the soloists and Willem Friso Frank as the organist.

3d Performance at Shed

This was the third performance of the Missa Solemnis in Tanglewood's Misic Shed. Mr. Koussevitzky had conducted the first one, and had planned to conduct the second in 1951, but he died that June, and Mr. Bernstein conducted it ten, as yesterday, as a memorial for the great musician who had played such a large part in giving Tanglewood its present preeminence in the country's summer music.

Yesterday's audience was again reminded of the works time-defying stature and elo-

Social Briefs

Mr. and Mrs. Julius Fleischman of Cincinnati, Ohio, have as their guests for the Berkshire Festival weekend, at the Lenox home of Mrs. Charles R. Whipple: Mr. and Mrs. Lloyd Smith of Houston, Tex., and Southampton, L.I., Mrs. Robert Bing and Mrs. J. C. Stevenson of Cincinnati; Dr. Henry Betts of Coconut Grove, Fla., and Princess Marya Troubetskoi of New York.

Dr. Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, N.H., and trustee emeritus of the Boston Symphony Orchestra, and Mrs. Perry, of Boston and West Chop, Martha's Vineyard, are staying at the Gateway, Lenox, for the remainder of the Berkshire Festival season.

Tanglewood Tales

Informal Party At Wheatleigh

Following the premiere performance of "Zaide" and "The Rope" at Tanglewood Monday evening students, faculty and staff are invited to an informal party at Wheatleigh, the male students' dormitory, for the benefit of the Student Council Fund, an emergency fund to help needy students complete their studies at the Berkshire Music Center. Florence Dunn, of the Tanglewood Study Group, is faculty administrator. Entertainment will include a Fanfare written by Donald Harris, St. Paul, Minn., a composition student of Boris Blacher, who is an officer of the Students' Council. The film of Tanglewood made by the U.S. State Department several years ago will be shown.

* * *

Ralph Berkowitz To Welcome Paraders

Three previously unannounced celebrities will assist in Tanglewood on parade doings Aug. 11. The festive events open with a "Fanfare" for brass and percussion at 5:45 p.m. Thursday, on the lawns outside the Music Shed, composed by Karl Kohn, of Pomona College, Claremont, Calif., and assistant to Ingolf Dahl in the Tanglewood Study Group. It calls for three trumpets, three trombones, two horns, a tuba and percussion (bass drum and cymbals), which will be performed by students of Department I of the Berkshire Music Center, led by Roger Voisin, first horn player of the Boston Symphony Orchestra. Ralph Berkowitz, dean of the summer music school, will deliver the address of welcome. Immediately following intermission at the gala evening concert by the Boston Symphony and the Boston Pops in the Music Shed, Boris Goldovsky, head of the BMC's opera department, will draw the names of winners of door prizes.

* * *

Festival Visitors

Crew members of Dave Garroway's TV show, "Today," including its producer, Maurice Robinson, and Tom Priestley, cameraman, were at last weekend's concerts. Others noted on the grounds were Lee Manson and Frank Hogan of WHC-TV, New Haven; Hope Stoddard, associate editor of International Musician, monthly magazine of the A. F. of M. Musicians' Union; Dario Soria and his wife, Dorle Jarmel, of Angel Records, New York; [illegible] Mertens of Columbia Artists Management, New York; and [illegible] Ortiz of the Baldwin Piano Co., New York, and Robert Cosgrove, the company's Boston representative.

* * *

Chamber Music Program Tomorrow

The fifth concert of chamber music by members of Department I of the Berkshire Music Center will be held in the Chamber Music Hall tomorrow morning at 10. The program follows:

Trio No. 4 in C major for Piano, Violin and Violoncello — Mozart
Allegro
Andante cantabile
Allegro
Eleanor Siranossian, violin
Bruce Klimchell, violoncello
Annette Guay, piano

Divertimento for Flute, Oboe, Clarinet and Bassoon, Opus 36 — Blacher
Allegro
Moderato
Karen Peterson, flute
Nicholas Apostle, oboe
Harold Themmen, clarinet
Nelson Dayton, bassoon

Quartet No. 1 in G minor, for Piano and Strings, Opus 25 — Brahms
Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese
Stanley Dombrowski, violin
Jean Comstock, viola
Alice Ober, violoncello
Jerome Lowenthal, piano

Artistry in PLOUFFE
29 FENN ST.

New Records: Bach by Harms, Cello Music From Samuel Mayes

By CYRUS DURGIN

A brace of attractive discs has arrived from two firms located in this city. One is a collection of Bach Chorale Preludes and other organ music, performed by John Harms, from Unicorn. The second is a variety of music for cello, played by the Boston Symphony Orchestra's first cellist, Samuel Mayes, with three collaborators, from the firm of Boston.

Mr. Harms, a young American organist, cannot be said to have chosen for his record debut displayful Bach music. The half-dozen chorale preludes which he played upon an organ in the Community Church, New York city, are on the quiet, meditative side, and the registration he used suitably emphasizes that quality. He plays them substantially and well; so, too, the somewhat brighter but mostly not showy pieces by Karg-Elert, Reger, Flor Peeters, Raasted, Weinberger and Vierne, which are on the second side. Perhaps one may gather that Mr. Harms is a modest musician rather than a virtuoso of his instrument. The engineering of the disc is excellent.

Breval Sonata

Among the four works from Mr. Mayes is a G major Sonata for cello and piano by the relatively obscure French Jean-Baptiste Breval, who was born in the same year with Mozart and lived almost as long as Beethoven. It is a nice piece though not of great personal distinction. Pianist Susan Pearlman plays ably in the Breval Sonata and in Haydn's major Sonata; Joseph De Pasquale, first viola of the Boston Symphony, joins Mr. Mayes in Beethoven's little-known, so-called "Eyeglass" Duet, and Sherman Walt participated in the Mozart B-flat Sonata (K. 292) for bassoon and cello. It is hardly necessary to specify that Mr. Mayes' work is a superb blend of musicianship and virtuosity, or, for that matter, that Messrs. De Pasquale and Walt succeeded as brilliantly. Excellent recording.

London has a real novelty in the Third Symphony, "The Four Ages of Man" by the Swedish contemporary, Hilding Rosenberg, who now is 63. This Symphony, composed in 1939, is a peculiar assembling of cliches from Sibelius and others, music in my belief of very little originality, but skillfully written. Tor Mann conducted the Stockholm Symphony. Fair recording.

More from the Louisville, Ky., series of commissioned scores. Dallapiccola's Variations for Orchestra, muscular and bright; Moncayo's "Cumbres," of Mexican origin; Ulysses Kay's Serenade for Orchestra, also bright and vigorous, and Milhaud's Mediterranean Overture, which sounds both like Milhaud and a piece written for an occasion, though it may prove more than that. In all four cases, interesting music at the least, and, of course, performed by the Louisville Symphony, Robert Whitney conducting.

I think you could call the Allegro Royale disc of Grieg's Piano Concerto, able and pleasing without any exceptional qualities of performance or reproduction. It was done by Robert Riefling and the Oslo Philharmonic under Odd Gruner-Hegge.

From the Pops

"Music for a Summer Night," with a lush jacket in color whose nightgowned lady holding a rose suggests an illustrative hint from the paper-backed book trade, is a likely Arthur Fiedler—Boston Pops Orchestra best-seller. Naturally, the music from Liszt and Kreisler to Waldteufel and Rubinstein by way of Gounod and Beethoven is very juicy [illegible] RCA-Victor.

Alfred Deller, the counter-tenor of the very high and very white voice, is heard again, in music of Henry Purcell and other 17th century composers, along with harpsichordist Gustav Leonhardt and a consort of viols. Interesting for the baroque specialist. Bach Guild—Vanguard.

Soprano Magda Laszlo, with pianist Franz Holetschek, has made a satisfactory disc of Italian airs of the late 17th and early 18th centuries. Westminster.

Brilliance and vigor unlimited characterize Respighi's "Roman Festivals" and "Church Windows", and also the performance of them by the Minneapolis Symphony under Antal Dorati. Quite imposing. Mercury.

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JUL 31 1955

EVA MARIE SAINT

Her Broadway show was Horton Foote's "The Trip to the Bountiful" which led to her appearance opposite Brando on Elia Kazan's recommendation.

Previous to her Broadway debut, Miss Saint had established herself as a TV and radio favorite on such programs as "One Man's Family," "Young Dr. Malone," "Robert Montgomery Presents," "Philco Playhouse," "The Web" and "The ABC Album."

In her role with Lillian Gish in "Trip to the Bountiful" (which she achieved from her performance in the earlier, shorter TV version of the play) the young actress won the critics' nod.

A native of the New York area Eva Marie celebrates July 4th not only as Independence Day but also as her birthday. In Ohio at Bowling Green University she was acclaimed "Dream Girl of the Freshman Class," "Sweater Queen" and "May Queen." Getting a job at N. B. C. in New York, producers and directors got so used to seeing her on the premises that they concluded she must be an actress. And so she was!

REHEARSAL ON THE BEACH—Greta Gray reads her lines on the beach at Cohasset for "Wish You Were Here," the musical opening tomorrow night at the South Shore Music Circus.

Esplanade Concerts to Resume Aug. 15

The Berkshire Festival, which took the Boston Symphony to Tanglewood, and Arthur Fiedler's guest-conducting stints in and around the country this Summer, caused a hiatus in the Esplanade Concerts.

But these will be resumed on Monday evening, Aug. 15, at 8:30 at the Hatch Shell, and will continue for the week through Saturday, Aug. 20. Mr. Fiedler will conduct. There will be a children's concert on Wednesday morning at 10:15.

Berkshire Festival Comes to a Close With Beethoven Ninth Next Sunday

The sixth and final week of the Berkshire Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, on Aug. 10 in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestra program on the Boston Symphony Orchestra's Music Shed concert of Friday evening, and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon. Pierre Monteux will conduct the Saturday evening (Aug. 13) program, comprising Wagner, Brahms, Debussy and Strauss.

"Tanglewood on Parade"

"Tanglewood on Parade" from 6 to 11 p. m., Thursday, the annual benefit for the orchestra's music school, will commence with demonstrations by all departments: student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn.

Leonard Bernstein will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront," and Aaron Copland's "A Lincoln Portrait." Arthur Fiedler will lead the Boston Pops Orchestra in a typical program of light music by Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue."

The complete programs are:

Wednesday, Aug. 10, 8:30 p. m., Theatre-Concert Hall (Chamber Music)—Beethoven: Trio in B flat, Opus 11, for Clarinet, Cello and Piano; "An die Ferne Geliebte," Six songs for Tenor and Piano; Sonata in A, Opus 69, for Cello and Piano; Trio in G, for Flute, Bassoon and Piano; Quintet in E flat, for Oboe, Clarinet, Bassoon, Horn and Piano.

Thursday, Aug. 11, "Tanglewood on Parade"—4 p. m., special performance of opera, to be announced. 6 p. m., student symphony orchestra, Music Shed; student opera, Theatre-Concert Hall; student chamber music, Chamber Music Hall. 7 p. m., picnic supper. student chorus. 8:15 p. m., Music Shed Boston Symphony Orchestra, Leonard Bernstein, conductor: Suite from "On the Waterfront," Bernstein (first performance); "A Lincoln Portrait," Copland (narrator: Claude Rains, Boston "Pops" Orchestra, Arthur Fiedler, conductor; Capriee Espagnole, Rimsky-Korsakov; Rhapsody in Blue, Gershwin (soloist, Leonard Bernstein); Suite from the ballet "Graduation Ball," Strauss-Dorati. 10:30 p. m., drawing for door prizes, Music Shed. 11:00 p. m., waltzing on the lawn.

Friday, Aug. 12, 8:30 p. m., Music Shed, Boston Symphony Orchestra—Berlioz, "Symphonie Fantastique"; Debussy, "La Mer"; Ravel, "Daphnis and Chloe," Suite No. 2 (conductor, Charles Munch).

Saturday, Aug. 13, 8:30 p. m., Music Shed, Boston Symphony Orchestra—Wagner, Overture to "The Flying Dutchman"; Brahms, Symphony No. 3, in F major; Debussy, three nocturnes; Strauss, Suite from "Der Rosenkavalier" (conductor, Pierre Monteux).

Sunday, Aug. 14, 2:30 p. m., Music Shed, Boston Symphony Orchestra—Beethoven, Overture, "Leonore," No. 3; Symphony No. 9, in D minor.

"The Virgin Queen"

"The Virgin Queen," which marks the return to the screen of Bette Davis, in a recreation of her famous characterization of Queen Elizabeth, opens in Boston, Wednesday, Aug. 17, at the Mayflower Theatre.

Lavishly produced in Cinemascope and deluxe color, the new film boasts a noteworthy cast that includes Richard Todd, as Sir Walter Raleigh, Joan Collins, Jay Robinson, Herbert Marshall, Dan O'Herlihy, Robert Douglas and Romney Brent.

New Hi-Fi Magazine

Charles Fowler, publisher of High Fidelity Magazine, announces the publication of a new monthly magazine called Audiocraft, a how-to-do-it magazine for the experimenter in home sound reproduction. First issue will be date-lined November, to be distributed immediately after Oct. 10.

Sculptures, Photographs, Paintings at Tanglewood

Carvings by Peter Abate and Canvasses by Ralph Berkowitz Seen at Lenox; Janet Appleton's Water Colors, Albert Kiesling's Oils at Mt. Park

By WAYNE C. SMITH

The principal art events of the past week at Western Massachusetts centers were the current exhibitions presented at Tanglewood, in Lenox, and at the Mountain Park Casino, Holyoke, by the Boston Symphony Orchestra and the Valley Players as part of their contributions to the artists in other fields in the area.

Both of these two organizations have been generous and considerae in providing show windows for the work of the artists in their respective areas an din bringing to the attention of their large audiences through regular programs of exhibitions.

Paintings and Sculpture

Presented this past week in the lobby of the Casino were groups of water colors and enamels by Janet Appleton of Springfield and oils by Albert G. Kiesling of Easthampton. A group of small sculptures by Peter Abate of Brookline and photographs of music and musicians in the Berkshires by Clemens Kalischer of Stockbridge were displayed in the reception hall at the main gate of Tanglewood.

Elsewhere around Tanglewood, a group of large sculptures by Abate are placed to advangtage in the formal gardens and available to few visitors is the group of paintings by Ralph Berkowitz, dean of the school, which are hung in his office in the administration building.

Three of the paintings by Berkowitz are abstract impressions or views of Venice, Italy, which he completed after returning to this country from his European tour as accompanist for Gregor Piatigorsky. From his musical training and background Berkowitz brings to his painting a commendable regard for abstract creation. The present group, however, lacks the ingenuity, vitality and freshness of vision which marked those of his paintings seen last year.

Work Familiar

Abate's work is familiar to Western Massachusetts through exhibitions of the work of Boston sculptors at the Museum of Fine Arts in Springfield and previous exhibitions at Tanglewood and the Berkshire Museum in Pittsfield. Then, too, he was the creator of the memorial for Serge Koussevitzky, which is on the conductor's grave at the Church-on-the-hill in Lenox, and the life-size Vermont marble altar piece, "The Holy Family," which was installed in the new octagonal Church of the Blessed Sacrament in Holyoke last Christmas.

He will be probaby even more familiar here in the future, as he plans to open a school of sculpture at the Berkshire Museum next summer, joining in the Berkshires Ture Bengtz, a fellow teacher at the school of the Boston Museum of Fine Arts, who has a school during the summer at Lenox.

Abate is a native of Salem and the son of a monument carver. He first won a scholarship to the Boston Museum School and then a scholarship which took him for three years to Mexico. He had also studied in Rome on a Prix-de-Rome and a Fulbright grant and exhibited there a number of times. Lately his works have been shown at the Metropolitan Museum in New York, the exhibition of ecclesiastical sculpture in New York, the DeCordova and Dana Museum at Lincoln and Addison Gallery, Andover.

Abate Scultures

The sculpture by Abate being displayed in the gardens includes "Gli Stateli," a family group some feet high which the artist started Italy and finished at his Brooklyn studio this year; another family group nearly as tall entitled "Architecture;" "Mankind," representing a chained man, from driftwood; and "Life," a life-size group of a man, wife and child in marble, which was shown at Tanglewood last year but has since been remodeled.

Abate's works shown this past week in the reception hall are all small pieces and includes a group of portraits of famous musicians as well as compositional works in a venturesome vein. Many of the latter are lineraly abstracted while the influence of, Rodin, through Epstein, is notable among the portraits.

At Mountain Park

Miss Appleton, who is curator of the children's department at the George Walter Vincent Smith Museum of Art, is one of the finest artists in this area and has won a number of the major prizes offered in local shows. Included in her group of water colors at the Mountain Park Casino were examples of that style of painting, which as brought her considerable recognition, in which she pictures the activities of children in a style developed from the characteristic style of children's interpretation and with a harmonious, mature representation of nature and treatment of composition.

In this style were "Shallow Pool," "Getting the Cows" and "Croquet," among the water colors, and "Stage of Childhood No. 2" and "Welsh Legend No. 2" among the enamels. Also notable in the show were "Three Gulls," which is dynamically and expertly painted, and "The Yellow Wall."

Kiesling's paintings are along more conventional lines, both as to technique and subject selection. Most favored of his oils were "Early Winter" and "Cow Resting."

Col. 4
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INCORRECT PAGINATION

Second Thoughts in Music

Serkin and the 'Emperor' Among Tanglewood 'Best'

Fourth Week's Programs at Lenox Outstanding, 'Prayers of Kierkegaard' Introduced, Two Brahms Symphonies, His Violin Concerto Heard

By WILLARD M. CLARK

Lenox, Aug. 6—Rudolf Serkin's transcendent performance of the "Emperor" Concerto, No. 5, with the Boston Symphony orchestra under the direction of Charles Munch was the outstanding feature of the fourth week of the Berkshire Music Festival here at Tanglewood. It was a performance which drew a spontaneous ovation from a record audience of 15,500 people. No single performance since 1950, when 15,800 were in attendance, has drawn so large an audience.

Mr. Serkin was relaxed, happy and, in perfect control of his instrument. He had magnificent collaboration from Mr. Munch and the orchestra. The all-Beethoven program opened with an impressive performance of the overture to "Egmont" and concluded with a third symphony, the "Eroica."

New Music Quartet

The fourth week opened auspiciously with a recital in the Theater-Concert Hall by the New Music Quartet. They were heard in three Beethoven quartets, the Quartet in G major, Nor 2, Op. 18, Quartet in E flat major, Op. 127 and Quartet in A minor, Op. 132. While this quartet has made its name for its playing of the contemporary quartet music, it provided some very fine performances during the evening.

There was grace and lightness in the Op. 18 and impressive tone and intelligence were revealed in the Op. 127. The final quartet, a summation of the creative powers of the composer, was given a performance both cerebral and flexible. There is not yet a perfect balance of instruments, nor does it seem that there is an all out unity of thought, but the over all consensus of the performances auguers well for the future.

Mr. Munch provided a variety program for the opening concert of the week end. It featured the first Tanglewood performance of Samuel Barber's setting of "Prayers of Kierkegaard" with Leontyne Price as soprano soloist. The work is written for soprano solo, chorus and orchestra. The Festival chorus sang fluently and was at its best in the lyrical passages where words could be understood. Philosopher Kierkegaard wrote notable sentiments, and Barber's music is worthy of them. The too short soprano solo was beautifully sung by Miss Price, whose voice is one of the finest.

Two Symphonies

The concert opened with the Harty setting of Handel's "Water Music." Mr. Munch read it with rare charm and feeling. Schumann's happy fourth symphony and Brahms' equally sunny fourth symphony completed the program. The orchestra was in its best estate. On a hot day, this music made for pleasant listening.

The illness of cellist Piatagorsky necessitated several changes of programs. Instead of the Brahams' Concerto for Violin and Cello, Isaac Stern stepped in and played the Brahms concerto for violin. Stern had scored heavily when he played the Beethoven concerto for violin and he repeated his success in his illuminating performance of the Brahms. The slow movement was particularly felicitous.

Pierre Montuex was the conductor. He provided a rousing performance of Brahms' "Academic Festival Overture" and a scholarly, but very human reading of Brahms' first symphony. One hears from Mr. Monteux these days the fruits of his years of experjence and it is to be hoped that the young conductors in the audience take heed.

South Mountain Festival

For 38 summers the little Temple of Music erected by the late Elizabeth Sprague Coolidge, atop South Mountain, near Pittsfield, has been the Mecca of devotees of Chamber Music. The current season opened with a concert by the New Music Quartet. New music has always featured the South Mountain concerts. Many were commissioned by Mrs. Coolidge and later by the Coolidge Foundation. Fromm Foundation and others.

The quartet was in its element. The program opened with a set of three pieces by Alfredo Casella. I think he wrote them with his tongue in his cheek. The prelude is a catastrophic wounding piece, quite devoid of melodic content. The "Notturno" is sweet and could induce sleep. The final piece is as silly as its title, "Valse Ridicule."

The worst was yet to come-and in quantities. The Fromm Music Foundation had commissioned a Quartet from Jerome Rosen. It was his first. It had all the charm of clicking, fleshless bones. It could have stopped anywhere and no one would have been the wiser. Then came a Quartet by Anton Webern which at least had the virtue of brevity. It was stark, angular and wholly unpleasant.

The New Music Quartet played these works presumably as the composers intended them to be played. They used up an enormous amount of energy. For their trouble they got what may be termed "polite" response from the audience.

Whether to point up the contrast, or to emphasize the new, the final offering was Mozart's Quartet in D major, K. 575. It fell sweetly upon the ear after what had gone before. Perhaps the emotions of the first quartets was still with the players, but they did not enhance the grace and elegance of the Mozart music. It was a routine performance.

'TANGLEWOOD ON PARADE' FEATURE THURSDAY NIGHT

Claude Rains Narrator in 'A Lincoln Portrait' By Copland

Lenox, Aug. 6—Distinguished stage, screen, radio and television Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert next Thursday, in the Music Shed at Tanglewood, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness at Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein con-

CLAUDE RAINS

ducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943.

Familiar Figure

Rains made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1949. Rains is familiar to motion picture fans for featured roles in half a hundred films.

Bernstein also will include on his portion of the "Tanglewood on Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On the Waterfront."

Arthur Fiedler and the celebrated Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue," will conclude the gala concert, a dividend to pratons being some of Fiedler's encores in his own inmitable style.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6-8 p. m. by all five departments—student orchestra, chorus, composition, opera and study group—of the Berkshire Music Center, and as a dividend to holders of box seats and reserved ticket patrons, there is a performance in the formal gardens by the opera department of Puccini's chort comic opera, "Gianni Schicchi."

END OF THE LINE

Minneapolis (AP) — A car roared around a corner at the edge of downtown Minneapolis, hit a curb, hurtled end over end and then skidded 200 feet on its roof. The three teen-age occupants stepped out with only minor injuries.

Moods, Emotions On Display as Maestro Monteux Rehearses

Pierre Monteux, distinguished former conductor of the Boston Symphony Orchestra, (1919-1924), who is guest conducting for his fourth consecutive summer at the Berkshire Festival, Tanglewood, is shown rehearsing for his third and final concert of the present season. On Saturday evening he will conduct a program of Wagner (overture to "The Flying Dutchman"), Brahms (Symphony No. 3, in F minor), Debussy (Three Nocturnes), and Strauss (Suite from "Der Rosenkavalier"). Monteux, who recently celebrated his 80th birthday, will return to his conducting classes, Hancock, Maine, at the close of the Tanglewood season.

Tanglewood Topics

By WALTER ALFORD

Lenox, Aug. 6—Two young Tanglewood neighbors will be making their operatic debuts in Berkshire Music Center productions on Aug. 8 and 9, or, more accurately their debuts in opera, for their roles are non-singing. Holly McLennan, 12-year-old daughter of Mr. and Mrs. John S. McLennan, of Tyringham, plays Mary, a New England child in Louis Mennini's new opera, "The Rope," adapted from a 1917 short play by Eugene O'Neill, and George Lussier, Jr., aged 10, son of Mr. and Mrs. George Lussier of West St., Lenox, will appear for the first time on any stage in the two-act Mozart opera, "Zaide," which will have its American premiere, playing Osmin, son of the Sultan of Turkey.

Holly McLennan finished seventh grade in Lee public school last spring and will enter St. Agnes School in Albany in the autumn. She has been in ballet productions in the Pittsfield Community Music School staged by Nina Fonaroff, and in school performances. Her interests are pretty equally divided between horses, music and acting. Holly got the job through a recommendation to Boris Goldovsky, head of Tanglewood's opera department from her piano teacher, Helen Morgan of Stockbridge, wife of concert bass-baritone Mac Morgan.

Young George Lussier, whose parents work at Tanglewood under the supervision of grounds superintendent Ward Gaston, starts his fifth grade in Lenox School this fall, and is keen on baseball and swimming.

* * *

Student Conduction

Monday's Aug. 1 combined chorus-opera program at Tanglewood's Theater-Concert Hall, witnessed the debuts on the podium of two student conductors. Kalman Novak, 31, of Cambridge, who is a B. S. from Harvard (1941), conducted the orchestra of Department I (orchestra) students and chorus in the pit of students from Department II (chorus) in the Tanglewood premiere of Boris Blacher's chamber opera, "Romeo and Juliet." Mr. Novak is a graduate in piano studies from the New England Conservatory of Music, is now conductor of the Philharmonic Choir of Arlington, and teaches music at the Longy School of Music in Cambridge.

Igor Chichagov, 31, of Baltimore, Md., directed a student orchestra for Darius Milhaud's short opera "Ariana Abandoned" on the same evening. A native of Leningrad, Russia, he attended high school there until 1941, and simultaneously the Leningrad Music Conservatory. Upon coming to this country in 1951 he studied conducting and opera at the Peabody Conservatory in Baltimore, and is now conductor and music director of the Baltimore Civic Opera Company. When the famous diva Rosa Ponselle recently made new recordings ("Rosa Ponselle Sings Today"), Mr. Chichagov was her accompanist on the piano. He teaches voice privately.

Recording Contract

An important ceremony will take place at Tanglewood during the afternoon and evening festivities of "Tanglewood on Parade" on Thursday. The Boston Symphony Orchestra will sign a five-year renewal of its contract to record exclusively for RCA-Victor Records in the Berkshire Music Center's administration building. The contract will be signed jointly by Charles Munch, Music Director of the Boston Symphony, and Arthur Fiedler, conductor of the Boston "Pops" Orchestra, with important executives of the Victor company, to be followed by a press reception and dinner at the Lenox Club.

* * *

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, and acting assistant director of the Berkshire Music Center this summer, led the student symphony orchestra in Moussorgsky's "Pictures at an Exhibition" at the student symphony concert in the Tanglewood Music Shed on Thursday. Kenneth Schermerhorn of Schenectady conducted the orchestra in the first movement of Bruckner's seventh symphony. George Mester, of Mexico City, conducted the second and third movements of Bartok's Piano Concerto No. 3, with Susan Pearlman, of New York City, as soloist.

At "Tanglewood on Parade" the student symphony will perform in the Music Shed, from 6-7 p. m., while simultaneous performances of opera are taking place in the Theater-Concert Hall and of chamber music in the chamber music hall. The symphony program for this occasion will be Aaron Copland's "Outdoor Overture" conducted by James Yannatos, of New York City; Brahms' "Tragic Overture" conducted by Kenneth Schermerhorn; Debussy's "Afternoon of a Faun," conducted by George Mester; and will conclude with the "Roman Carnival Overture" of Berlioz, conducted by Henry Janiec, Passaic, N. J.

* * *

One-Act Opera

Boris Goldovsky's Tanglewood opera department is preparing a production of Puccini's comic one-act opera, "Gianni Schicci," in English, for "Tanglewood on Parade," which will be given in the formal gardens at 4 p. m., a dividend for purchasers of boxes and reserved seats at the gala annual benefit for the Berkshire Music Center.

* * *

His many friends in the Berkshires will learn with regret of the death in Boston late in July of George Fourel, viola player for many years with the Boston Symphony Orchestra, who retired at the end of the 1953 season.

* * *

Ralph Berkowitz, dean of the Berkshire Music Center, has substituted a program of Beethoven trios, quintets, cellos sonatas and songs by six principals of the Boston Symphony Orchestra, tenor David Lloyd and his own piano assistance for the scheduled program of five cello sonatas he was to play with Gregor Piatigorsky for the concluding event on the Wednesday evening chamber music series at Tanglewood, Wednesday.

The six BSO first chair members are Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg oboe; James Stagliano, French horn. The program consists of Trio in B flat, Opus 11, for clarinet, cello and piano; "An die Ferne Geliebte" (To the distant beloved), six songs for tenor and piano; Sonata in A, Opus 69; for cello and piano; Trio in G for flute, bassoon and piano; and the Quintet in E flat for oboe, clarinet, bassoon, horn and piano.

* * *

There will be two final composers' forums before the Berkshire Music Center's activities fold for the season on Aug. 14. Normally scheduled for Sunday evenings in the Chamber Music Hall at Tanglewood, the final composers' sessions will be held on Saturday afternoon, August 6, at 3 p. m., and on Monday, Aug. 8, at 4.30 p. m.

* * *

The Tanglewood Study Group will give a demonstration for patrons of "Tanglewood on Parade", at 4 p. m. in the Barn, on Thursday, Aug. 11. The first portion of the program, baroque music, will consist of Francesco Barsanti: Concerto Grosso in D; Antonio Caldara: "Stabat Master"; P. Peuerl; "Oh Musica" H. Isaak; "Innsbruck." The feature work is the cantata by Caldara, an Italian contemporary of Bach.

The concert's secon d half is devoted to contemporary works, including Hindemith's Frau Musica, and two sections, "The Shepherd" and "Spring," from the cantata "Little Boy Lost" by Allen Sapp, who on a Samuel Wechsler commission wrote this piece especially for performance by the Tanglewood Study Group. In its entirety the Sapp cantata had its premiere at "Tanglewood on Parade" in 1953.

* * *

In the first week since the N. Y. Times, in an exclusive interview with Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, announced the orchestra's willingness and eagerness to be the first American syamphony to perform in Moscow, there have been four editorials highly commending the proposal. Since the Howard Taubman story, also, violinist Yehudi Menuhin has stated he proposes to concertize in Russia, and Carleton Smith, of the National Music Foundation has declared it willing to sponsor exchange of artists between the Soviet Union and the U. S.

* * *

The final count for the enormous crowd which attended the Berkshire Festival concert of Saturday, July 30, a careful checking of admission stubs reveals, stands at 15,624. Only once has as audience of anything like the same proportions stormed on Tanglewood, on the final Saturday night of the 1951 season, when Charles Munch was on the podium for his first summer concerts with the Boston Symphony Orchestra, and the attendance was 15,800.

The program on that occasion consisted of Beethoven's Symphony No. 1, Honegger's Fifth Symphony, and the Tchaikowsky "Pathetique", with no soloist. The three Festival concerts of that 1951 weekend totaled 36,050 persons, as against the 35,301 last July 29-3-31.

* * *

John N. Burk, program annotator for the Boston Symphony Orchestra, is flying to Amsterdam Thursday with his wife, for a six-week holiday, which will include the Rhineland, Paris, Heidelberg, Munich, Salzburg, Vienna, Rome, Florence, Venice, Switzerland, London. The Burks will be joined in Paris, after the Boston Symphony's Berkshire Festival closes, by their daughter Margaret, who is secretary to orchestra personnel manager Rosario Mazzeo.

* * *

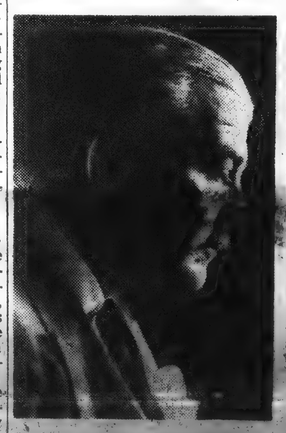
When the Boston "Pops" Orchestra comes to "Tanglewood on Parade" Thursday, it will include three players who are not regularly with the Boston Symphony Orchestra. They are pianist Leo Litwin, of Boston, a piano teacher; third trumpet Robert Mogilnicki, of New Bedford, Mass.; and Joseph Lutatsky, English horn player, of Springfield. Mogilnicki and Lutatsky, in the winter play in the Pittsburgh Symphony Orchestra.

Wide Variety of Programs In Final Tanglewood Week

All-Beethoven Concert Today, Chamber Music Wednesday, 'Tanglewood On Parade' Thursday With Climax of Season Next Week End

Lenox, Aug. 6—With an anticipated attendance of 130,000 at its 24 concerts—six chamber music programs by noted soloists and visiting ensembles; six chamber orchestra concerts by principals of the Boston Symphony Orchestra, 12 concerts by the full 104-piece Boston Symphony in the 6000-seat Music Shed—the Berkshire Festival at Tanglewood, concludes its 1955 schedule during the next week.

Added to the above will be an expected 10,000 at "Tanglewood on Parade", the gala annual benefit for the orchestra's summer music school, the Berkshire Music Center,



ARTHUR FIEDLER

Thursday; 9000 at four Saturday morning public rehearsals of the Boston Symphony, in aid of the orchestra's pension fund; and a predictable 40,000 at the 30-odd concerts and demonstrations by the five departments of the Berkshire Music Center, and it may be estimated that attendance records again will be shattered.

Final Concerts

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, in the Theater-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn, will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening and an all-Beethoven program including the ninth symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (Aug. 14). Pierre Monteux will conduct the Saturday evening program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts, Tanglewood in 1955 will have been largely devoted to the music of the German composer. All nine symphonies, the "Missa Solemnis", "Fidelio", Act II, two piano concertos, the violin concerto, a number of overtures, and a great body of chamber music has been performed.

"Tanglewood On Parade

Weekending music lovers are invited to subscribe to "Tanglewood on Parade" on Thursday. The annual benefit for the orchestra's music school, now completing its 13th session, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 38 states and 18 foreign countries, is from 6 to 11 p. m.

It will commence with demonstrations by all departments: student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Leonard Bernstein, who heads the school's department of orchestra and conducting, and himself a student in the Berkshire Music Center's first years (1940 and 1941), will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront", also Aaron Copland's "A Lincoln Portrait".

Arthur Fiedler will lead the Boston "Pops" Orchestra in a typical program of light music by Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue".

The complete programs are:

Wed., Aug. 10, 8.30 p. m., Theater-Concert Hall — Chamber Music: Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra, with David Lloyd, tenor; Ralph Berkowitz, piano.

Thurs., Aug. 11, "Tanglewood on Parade": 4.00 p. m., Special performance of opera, to be announced, formal gardens for reserved seat and box patrons only. 6.00 p. m., Student symphony orchestra, Music Shed, Student opera, Theater - Concert Hall, Student chamber music, Chamber Music Hall; 7.00 p. m., Picnic Supper, Student Chorus—Porch Administration Bldg. 8.15 p. m., Music Shed: Boston Symphony Orchestra, Leonard Bernstein, Conductor: Suite from "On the Waterfront", Bernstein (First performance) "A Lincoln Portrait", Copland (Narrator to be announced). Boston "Pops" Orchestra, Arthur Fiedler, Conductor: Caprice Espagnole, Rimsky Korsakov, Rhapsody in Blue, Gershwin, Soloist: Leonard Bernstein; Suite from the ballet "Graduation Ball", Strauss-Dorati, 10.30 p. m., Drawing for Door Prizes, Music Shed; 11.00 p. m., Waltzing on the Lawn—by the Administration Bldg.

Fri., Aug. 12, 8.30 p. m., Music Shed—Boston Symphony Orchestra: Berlioz: "Symphonie Fantastique", Debussy: "La Mer", Ravel: "Daphnis and Chloe", Suite No. 2, Conductor, Charles Munch.

Sat., Aug. 13, 8.30 p. m., Music Shed—Boston Symphony Orchestra: Wagner: Overture to "The Flying Dutchman", Brahms: Symphony No. 3, in F major, Debussy: Three nocturnes; Clouds, Festivals, Sirens (with female voices of the Festival Chorus of the Berkshire Music Center, trained by Iva D. Hiatt) Strauss: Suite from "Der Rosenkavalier", Conductor: Pierre Monteux.

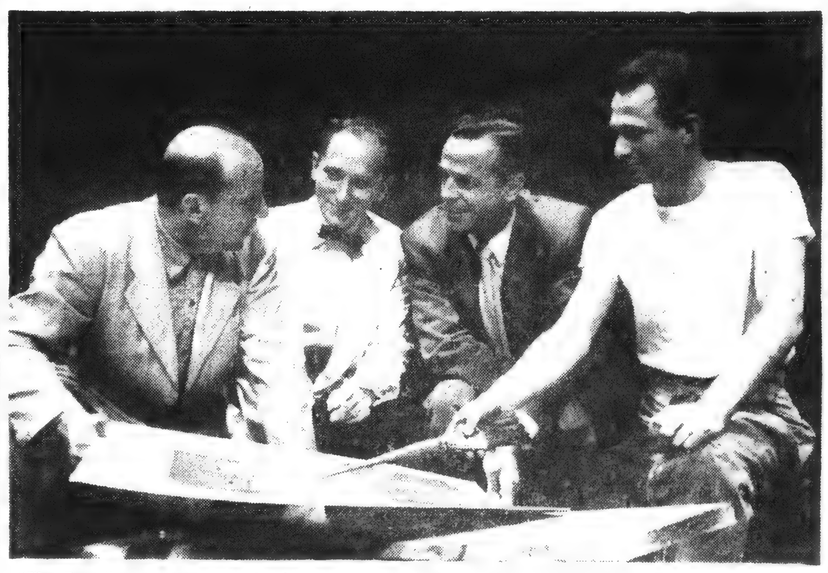
Sun., Aug. 14, 2.30 p. m., Music Shed—Boston Symphony Orchestra: Beethoven: Overture, "Leonore", No. 3, Symphony No. 9, in D minor, Soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass. Combined chorus of Berkshire Music Center students and Chorus of Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger. Conductor, Charles Munch.

Tomorrow afternoon, Charles Munch will conduct another all-Beethoven program: Symphony No. 8 in F major: Piano Concerto No. 4, in G major, Eugene Istomin, soloist: Symphony No. 5 in C minor.

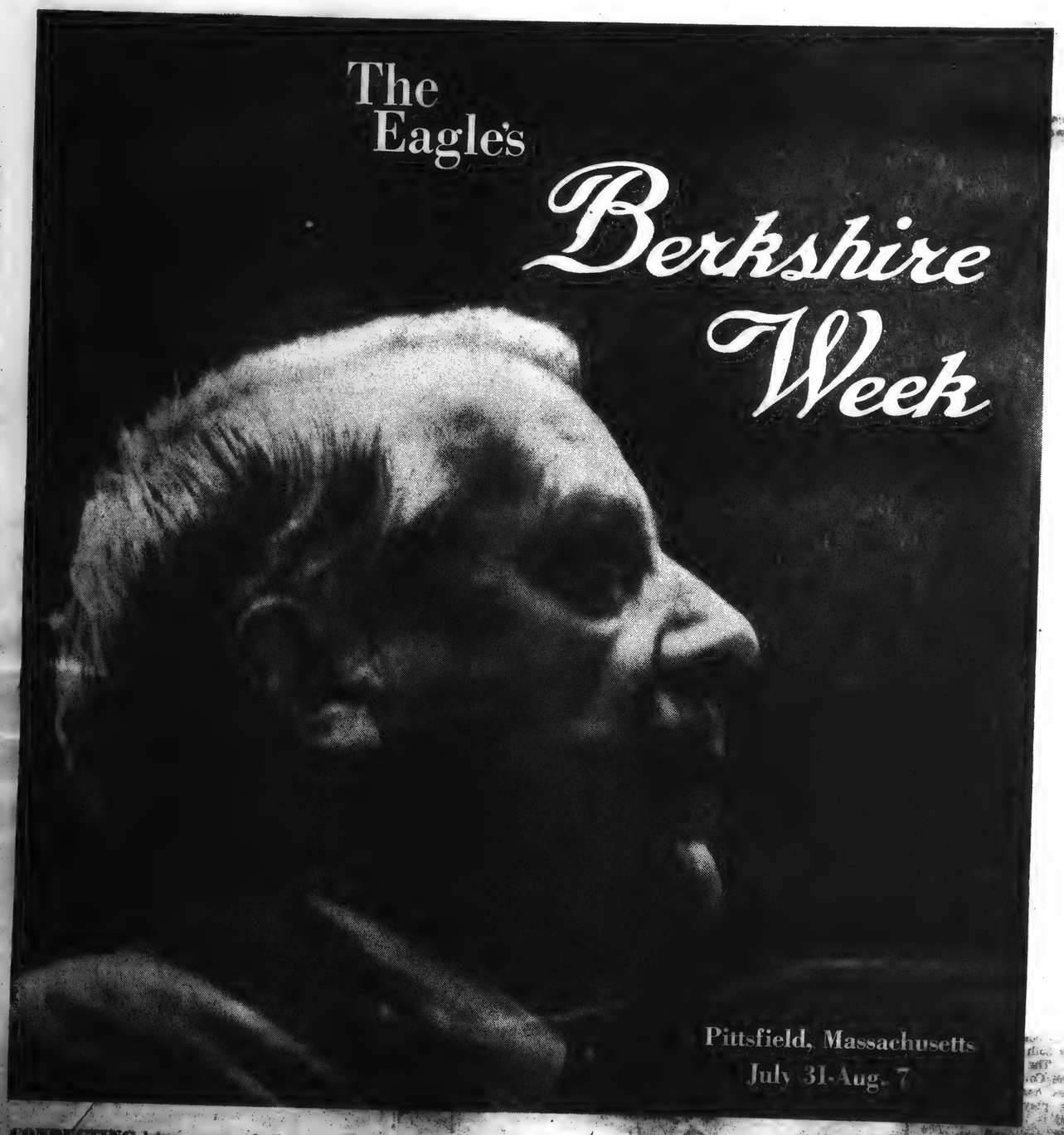
WORLD CONVENTION

Toronto, July 3- (AP) The fifth world convention of the Churches of Christ here Aug. 16-21 is expected to bring nearly 12,000 church and state dignitaries from 32 countries. The theme is "Our Commitment - a Christian world."

Prepare for New Opera at Tanglewood

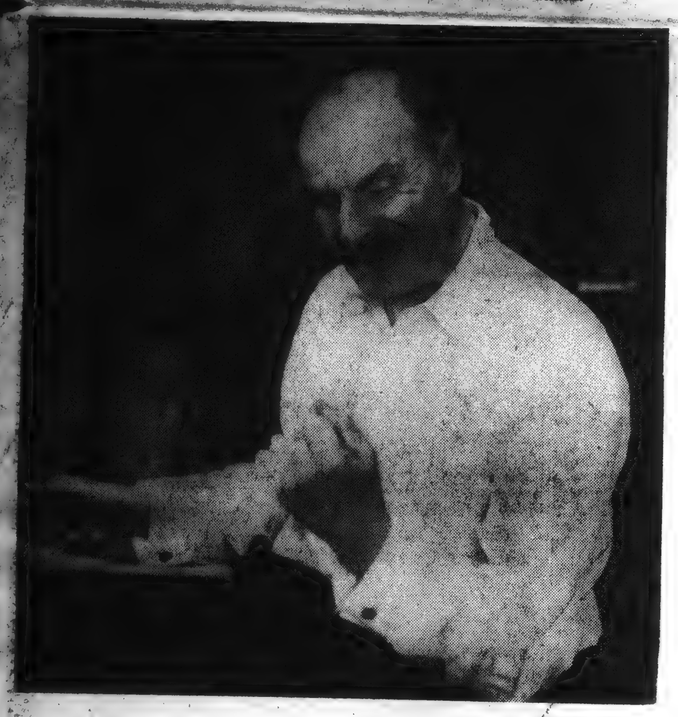


"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music faculty, will be given its world premiere by students of the opera department of the Berkshire Music Center, tomorrow and Tuesday nights, in the Theater-Concert Hall at Tanglewood. Left to right, Boris Goldovsky, head of the opera department, who staged "The Rope;" Henry Janiec, who will conduct the student orchestra; Louis Mennini, composer, and David Hays, who designed the sets and lighted the production. "The Rope" is based on Eugene O'Neill's one-act play of the same name.



TEACHING at the Berkshire Music Center, Tanglewood, employs the high talents of first-chair men of the Boston Symphony Orchestra. Richard Burgin (above), concertmaster, leads a string quartet in a chamber-music class. Gino Cioffi (below), first clarinetist, discusses intricate fingering.

CONDUCTING brings moments both prayerful and dynamic in rehearsal as well as at concert time. Charles Munch (above) turns his eyes upward in a Boston Symphony Orchestra rehearsal. Hugh Ross (below) leading the Music Festival chorus in a rehearsal of Beethoven's Missa Solemnis, gestures violently to create a staccato attack.



MUSICIANS
At Work

Photos and Text by Gus Manos

A MUSICIAN AT WORK is a wonderful thing to see, for he is at once a man devoted and engrossed. In the dressing room he is alone and meditative. On the podium he is dynamic and inspiring. In the classroom he is demanding and patient.

When the music begins, the musician loses all his inhibitions. For him there is nothing else in the world but the music. He can pour himself into the beautiful sounds and forget that the world is watching him, but his face reflects his feeling. Because of his devotion to the art he practices daily, he is also a ready teacher to those who come to learn.

At Tanglewood, where these photographs were made in classes and at rehearsals, the musicians have settled down into the second half of their rigorous summer schedule. For those who work close to Tanglewood daily there is high inspiration in seeing these devoted men at work.

SHUSHING the student orchestra at Tanglewood, conductor Leonard Bernstein gestures up a pianissimo with both his hands.

RESTING after a BSO performance, Pierre Monteux sits alone in the dressing room with fan, ice, Coke to help cool off.

Verner

PHOTOGRAPHER Gus Manos at 20 is the youngest full-time photographer ever employed by the Tanglewood publicity department. A senior at the University of South Carolina, he is spending his second summer at Tanglewood. Photographing musicians comes naturally to him since he is a flute player both at college and with the Columbia Symphony Orchestra in his home town. His free-lance camera career began at the age of 16 at the Brevard Music Festival in North Carolina, where he spent three summers taking publicity pictures. A 35 mm specialist, he has four Leicas, the only type of camera which he uses.

PLAYING the piano for young composers who surround him, Roger Sessions runs through one of his recent scores during a class at the Berkshire Music Center.

'46

Music: 'Missa Solemnis'

Vigorous Performance Is Led by Bernstein

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 5—Beethoven's "Missa Solemnis," which Serge Koussevitzky was to have conducted at the Berkshire Festival in 1951, was performed in his memory here tonight. It was led by Leonard Bernstein, one of the most gifted of the young musicians who studied under Koussevitzky during the years that the conductor was the leading spirit of the festival.

This was the second "Missa Solemnis" that Mr. Bernstein has led at Tanglewood; he took over the 1951 performance when Koussevitzky's death in the spring of that year ended his career before the festival opened. That earlier performance, too, was a memorial for the conductor.

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Mr. Bernstein led the work tonight in a manner that was a fitting tribute to such a fiery conductor. He did not approach the occasion as one on which to be piously sedate. Instead, he led the monumental work with all the force and intensity of his being, and the performance was a vigorous, tingling one that also was often very sweetly expressive.

The concert was in the shed, and besides the full Boston Symphony Orchestra and an organ, played by Willem Friso Frank, there were four soloists and a chorus of 150 young men and women who were ranged in five tiers across the width of the stage.

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. They are all capable singers with voices of sufficient power for such a work, and they sustained the good impressions they have made in other Tanglewood appearances.

As in the 1951 performance, the soloists were unconventionally placed at the back of the chorus, but because of the sound reflector at their backs their voices carried through the great girder-supported enclosure that fanned out in front of them. The voice of Miss Addison floated out with especial clarity and purity.

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Beethoven's major setting of the Roman Catholic mass is one that some believe is overly dramatic for a liturgical work. At his performance four years ago, Mr. Bernstein conducted the closing pages with a fine feeling for their beatific quality. But there was a tendency on his part to overdo the theatrics of the Kyrie, Gloria and Credo.

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What struck one tonight was that, although he still conducted dramatically, he managed to infuse everything with a bigness of spirit that swept away all such reservations. This performance had more depth and grandeur.

The chorus gave him all he asked for in masses of sonority, but it also sang etherealjy when need be. The Boston orchestra gave the singers wonderful support.

A rainfall that dampened the lawns for an hour before the concert kept down the number of peripheral listeners. Even so, there was an audience of 6,800, which meant that nearly all the seats were taken; and there was an overflow on the grass.

Leonard Bernstein

—Sat., Aug. 6, 1955 ★ New York Journal-American

At Tanglewood:

Bernstein Hails Koussevitzky

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., Aug. 6.—In memory of Serge Koussevitzky, founder of the Berkshire music center, Leonard Bernstein conducted the performance of Beethoven's "Missa Solemniz" given by the Boston Symphony in the music shed last night.

It was most fitting that he do this as Koussevitzky's most noted disciple, and he did honor to his master's memory through the fervor of his presentation as he did four years ago in similar observance.

That this most difficult work of Beethoven eludes Bernstein became apparent early in the performance. He is admirable in controlling the forces at his command and injecting vitality into the music but in growing too energetic and not sustaining the slower movements, he did not make the performance mesh as a whole.

It sounded peculiarly detached even though he did the "Benedictus" and "Agnus Die" reverently. Some reservations amounted to a matter of tempo, others of just not penetrating to the true meaning of the work.

What he asked of the chorus, soloists, and orchestra they gave ardently. The festival chorus, splendidly prepared by Hugh Ross, gave an exceptional account of itself. It was almost too responsive to Bernstein's direction.

Of the soloists, Adele Addison distinguished herself for purity and accuracy of note where the demands on a soprano are beyond reason. Few singers on this part have equaled her performance. Eunice Alberts, contralto, and Mac Morgan, bass, came through notably in the "Agnus Dei." David Lloyd, tenor, held his own well in this company. Incidentally, these soloists had all attended the Berkshire music center at Tanglewood.

Rain before the concert kept attendance down to 6,800 people.

Boston S. Post 8/7

Donald Gramm, bass, will sing as soloist with the Boston Symphony next Sunday, Aug. 14, at the Berkshire Festival.

Boston Sun. Post 8/7

Music Notes

An all star cast will be heard in "Tanglewood on Parade" this Thursday at the Berkshire Festival in Lenox, Mass. Leonard Bernstein will conduct the Boston Symphony in the first performance of his suite from "On the Waterfront" and Copland's "A Lincoln Portrait" with Claude Rains as narrator. Arthur Fiedler and the Boston "Pops" will have Mr. Bernstein as soloist in Gershwin's "Rhapsody in Blue." Another feature is the performance, under Boris Goldovsky's direction, of Puccini's comic opera "Gianni Schicchi." "Tanglewood on Parade" is an annual event for the benefit of the Berkshire Music Centre.

World Premiere of "The Rope"

"The Rope," an opera in one act based on the play by Eugene O'Neill, will receive its world premiere tomorrow night in the Theatre-Concert Hall at Tanglewood, Louis Mennini, of the faculty of the Eastman School of Music, is the composer.

THEATRE ON THE GREEN
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LOVE FOR LOVE
Indoor Theatre in Case of Rain
Curtain 8:40 Res. WE 5-6630
Tickets: $2.75, 2.20, 1.90, 1.65, 1.10, 90c
Wellesley, Mass., just off Worcester Pike

WORDS and MUSIC

By Harriett [illegible]

'Missa Solemnis' at Tanglewood

Tanglewood Lenox, Mass., Aug. 6—Beethoven's solemn "Missa Solemnis," which hasn't been performed here in the music shed at Tanglewood since the 1951 season, opened the Berkshire Festival's week-end of orchestral concerts Friday night. Leonard Bernstein was on the podium.

Given in memory of Serge Koussevitzky, who had scheduled it prior to his death in June of '51, the "intense," devotional score, big in dimensions, was a fitting choice for such a commemorative program. Unfortunately, several aspects of Bernstein's approach in projecting the inspirational and spiritual aspects of the music left much to be desired.

The gifted young conductor was obviously sincere, and determined in his wish to amalgamate the Boston Symphony, the Berkshire Festival Chorus and the soloists into a vital unit of re-creation.

At times he seemed to be almost frantic in his efforts. The result was that his jitterbugging motions, combined with his whipped up tempi in such sections as the "Peni Sunt Coeli" of the "Sanctus," made it appear that he was leading a jazz concert.

Misguided In Conception

Though he has conducted the work before, and must know it thoroughly, Bernstein is, in my opinion, misguided in his conception of the music. The inner vitality of this great score cannot be projected through an internal drive that combines tension with lack of comprehension.

To push the fast sections so fast that the rhythmic content is blurred and the words impossible to sing clearly is to miss the point completely of the purpose of a "Missa Solemnis," whether it is sung in concert or in church.

With his tremendous gifts and extended experience, Bernstein, it would seem, should live more quietly and more contemplatively with this music. The result, I would predict, would be a performance exhibiting more control and depth of perception.

The chorus, under the direction of Hugh Ross, had been excellently prepared, and sang with beauty of tone and fervor. Of the soloists, Adele Addison, soprano, was outstanding in her achieving ease and a continuous purity of tone in the difficult portion assigned to her. She sang the soprano solo part, which lies so high it is almost never sung as she did it, as if it were a pleasure to stay so long on a precipice. Though Eunice Alberts, contralto, had much less of importance to sing, she negotiated her role well and was vocally impressive in the Agnus Dei. David Lloyd was the tenor, and Mac Morgan the bass. In the Benedictus, Richard Burgin, concertmaster, who played the instrumental solo, was only adequate to his task.

Heat-suffering music lovers should note that Tanglewood was cool Friday night, and that Charles Munch conducts an all-Beethoven program Sunday at 2:30.

33 NEW YORK POST, SUNDAY, AUGUST 7, 1955

CLAUDE RAINS AT TANGLEWOOD DURING NEXT WEEK

The distinguished stage, screen, radio and television star, Claude Rains, will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert Thursday, Aug. 11, in the music shed at Tanglewood, Lenox, Mass., during "Tanglewood on Parade," the annual benefit for the Berkshire music center, the Boston symphony orchestra's summer

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy drama "The Confidential Clerk" will make his first appearance with the Boston symphony orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator, which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire music center (on leave of absence in 1955) and which was first performed by the Boston symphony April 9, 1942. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie hall, New York in April, 1949.

FINE EXHIBIT BEING ARRANGED AT TANGLEWOOD

An exhibition of sculpture and drawing by Miss Franc Epping of Lenox, Mass., arranged through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry, and photographs of Tanglewood and the American south by Gus Manos, official photographer at Tanglewood, are on display during the coming week, from Saturday through the conclusion of the Berkshire festival, Sunday, Aug. 14, in the glassed reception room at the main gate at Tanglewood, in conjunction with the concerts of the Boston symphony orchestra at Lenox.

A private teacher in Lenox, and director of the sculpture workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculpture in the Lenox library garden, having its fifth annual showing. This is Miss Epping's second Tanglewood showing.

Miss Epping's sculpture at Tanglewood include "The Musician," in walnut; "The Swimmer," in walnut; "Bereft," in mahogany; "Young David," in walnut; "The [illegible]," in bronze; three [illegible] a composite photo [illegible] piece entitled "Profile," modeled from soapstone, recently shown at the Sculptors' guild outdoor show in New York city.

World Premiere Of Famous Opera At Tanglewood

Lenox, Mass., Aug. 5 — An opera by an Erie, Pa., born composer will receive its world premier at Berkshire festival Monday, it was announced today.

Louis Mennini's "The Rope," based on the one-act play by Eugene O'Neil, will be given two performances.

Mennini, 34, now is a member of the faculty of the Eastman school of music in Rochester, N. Y.

BOSTON SYMPHONY PLANS PROGRAM OF HIGH ORDER

With concerts tonight at 8:30 o'clock and tomorrow afternoon at 2:30 o'clock, the Berkshire festival by the Boston symphony orchestra at Tanglewood, Lenox, Mass., moves into its final weekend but one. Charles Munch, music director of the Boston symphony orchestra, will conduct both concerts.

The program this evening will be devoted to excerpts from two of the greatest operas in the literature, Beethoven's "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire festival chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's "Rhine Journey," Siegfried's "Death Music," and the immolation scene in which Miss Harshaw will sing "Brunnhilde."

Miss Harshaw joined the Metropolitan Opera Co. as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of "Senta" in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since she has been recognized as one of the outstanding Wagnerian sopranos of the time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the immolation scene with the Boston symphony orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire festival.

FIFTH CONCERT OF CHAMBER MUSIC AT TANGLEWOOD

Tonight at 8:30 o'clock the fifth concert in this season's series of Wednesday evening chamber music programs will be given in the Theater-Concert hall at Tanglewood, Lenox, Mass., as part of the 1955 Berkshire festival. Rudolph Serkin, the eminent painist who made his Tanglewood debut earlier this season, will play three piano sonatas by Beethoven, the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut 29 years ago with Arturo Toscanini and the Philharmonic Symphony orchestra of New York. Ever since he has been one of the most popular and distinguished concert artists in the United States. He has played with all the major orchestras in the world and in recent years has made an annual journey to the small French village of Prades to participate in festival performances with the great 'cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter.

Remaining tickets for tonight's concert, as well as the six remaining ones by the Boston Symphony orchestra in the 1955 Berkshire festival, which ends Aug. 14, are on sale at the Tanglewood box office.

WIFE OF WINSTED MAN SINGING AT TANGLEWOOD

Talented Mrs. Scimonelli Has Performed In Four Major Roles At Famed Music Center

Natalie Scimonelli, wife of Frank Scimonelli, cornet and English post horn soloist of the United States navy band, and daughter-in-law of Mr. and Mrs. Paul Scimonelli of 10 Thibault avenue, this city, is a student at Tanglewood in Lenox, Mass. Mrs. Scimonelli is one of the 60 students in the opera department who were chosen from over 400 auditionists from every part of the country, South America, Europe, Japan, Puerto Rico and the Hawaiian islands. Since her arrival July 1, she has performed in four major roles, and she was also one of the 20 students of the opera department to be chosen to appear with the festival chorus under High Ross of the scholar cantorum of New York city for the Vivaldi "Gloria," under Charles Munch and the Boston symphony orchestra in "The Prayers of Kierkegaard," which was performed last Friday night. Friday night, this week, she will perform under Leonard Bernstein and the symphony in Beethoven's "Missa Solemnis."

Mrs. Scimonelli is one of Washington, D. C.'s most active singers. She has appeared in recitals, operas and as soloist for many of the top activities in Washington. She is also a full-time music student at the Catholic university of America, and is teacher of Gregorian chant for the chapel choirs of the marine and naval corps in Washington and Arlington, Va. After leaving Tanglewood within the next week, Mrs. Scimonelli hopes to fill a singing engagement with the United States air force band at the Watergate in Washington, D. C., and then join her four sons who have been with their maternal grandparents in Cape Cod, Mass. Frank Scimonelli will be flying to Toronto, Ontario, with the navy band to be soloist at the Canadian national exhibition.

Millbrook Round Table

Berkshire Soloist

EUGENE ISTOMIN, the celebrated pianist, will be soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a performance of Beethoven's Concerto No. 4, in G major, at the Berkshire Festival concert of Sun. afternoon August 7 (Music Shed, Tanglewood, 2:30 p.m.)

Fiedler, Bernstein in 'Tanglewood' Parade

During the coming week the 1955 season at Tanglewood, summer home of the Boston Symphony Orchestra, will be concluded. This, the 15th and final season of the Berkshire Music Festival, consists of concerts this afternoon in the Shed by the Boston Symphony under direction of Charles Munch and all Beethoven program. Eugene Istomin, pianist, will [illegible] with orchestra in the Fourth concerto in G Major. Symphonic selections the Symphony No. 8 in F Major and the Symphony No. 5 in C Minor. Last night there was a first performance, in "Tanglewood" of the second act of Beethoven's "Fidelio" with Margaret Harshaw, Mac Morgan, David Lloyd, Christina

This date in music: 1829. Mendelssohn visited Fingal's Cave in the Hebrides Islands and wrote 20 bars of the music for his "Fingal's Cave" overture.

Cardullo, Malcolm Bernstein and Arthur Scopp in the cast. The program, Charles Munch conducting, also included excerpts from Wagner's "Gotterdammerung," with Miss Harshaw, soloist.

Next [illegible] will be "Tanglewood on Parade," that [illegible] has attracted many [illegible] the late afternoon and evening music and attendant festivities, including [illegible] on the lawn. The occasion is the benefit for Berkshire Music Center, with the "Center in Operation"—simultaneous sessions of each department. The Orchestra will play in the Shed and there will be opera in the Theater-Concert Hall. All are invited to bring a picnic supper and to make use of the buffet and refreshment carts. A concert is scheduled by The Chorus at 7 p.m. on the Porch of the Main House.

The Gala Concert in The Shed comprises selections by both the Boston Symphony Orchestra, Leonard Bernstein conducting, and the Boston Pops Orchestra, Arthur Fiedler conducting. This marks the second season on which the "Pops" has played in "Tanglewood." The Symphonic selections: Bernstein's Suite, "On the Waterfront" (a first performance) and Aaron Copland's "A Lincoln Portrait." The "Pops" concert, a typical Fiedler program will have Leonard Bernstein as pianist in the Gershwin "Rhapsody in Blue" with orchestra. The Rimsky-Korsakov "Caprice Espagnole" and Antal Dorati's arrangement of the Suite from Strauss' Ballet "Graduation Ball," also are included.

The Wednesday Night Series of Chamber [illegible] the Theater-Concert [illegible] Aug. 10 when six principals of the Boston Symphony will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano, in Beethoven compositions. An all-French symphonic concert; music of Berlioz, Debussy and Ravel, is announced for next Friday night, and an all-Beethoven program next Sunday afternoon, Aug. 14, Charles Munch conducting. Next Saturday night, Pierre Monteux will conduct the Orchestra in Wagner, Brahms, Debussy and Strauss works. The Beethoven Ninth, to be performed with soloists, and an augmented chorus Aug. 14 will be Conductor Munch's fifth all-Beethoven concert of the summer. The soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass.

Fiedler, Boston "Pops" in "Tanglewood on Parade" Thursday, August 11th

Tanglewood will be on Parade Thursday, August 11. The gala day's activities, from 6:00 p.m. to 11:00 p.m. include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn. This is the annual benefit for the Berkshire Music Center.

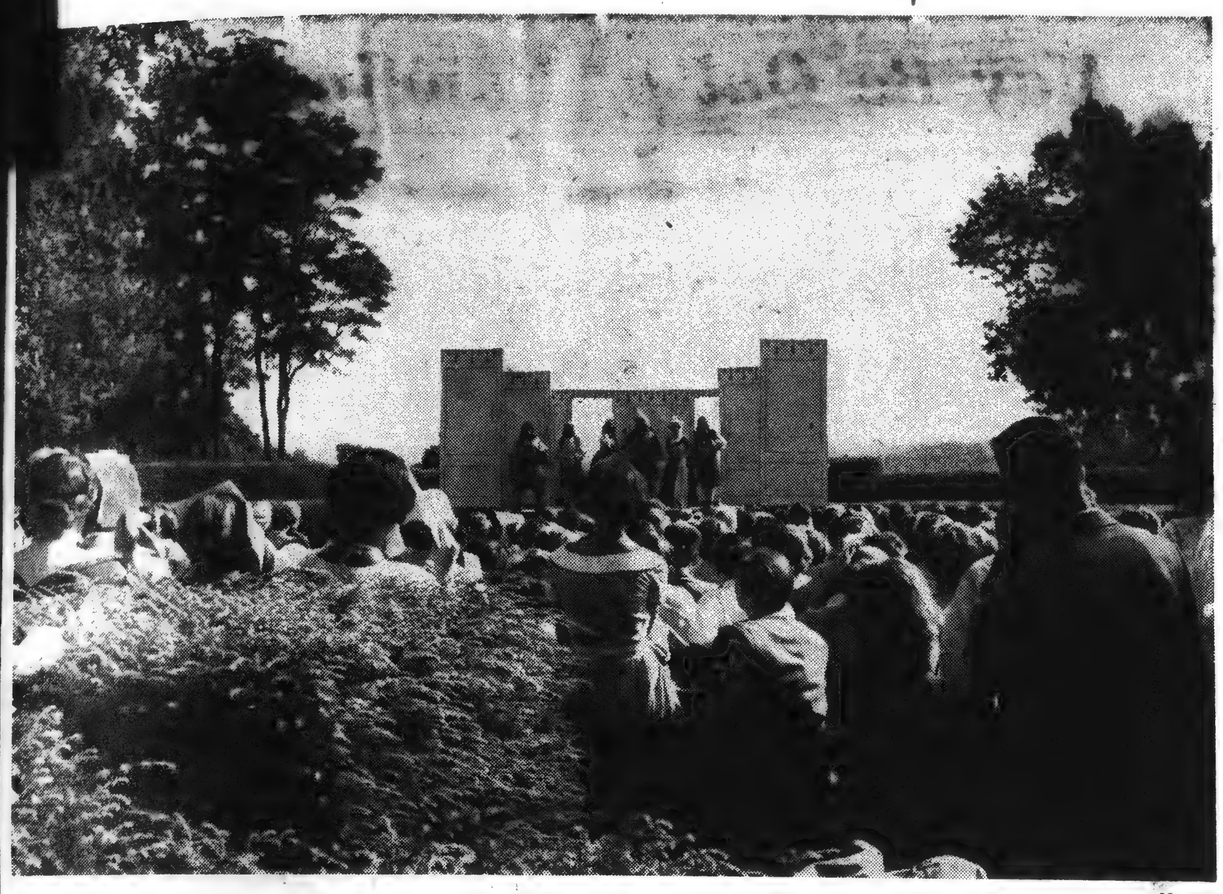
The Boston "Pops" Orchestra, with Arthur Fielder, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6,000-seat Music Shed. Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fielder than any other orchestra or conductor in history.

The first half of the concert program in the Shed will be given at 8:15 p.m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the Berkshire Music Center.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fielder's program will also include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600. A special added attraction for purchasers of box seats, and front sections (reserved) of the great Music Shed, is a performance of opera at 4:00 p.m. in the formal gardens. General admission tickets, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations, at 6:00 p.m., by the Berkshire Music Centers symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

Berkshire Eagle 8/5



Mattos

PUCCINI'S ONE ACT OPERA, "Gianni Schicchi," is being prepared in the formal gardens at Tanglewood by the opera department of the Berkshire Music Center, under the direction of Boris Goldovsky and Sarah Caldwell, with scenery and costumes by Laura Zirner. The comic opera will be given Aug. 11 at 4 p.m. in the gardens as a dividend for purchasers of box seats and reserved seats for Tanglewood on Parade.

Public Events

Tonight

8:30—Berkshire Festival concert by Boston Symphony Orchestra. Leonard Bernstein conducting Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, with soloists. Tanglewood Music Shed, Lenox.

8:40—"Tovarich." Williamstown summer theater.

8:45—"Edward, My Son." Berkshire Playhouse, Stockbridge.

8:45—"The Caine Mutiny Court Martial." Malden Bridge (N.Y.) Playhouse.

9:00—City observatory open. Springside Park.

9:00—Jacob's Pillow dance festival, featuring Mia Slavenska and Andreano Vitale, Birgit Akesson, Josefina Garcia, the Dance Drama Co. and Emily Frankel and Mark Ryder. East of Lee.

Tomorrow

9:30 a.m.—Opening of fifth annual horse show, sponsored by Kiwanis Club and Pittsfield Riding & Polo Assn., benefit Camp Witawentin. Polo Asst. grounds, Holmes Road.

10:00 a.m.—Public rehearsal of Boston Symphony Orchestra for benefit of BSO pension fund. Tanglewood Music Shed.

2:30 p.m.—"Edward, My Son." Berkshire Playhouse, Stockbridge.

2:30 p.m.—"The Caine Mutiny Court Martial." Malden Bridge (N.Y.) Playhouse.

2:40 p.m.—"Tovarich." Williamstown summer theater.

3:00 p.m.—Composers' forum. Tanglewood chamber music hall, Lenox.

Fifth Week of Berkshire Concerts

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolph Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (August 6) and Sunday afternoon (August 7,) and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening (August 5.)

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

Tanglewood Tales

The program for the composers' forum, under the supervision of Department III of the Berkshire Music Center tomorrow at 3 p.m. in the Chamber Music Hall was announced today. It follows:

String Quartet ... George Sicilianos
Hisashi Hatoyama, violin
Elizabeth Roche, violin
Jean Comstock, viola
Albert Battila, violoncello

Sonata for Violin and Piano ... George Wilson
Joseph Petronaolo, viola,
George Gramas, piano

INTERMISSION

String Quartet ... William Sydeman
Edward Pilzanowicz, violin
Pandora Hopkins, violin
Midhat Serbagi, viola
Mary Ann McClelland, violoncello

Five Songs for Soprano, Flute, Clarinet, Bassoon and Violoncello ... Michiko Toyama
Mary Jane Paul, soprano
Pollee Slimm, flute
Janet Sillars, flute
John Pandolfi, clarinet
Beatrice Messina, bassoon
David Spinks, violoncello

Istomin Plays at Berkshire Festival

By HARRIETT JOHNSON

Tanglewood, Lenox, Mass., Aug. 8—Accompanied by rain and thunder in addition to the Boston Symphony, Eugene Istomin played a performance of the Beethoven Fourth Piano Concerto yesterday afternoon at Tanglewood that was the high point of the week-end's concerts.

From a standpoint of sympathetic mood, the Fourth is the least suited of the five piano concertos to the dynamism of the elements. There were times when the downpour and the roar were far louder than the beauty of Istomin's tone as he played with searching thoughtfulness the contemplative score.

His power of projection, however, was too penetrating to lose its vitality despite the competition. A contributing factor to the success of the performance was his fluid tone linked with a sensitivity of phrasing that never for an instant relinquished its intensity of communication to mere virtuosity.

Though the Baldwin Piano is the official instrument of the Boston Symphony, Istomin played a Steinway, a fact which should be noted inasmuch as no credit was given in the program.

The young artist played the opening theme, which begins minus the orchestra and starts off the concerto, with such poise and introspection he might have been Laurence Olivier in the midst of the poetry of "Hamlet."

Though the rain sent those of the 9,800 audience who had chosen to sit outside on blankets scurrying to cover, as Charles Munch began the joyous strains of Beethoven's Eighth Symphony the audience was still cheerful at intermission.

The lawn of the Tanglewood Estate, home of the concerts, has been parched for weeks due to the summer's consistently high temperatures. Rain appeared to be welcome to everybody and people outside found cover under trees or at the back of the hall if they wanted it. One wet enthusiast told me at intermission that he got soaked and enjoyed the novelty of the sensation as much as the music. The all-Beethoven program closed with the Fifth Symphony.

Music Tonight . . .

American Chamber Orchestra, Robert Schulz conducting. Washington Square Park, 9:15.

Guggenheim Memorial Concert by Goldman Band, Edwin Franko Goldman conducting. On The Mall, Central Park, 8:30.

Week-end Crowd at 25,537

A crowd of 25,537 attended the three week-end orchestral concerts in the huge music shed, with Munch also on the podium for Saturday's program. The first half of this event was a concert version of the second act of Beethoven's "Fidelio" with soloists and festival chorus collaborating. The chorus under the direction of Hugh Ross proved the outstanding contribution of the production. Neither the soloists, which included Margaret Tynes, Shaw, Metropolitan Opera soprano, as Leonore, and David Lloyd, tenor, as Florestan, nor orchestra, nor conductor, rose to the demands of the different scores. They should be commended, however, for a valiant effort.

Fiedler Conducts For 'Tanglewood On Parade' Aug. 11

Lenox, Aug. 8—So popular was the Boston "Pops" Orchestra on its first appearance in the Tanglewood Music Shed during "Tanglewood on Parade" in 1954, when its popular and energetic maestro, Arthur Fiedler, put it through a program of light classical music that it has been invited to return for the annual benefit for the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, on Thursday. The concert last summer overflowed the 6000-seat shed for a record attendance of 10,050 persons.

The program for "Tanglewood on Parade" will consist of Rimsky-Korsakov's "Cappriccio Espag-Korsakov's "Cappriccio Espagnole"; Gershwin's "Rhapsody in piano soloist; and a suite from the ballet, "Graduation Ball," with music by Johann Strauss arranged by Antal Dorati. A number of encores in typical "Pops" style may be expected.

Besides the "Pops" section of the evening concert, Leonard Bernstein will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait," with distinguished stage and screen star Claude Rains as narrator, and in a suite of music Bernstein composed for the Academy Award-winning motion picture "On the Waterfront."

Preceding the evening concert "Tanglewood on Parade" begins at 4 p. m. with a demonstration in the Barn by the Study Group of Berkshire Music Center students, and simultaneously with a performance for those who purchase box seats and reserved seats in the Shed, of the short Puccini opera, "Gianni Schicchi" by Tanglewood's Opera Department, in the formal gardens. From 6-7 p. m., the Berkshire Music Center will have simultaneous sessions of each department orchestra, opera and chamber music, with a concert by members of the choral department on the steps of the Main House at 7. During intermission in the shed concert, Boris Goldovsky will draw the names of winners of door prizes. Festivities conclude with waltzing on the lawn.

TV OUTPUT INCREASES

Washington, Aug. 8 (AP)—Television set production during the first six months of 1955 was 35 per cent higher than during the same period last year, Radio-Electronics-Television Manufacturers Association reports.

It said radio production increased more than 44 per cent during the same period. The industry turned out 7,058,889 sets the first half of this year, compared to 4,886,559 radios in the first six months of 1954.

TV set output was 3,828,793 sets compared to 2,845,147 produced in the first six months last year.

Concerts of The Week

(AUGUST 7-14)

TODAY

Music Shed, Tanglewood. Boston Symphony Orchestra, Charles Munch conducting. Beethoven—Symphony No. 8, Fourth Piano Concerto (Eugene Istomin, soloist), and Symphony No. 5. 2:30 p. m.

MONDAY

Theatre-Concert Hall, Tanglewood. Mozart—"Zaide" (first American performance) and "The Rope" by Louis Mennini. Opera Department, Boris Goldovsky conducting. 8:30 p. m. Repeated Tuesday night.

WEDNESDAY

Playhouse, Rock Centre, [illegible]. Mass. "The Unmusical Impresario," by Catherine Davis. Nightly through Saturday at 8:30 p. m.

THURSDAY

Music Shed, Tanglewood. "Tanglewood on Parade." A potpourri of opera, chorus, and orchestral music featuring student groups and the Boston Symphony, Boston "Pops," Charles Munch, Arthur Fiedler, and Leonard Bernstein. Begins at 4:00 p. m. and lasts until midnight.

FRIDAY

Castle Hill, Ipswich, Mass. Chamber Orchestra from New York Philharmonic. Soloists include Carleton Sprague [illegible], flutist; Ariel Hall, harpist, and Stanley Drucker, clarinetist. 8:30 p. m. Program will be repeated Saturday night.

Music Shed, Tanglewood. Boston Symphony Orchestra, Charles Munch conducting. Brahms—Variations on a theme by Haydn; Berlioz—Symphonie Fantastique, Debussy, "La Mer," Ravel—"Daphnis and Chloe" No. 2. 8:30 p. m.

SATURDAY

Meetinghouse, Old Sturbridge Village. program of 18th century music. 7:00 "Old Sturbridge Village Players" in p. m.

Music Shed, Tanglewood. Boston Symphony Orchestra, Pierre Monteux conducting. Wagner—"The Flying Dutchman" Overture, Brahms—Symphony No. 3, Debussy—Three Nocturnes, Strauss—Suite from "Der Rosenkavalier." 8:30 p. m.

SUNDAY

Music Shed, Tanglewood. Boston Symphony Orchestra, Charles Munch conducting. Beethoven—"Lenore" No. 3 and 9th Symphony with Adele Addison, soprano; David Lloyd, tenor; Catherine Akos, alto; Donald Gramm, bass, and Festival Chorus. 2:30 p. m.

Week End Foul-Up Hurts Tanglewood

Boston Sunday Post 8/7

By TUCKER KEISER

One more week end like the last and the Boston Symphony will be hard pressed to restore its Berkshire Festival to popular favor. After wrenching their way through a traffic snarl that made the name Tanglewood seem a bitter jest, thousands of maddened motorists may well be resolved to attend summer musical events elsewhere, if at all.

The Boston Symphony concerts at Tanglewood undoubtedly constitute the most important summer music festival in the western hemisphere; the range of programs is extremely wide and the level of performance is extremely high.

Every major newspaper here and in Europe carries accounts of the performances. The NBC radio network broadcasts parts of the program each week. The publicity is so universal that cars can be seen from every State in the Union, from Canada and from Mexico.

It becomes increasingly evident, however, that Lenox and Pittsfield cannot cope with the crowds, particularly when other events in the area attract additional visitors.

Last Saturday night's concert dramatically pointed up the problem.

Concert Half Over

Thousands of listeners did not reach Tanglewood until the concert was half over. Tickets were still being sold as the musicians began to play the "Eroica," the last work on the program, and as the final chords were sounded people were still entering the gates. Some of the musicians, as a matter of fact, arrived only after intermission.

The huge turnout was predictable. Mr. Munch had planned a very popular Beethoven program, with Rudolf Serkin playing the "Emperor" Concerto. The weather was ideal—cool and moonlit—and this always means big crowds. It was the height of the vacation season.

The State police and local police had foreseen trouble and despatched every available officer to the area; both groups handled an impossible situation with commendable efficiency.

But the parking facilities were inadequate for the flood of automobiles. By 7:45 p. m. cars were backed up two or three miles and were three abreast on the eastern approaches to Tanglewood, and I assume the western roads were equally clogged.

No plan had been made for handling such a foreseeable emergency. Many cars were abandoned in ditches or in backroad areas. One farm just across from the main gate picked up a tidy bit of change by accommodating over 1000 cars in a hayfield at 50 cents apiece, it is reported.

Some Obligation

Tanglewood assumes certain responsibilities when it sells tickets. Among these is the responsibility to provide adequate facilities. A ticket entitles the purchaser to hear a concert, not simply hear about it.

Surely the Boston Symphony could plan for emergency parking areas, either in hayfields like those organized that night on a personal enterprise basis, or in the large sweep of land between the lake and the Tanglewood grounds.

Passing through the lobby of my hotel Sunday morning, I overheard what might be described as an emotionally disturbed lady summing up in what might be called emphatic tones:

Aug. 5th Berkshire Eagle

Six Members Are Retiring From the Boston Symphony

TANGLEWOOD — Six members of the Boston Symphony Orchestra who will retire at the end of the Festival season on Aug. 14, were honored by their colleagues here yesterday and received gold watches, presented by Charles Munch, music director of the orchestra.

The retiring members of the orchestra are: Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald have been performing in the 1955 Festival concerts at Tanglewood.

The orchestra principal retiring is the well-known trombonist Jacob Raichman, a native of Vitebsk, Russia, and a member of the orchestra since 1927. Mr. Raichman studied at the St. Petersburg Conservatory, received a scholarship and the diploma of "Free Artist."

With BSO Since 1912

Carlos Pinfield is the oldest of the retiring BSO members in point of service, having joined the orchestra in 1912. A native Bostonian, he studied at the Royal Academy in Berlin under Willy Hess, served in World War I, and has conducted ensemble groups from the Boston Symphony. He has been guest conductor of the Boston Pops at Symphony Hall, teaches violin and conducts an amateur orchestra, doing gardening and woodwork in his spare time. His instrument is a Joseph Rocca, dated 1837.

Paul Fedorovsky attended the Academy of Music in Vienna, high school in Russia and for two years was at the University of Zurich, Switzerland. After earning a diploma at the Russian Conservatory he took a concert tour through Siberia, China and Japan, and joined the Boston Symphony in 1925. He teaches at the New England Conservatory in Boston, and plays pardessus de viol as a member of the Society of Ancient Instruments. He has a fine violin made by Carlo Antonio Testore.

Louis Artieres and Ralph del Sordo have both been with the Boston Symphony for 35 years. Del Sordo is a native of Flumeri, Italy, and studied with Winternitz, Noack, Loeffler and Witek. His violin is one made by Postiglione in 1868. He teaches, in his spare time builds houses, and has played the mandolin or guitar when one is needed by the orchestra. Mr. Artieres is a native of Lyon, France, and won the Paris Conservatory first prize in 1920. He went through World War I and received a Croix de Guerre at Verdun.

Walter MacDonald, an orchestra member since 1932, is a New Englander. He was born in Watertown, attended Boston University and the New England Conservatory, and switched to the horn from trumpet study.

New Orchestra Members

Incoming members are cellists Richard A. Kapuscinski, of Cincinnati, and Robert Ripley, of Cleveland Heights; violinists Noah Bielski, of Queens Village, N.Y., Alfred Schneider, of St. Louis, and Joseph Silverstein, of Detroit; and trombonist William M. Gibson, of Pittsburgh. Mr. Ripley was a student at the Berkshire Music Center in 1942, when Artur Rodzinski, then conductor in Cleveland, took him for his orchestra.

Mr. Kapuscinski has been a member of the Cleveland and Baltimore Symphony orchestras, head of the cello departments at the Peabody Conservatory of Music in Baltimore and the Cincinnati College of Music. Noah Bielski comes to the Boston Symphony from recitals in Carnegie Hall, solo appearances with the Philadelphia Orchestra, and concertmaster assignments with the Philadelphia Opera Co. and CBS. Alfred Schneider formerly played with the Rochester Philharmonic and the St. Louis Symphony, and has been a member of a number of string quartets. Mr. Silverman has played first violin in the Philadelphia Orchestra and has been concertmaster for the Denver Symphony. Mr. Gibson was in the Philadelphia Orchestra for two seasons, and has played first trombone in the Washington, Indianapolis, Robin Hood Dell, New York City and Pittsburgh Symphonies, and for the past eight years has been a teacher at the Carnegie Institute of Technology.

Berkshire Eagle 8/5

Music

Tanglewood Student Concert

By A. D. HORNE

TWO OF THE great B's of music, neglected this year in Tanglewood's emphasis on Beethoven and Brahms, had their say last night in the Music Shed. One movement of Bruckner's seventh symphony and two of Bartok's third piano concerto were performed — and performed extremely well — by the orchestra of the Music Center's Department I.

If the playing of the Bartok concerto left anything to be desired, it was the first movement, which for time reasons was not performed last night. Soloist Susan Pearlman was brilliantly precise, her technique as apt as her interpretation. George Mester's direction was similarly impeccable, and the orchestra responded with a thoroughly professional performance.

* * *

THIS CONCERTO of Bartok's was the last work he completed (the viola concerto was only in sketch form at his death) and it has gained a popularity as remarkable as that of its creator. The great Hungarian died in New York 10 years ago in rather uncomfortable circumstances, largely unknown to mass audiences. The power and originality of his music have combined with the power of the long-playing record to bring Bartok rapid—though belated — recognition.

The third concerto was written for performance by Bartok's widow, and perhaps its solo role is inherently feminine. Miss Pearlman's handling of it last night gains in comparison with at least one recorded performance by a male virtuoso, who made of it a superficially brilliant, brittle show piece.

The second movement — the first played last night—is marked *adagio religioso,* and opens and closes with a deeply felt slow theme. The *allegro vivace* final movement is vital throughout, and full of the marvelous Hungarian folk tunes which Bartok had made his life's study. Drums lead into lovely dances, the piano part echoed by strings and winds and treasures of orchestral color shining from a generally lean score. If this were Beethoven, volumes could be written on the philosophical significance of this conclusion to the composer's life and work. They may yet be written.

* * *

THE READING given by Kenneth Schermerhorn to the opening movement of the Bruckner symphony was relaxed and lyrical, and the performance was marred only by the brass, which left the fairways on several occasions. Stanley Dombrowski, in his fourth year as a Tanglewood student, moved up one chair last night to serve as concertmaster for the program.

Miss Pearlman, 26, has studied with William Kroll at the Mannes School in New York and with pianist Beveridge Webster. A student at Tanglewood in 1952 and 1953, she teaches and is active with her own chamber group. Her appearance in the Bartok concerto last night has one unusual aspect. The other soloists with the student orchestra this season were assigned concerti after auditioning in others; Miss Pearlman auditioned in the Bartok, and its programming was the consequence.

Koussevitzky Memorial

Berkshire Eagle

Bernstein To Conduct Concert With Festival Chorus Tonight

TANGLEWOOD — Leonard Bernstein will conduct Beethoven's "Missa Solemnis" in D Major with the Boston Symphony Orchestra and the Festival Chorus tonight at 8:30 in the Music Shed. The program will be in memory of the late Dr. Serge Koussevitzky, former conductor of the BSO, and director of the Berkshire Music Center until his death in the spring of 1951.

The vocal soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, of Stockbridge, bass. Richard Burgin has a violin solo, and the organ solo is by William Frank.

Former Students

All four soloists are former students at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts in the Berkshire Festival. Miss Addison, who has already appeared at this summer's Festival in Bach's Mass in B Minor, was a student in the opera department during the summers of 1947, 1948, and 1950; Miss Alberts, who is flying to Tanglewood especially for this performance from her duties on the faculty of the Aspen International Institute in Aspen, Colo., was a student here in the second session of the Berkshire Music Center in 1941, as well as in four subsequent summers. Mr. Lloyd was a member of the opera department in 1947 and sang in its American premiere production of Britten's "Albert Herring" and Rossini's "The Turk in Italy;" and Mac Morgan was enrolled in opera dramatics in the 1953 session.

Tomorrow evening at 8:30, Charles Munch will return to the Music Shed podium to conduct a concert of operatic excerpts — the second act of Beethoven's "Fidelio" in which Margaret Harshaw of the Metropolitan Opera Company will be heard as Leonore, with Messrs Lloyd and Morgan, also Arthur Schoep, tenor, Malcolm Bernstein, bass, and Christina Cardillo, soprano, all of Tanglewood's opera department; excerps from Wagner's "Die Gotterdamerrung," including Siegfried's Rhine Journey and Siegfried's Death Music, and the Immolation Scene with Miss Harshaw.

Sunday afternoon at 2:30 the fifth all-Beethoven program of this season's Festival will be given when Mr. Munch will conduct two symphonies, the Eighth and Fifth, and Eugine Istomin will play the Fourth Piano Concerto.

Exhibit by Miss Epping, Manos Opens Tomorrow at Tanglewood

An exhibition of sculpture and drawing by Miss Franc Epping of Lenox and photographs of Tanglewood and the American South by Gus Manos, official Tanglewood photographer, will go on display tomorrow at Tanglewood. They will be in the glassed reception room at the main gate until the close of the Berkshire Festival, Sunday, Aug. 14.

A private teacher in Lenox, and director of the Sculpture Workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors in the Lenox Library gardens, currently (until Aug. 10) having its fifth annual display. This is Miss Epping's third Tanglewood showing, and has been arranged through the Berkshire Museum and its director, Stuart C. Henry.

Miss Epping's sculptures at Tanglewood include, "The Musician," in walnut; "The Swimmer," in walnut; "Bereft," in mahogany; "Young David," in walnut; "The Seated Girl," in bronze; three drawings; and a composite photo of a new piece entitled "Profile," modeled from soapstone, recently shown at the Sculptors' Guild outdoor show in New York.

Studied in Europe

Miss Epping received her training at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery in Washington, D.C. Included in her European studies has been work with both Bernard Bleeker and Joseph Wackerle in Munich, Germany. Several public buildings in the U.S. contain examples of her work, including the Post Office at Oakmont, Pa., Alexandria, City Hall, and the Institute of Science, Jackson Park, Chicago. She has exhibited at the Metropolitan Museum in New York; the Pennsylvania Academy, Philadelphia; the New York World's Fair, the Museum of Modern Art and the Whitney Museum in New York.

Gus Manos came to Tanglewood in 1954, to photograph conductors, musicians, the faculty and students of the Boston Symphony Orchestra and the Berkshire Music Center. His Tanglewood work has appeared in national magazines and in leading newspapers. A senior at the University of South Carolina, Columbia, Mr. Manos plays flute in Columbia's symphony orchestra. His current display shows Tanglewood personalities at rehearsal and in performance, and includes photographs of the American South.

THE BOSTON HERALD, TUESDAY, AUGUST 9, 1955

Mabel Daniels Work In Berkshire Fete

One of the highlights of "Tanglewood on Parade"—this annual benefit for the Berkshire Music Center, Lenox, to be held Thursday night—will be a performance of Mabel Daniels' "Psalm of Praise," under the direction of Hugh Ross. Miss Daniels, a Boston composer, was acclaimed for the choral work at t he75th anniversary concert of Radcliffe College last fall.

Other attractions at the interesting program include Leonard Bernstein conducting the Boston Symphony in a first performance of his suite from "On the Waterfront," and of "A Lincoln Portrait," by Aaron Copland, with Claude Rains as narrator. Arthur Fiedler and th e Boston Pops will appear in the other part of the program, and again, Mr. Bernstein, this time as piano soloist in Gershwin's "Rhapsody in Blue."

New York Journal-American Mon., Aug. 8, 1955

Berkshire Festival:

Long Cheers For Wagner

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., AUG. 8.—Beethoven's music again dominated the weekend programs of the Berkshire Festival, but the performance of familiar excerpts from Wagner's "Goetterdaemmerung" captured the imagination.

Some 19,100 people attended the concerts Saturday and yesterday. A heavy rain falling through the first half of yesterday's program dampened the brilliance of the orchestra, but not the ardor of the audience.

A presentation of Act 2 of Beethoven's "Fidelio" aroused considerable anticipation of Saturday's program. Unfortunately, the performance did little justice to this intensely dramatic part of Beethoven's only opera. Neither Charles Munch nor the soloists dug into the music. Only the Festival chorus sang with the requisite intensity and brilliance. It was good.

Munch, who is usually aware of dramatic accent, fell into understatement, so much so that the throbbing drama of the prison scene sounded strangely hollow and pale. David Lloyd appeared to have neither the temperament nor the weightiness of voice to depict the hapless Florestan. Margaret Harshaw sang acceptably as Leonore but without conviction.

Others taking part were Malcolm Bernstein, Mac Morgan, Christina Cardillo and Arthur Sharv.

Top Wagner

Whatever disappointment developed during the Beethoven vanished as soon as "Daybreak" came and Siegfried began his Rhine journey. Munch emerged a different man after the intermission, conducted with inspiration and fire, and created a truly magnificent account of this powerful music.

Siegfried died a great hero. Margaret Harshaw singing Bruennhilde pronounced the last rites with feeling, beauty of voice and grandeur. The audience cheered and cheered, as it should have. This was wonderfully-performed Wagner.

The Beethoven program yesterday listed the Eighth Symphony, the Fourth Piano Concerto and the Fifth Symphony. Munch presented most of the music dutifully. The performances were clean-cut and well proportioned, but hardly alive. The joyousness of Beethoven's Eighth emerged luke-warm. Even the Fifth Symphony did not jell until the finale. This was just not Munch's day to excel himself as he has done on other occasions this season.

Eugene Istomin gave a beautifully integrated account of the concerto. His artistic growth grows more and more interesting. He conveyed the intimate aspect of the score more successfully than its forceful measures. Pianistically, this was superior playing. It brought the whole concert into focus.

NEW YORK TIMES, MONDAY, AUGUST 8, 1955.

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Music: Lenox Week-End

Theme Is Beethoven—'Fidelio' Act Sung

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 7 — Beethoven is the theme composer of this year's Berkshire Festival. The claims of comprehensiveness therefore dictated that there should be representation of "Fidelio," his one essay in the operatic field. Those claims were satisfied Saturday night when Charles Munch conducted a concert version of most of the opera's second act.

Only the spoken dialogue was omitted, which meant that the 9,400 listeners heard thirty minutes of the prison scene and the thirteen-minute finale, which depicts the release of the prisoners. Not one of the opera's four overtures was given though. Mr. Munch is saving the "Leonore" No. 3 for the festival's closing program next Sunday.

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Margaret Harshaw, making her Tanglewood debut, was the Leonora of the opera. She proved the shining light of its cast. Always her voice could be heard over the orchestra. She sang with finely shaded emotional expressiveness and she colored her tones in such a way that, despite the fact that she was standing before the listeners like a Roman goddess in deep red robes, her sounds conveyed the illusion of a young wife who might convincingly be mistaken for a youth.

The casting of the male parts was less happy. David Lloyd, who sang the Florestan, is a tenor whose voice has a particularly fine lyric quality. To sing the heroic measures of this role with the requisite volume, he had to thicken his tones to such an extend that one felt a sense of strain at the same time one missed the old quality.

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Malcolm Bernstein had not enough menace in his pleasant-sounding voice for the villainous Pizarro, and Mac Morgan was a somewhat colorless Rocco. These drawbacks, added to the lack of scenery and stage action and the decidedly rough choral singing, meant the performance was not stirring dramatically. But it had its musical values, and the Haydnesque trio between the three main singers emerged as its particular delight.

The remainder of the program contained excerpts from Wagner's "Goetterdaemmerung." The orchestra began with the "Daybreak" music and Siegfriend's Rhine Journey, continued with Siegfried's Death Music and ended with the "Immolation" scene. Miss Harshaw sang the scene brilliantly, earning thereby an ovation.

Margaret Harshaw

This afternoon's program, which closed the festival's fifth week, was all-Beethoven. Mr. Munch led the Boston Symphony in the Eighth and Fifth symphonies and Eugene Istomin was the soloist in the Fourth Piano Concerto. This was Mr. Istomin's Tanglewood debut and also his first appearance with the Boston Symphony.

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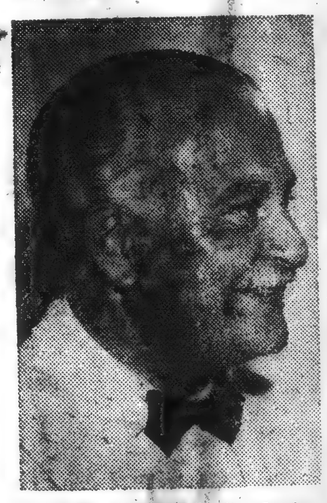
Mr. Istomin's playing of the first movement was technically fluent, but the tone was a little hard and the reading was external. In the second movement, he had bad luck with the weather. Just as he began its melting opening in a way that gave promise of more inwardness, the rain, which had begun earlier, began to drum heavily on the roof and there was intermittent thunder. The poetic effect of the movement was lost and the finale seemed swiftly routine. The audience, though, gave him a great hand.

Mr. Munch's conducting of the two symphonies was vigorous and rough-hewn. This particular approach was more suitable for the Fifth than for the lighter Eighth. But both performances had vitality and he, too, was roundly applauded.

The afternoon's audience totaled 9,715. Many of those who listened from the lawns were drenched, but it did not seem to dampen their enthusiasm and good spirits.

Berkshire Festival Concerts End With Week's Program

The sixth and final week of Berkshire Festival concerts at Tanglewood opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, tomorrow evening in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.



ARTHUR FIEDLER, Conductor of the world-famed Boston "Pops" Orchestra, which will play a typical "Pops" program of light classics and popular music at "Tanglewood on Parade" at the gala evening concert Thursday, August 11 to benefit the Boston Symphony Orchestra's summer music school at Tanglewood.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening (August 12), and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (August 14). Pierre Monteux will conduct the Saturday evening (August 13) program, comprising Wagner, Brahms, Debussy and Strauss.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, AUGUST 10, 1955

FINAL CHAMBER MUSIC CONCERT SLATED TONIGHT

All-Beethoven Program at Festival; 'Tanglewood on Parade' Tomorrow

Lenox, Aug. 9—Wednesday at 8.30 p. m. the final concert in this season's series of Wednesday evening chamber music programs will be given in the Theater-Concert Hall at Tanglewood. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by Cioffi, Mayes and Berkowitz; the song cycle "An, Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

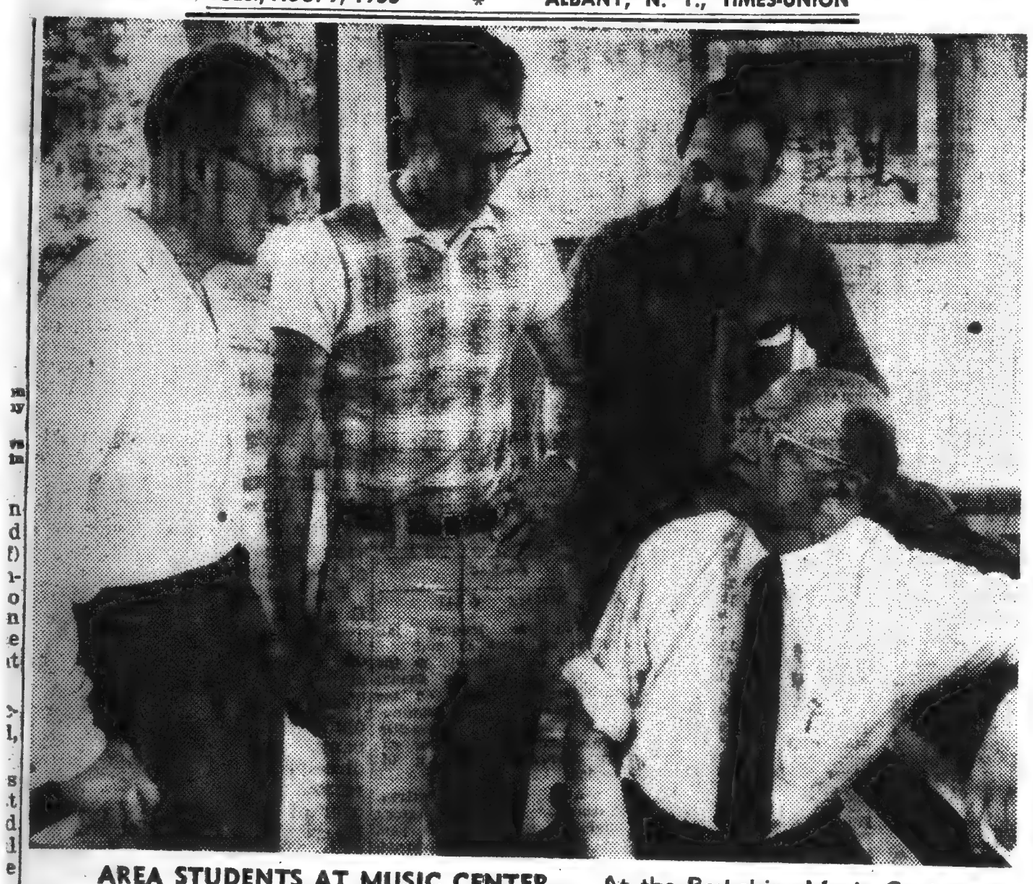
The climax of Thursday's "Tanglewood on Parade" will be a gala concert in the Music Shed at 8.15 p. m. The Boston Symphony Orchestra will be conducted by Leonard Bernstein on the first half of the concert, with Claude Rains, distinguished actor of stage, screen, radio and television, as narrator in Aaron Copland's "A Lincoln Portrait." Mr. Bernstein will begin the program with the first performance anywhere of a suite he has fashioned from his score for the Academy Award-winning film "On the Waterfront." After the intermission Arthur Fiedler will conduct the Boston "Pops" Orchestra in a typical "Pops" concert, including Rimsky-Korsakov's "Capriccio Espagnole," the "Rhapsody in Blue" by George Gershwin with Mr. Bernstein as piano soloist, and a suite from the Ballet "Graduation Ball," arranged by Antal Dorati from music by Johann Strauss. As is customary at Boston "Pops" concerts, encores may be expected on this portion of the program.

"Tanglewood on Parade" marks the third and final guest conducting engagement of Leonard Bernstein at this summer's Berkshire Festival.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox is vice-chairman, and Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith, of Glendale, is chairman of the committee for sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn also heads the committee for door prizes, which will be awarded to ticketholders by Boris Goldovsky during the evening concert's intermission.

THE NEW YORK TIMES, TUESDAY, AUGUST 9, 1955.

TUES., AUG. 9, 1955 * ALBANY, N. Y., TIMES-UNION



AREA STUDENTS AT MUSIC CENTER — At the Berkshire Music Center where they are studying, are three Albany Area youths. From left to right: Lewis Rubinstein, of Brookline Ave., studying French horn; Bruce Edwin Paine, of Canajoharie, trombone, and Richard E. Krause, Delmar, opera. Seated at piano is Roger Sessions, American composer and member of the faculty.

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TUES., AUG. 9, 1955 *** ALBANY, N. Y., TIMES-UNION

Around the Town:

Tanglewood to Stage Benefit on Thursday

By EDGAR S. VAN OLINDA

Right in the backyard of the Albany Metropolitan Area is one of the finest music festivals in the whole world, drawing to a close Sunday afternoon at 2:30 o'clock when Charles Munch will conduct the Boston Symphony Orchestra and a large mixed chorus with outstanding soloists in a performance of Beethoven's heroic 9th (or Choral) symphony. This should be classical music in its most austere form.

However, on Thursday, from 6 to 11 P. M., the trustees of Tanglewood take down their hair and stage the annual "Tanglewood on Parade" which is a personally conducted tour of the magnificent estate and an opportunity to see and hear every phase of the Summer activities in actual operation. Box seats are priced at $5 each; the front section of the large shed (all seats reserved) at $4 and $3, with unreserved sections at $2.50. The gala event is for the benefit of the Berkshire Music Center and will be given rain or shine.

THURSDAY SCHEDULE

Let us give you a quick run-down of what is scheduled for Thursday:

At 5:45 is the fanfare and welcome. At six o'clock there will be orchestral music in the big shed, opera in the Theatre-Concert Hall and chamber music in the Chamber Music Hall. At seven o'clock is the lawn party in which all are invited to bring a picnic lunch or avail themselves of the restaurant on the grounds. At the same time, Hugh Ross will conduct a group of mixed choral works on the steps of the old manor house. Music with your meals.

At 8:15, Leonard Bernstein will conduct the Boston Symphony Orchestra in the large Concert Shed, playing his own suite from "On the Waterfront" and Aaron Copland's "Portrait of Lincoln" with Claude Rains (in person) acting as narrator.

BOSTON POP

Following that, the Boston Pops Orchestra, with Arthur Fiedler on the podium, will regale the less esthetic with his inimitable musical fun and frolic, plus a bonus thrown in when Leonard Bernstein plays Gershwin's "Rhapsody in Blue" with the Pops Orchestra. And it is a foregone conclusion that Mr. Fiedler will come through with some of his famous encores.

If that were not enough, there will be very valuable door prizes and waltzing on the lawns. And if that isn't the greatest package deal in classic and popular music this year, then we are slightly off our rocker. This is one day in the year when the Lowells and the Cabots actually speak to the Smiths and the Browns.

Music: Premiere of 'Rope' at Lenox

Opera by Mennini Gets Polished Performance

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 8—"The Rope," an opera made for Tanglewood and with Tanglewood's help, achieved the right happy ending here tonight — a première at Tanglewood.

The composer is Louis Mennini, 34-year-old American, and he used as his libretto a one-act play that Eugene O'Neill penned almost forty years ago. Mr. Mennini wrote the opera on commission of the Koussevitzky Music Foundation. Among the terms of his commission were the stipulations that he spend a summer at Tanglewood and consult with its Opera Department staff in the preparation of his work.

Mr. Mennini was here two summers ago, doing the preliminary work on his opera. He was here again tonight to receive the warm tribute of the audience.

One does not know where and how his Berkshire Music Center guides helped him during the writing or production. It is clear, however, that Mr. Mennini has a flair for the theatre. He had the wisdom to choose a good subject, and he knew how to write music that added fresh values to the theme.

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"The Rope," as O'Neill conceived it, is a bitter vignette of brutish people living on the seacoast, presumably New England, in 1917. It does not have the depth of characterization that O'Neill's later plays strove for, but it does have some tension and an ironic conclusion.

Mr. Mennini made a few slight alterations in the play to provide himself with a workable libretto. Dramatically his version is effective, but the bare lines do not lend themselves easily to singing. The composer has not attempted to write extended arias, but occasionally he lets his characters have expansive phrases.

Louis Mennini

Mr. Mennini has given his orchestra most of the songfulness. He has resisted the temptation to be obvious—to write harsh dissonance for a harsh subject. He has sought to infuse it with warmth and poignancy. He has a lyrical gift, and he has turned out a piece that should have wide currency in the workshops, perhaps on television. One would like to see what he could do with a bigger subject filled with more poetry.

Work Is Based on Play by Eugene O'Neill

The performance was remarkably polished. Malcolm Bernstein, Mary MacKenzie, Lynn Detwiler and Stephen Harbachick sang well and played believably. Holly McLennan did well as a little girl. Henry Janiec, conducting student at Tanglewood, handled the orchestra and cast smoothly, and Boris Goldovsky's staging was atmospheric. David Hays' sets and lighting and Leo Van Witsen's costumes were valuable contributions to a strong mood piece.

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For doing "The Rope" so well one can forgive the Tanglewood opera forces for being amateurish with Mozart's operatic fragment, "Zaide." Mr. Goldovsky, in one of his characteristic spoken program notes, prefaced the performance of "Zaide" with the promise that other Mozart fragments would be along in seasons to come just as Tanglewood has introduced on the American stage such pieces as "Idomeneo" and "Titus."

If these unproduced fragments are no better than "Zaide," Mr. Goldovsky and his Tanglewood Opera Department had better think again. There may be charming musical numbers in them, as there were in "Zaide," but it might be best to do such numbers in concert style, "Zaide," at least as done here tonight, was simply not stageworthy. And the young singers lacked the know-how of the Mozart style.

"Zaide" introduced something new to Tanglewood—a female conductor. She was Aviva Einhorn, who is here from her Paris home as a conducting auditor.

Manos

BSO MEMBERS who will play in tomorrow evening's concert at 8:30 in the Theater-Concert Hall are, left to right: Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Gino Cioffi, clarinet; James Stagliano, horn. Concert will be devoted to Beethoven chamber music.

Opera

World Premiere Is Held Of Mennini's 'The Rope'

By JAY C. ROSENFELD

A WORLD premiere of an opera by Louis Mennini and an American premiere of a neglected Mozart opera was the bill in the Theater-Concert Hall at Tanglewood last night. This represented one of the two peak evenings prepared by the opera department of the Berkshire Music Center.

Mennini's opera, "The Rope," is adapted from Eugene O'Neill's one-act play and is the first of the operas commissioned by the Koussevitzky Music Foundation under special arrangement requiring the collaboration of the opera department of the school.

* * *

IT CALLS for a cast of five of which one is a child, played last night with adorable charm and mature poise by Holly McLennan. The story concerns an interfamilial animosity over an aged father's money between a son and a married daughter. The setting is an old barn on a sea coast. The plot is sordid and bleak.

Mennini's problem, as he was quoted, was whether to make the music as dissonant and unpleasant as the characters or whether to add warmth to the starkness and gloom of the play. He has not solved it decisively, for above fragmentary phrases and interjections from the pit there keep arising promising rich orchestral introductions which reach nowhere but dissolve and stop short.

* * *

THE CURTAIN parts after a scant six bars from the orchestra, conducted by Henry Janiec, in which paucity of resources is strikingly apparent. The little child is singing a lullaby to her dolls when the daughter, Anne, sung by Mary MacKenzie, and her husband, sung by Lynn Detwiler, enter and unfold the family situation with a long narrative recitative in a free prosaic declaramation over an orchestra wandering with little purpose. Malcolm Bernstein as the father and Stephen Harbachick as the son give vivid portrayals of their parts and seemed to have the most meaty roles of Mennini's opera.

The Maupassant ending was dramatically very effective and made excellent theater. The music enhanced the play but it was still a "play by O'Neill with incidental music by Mennini." The whole production, staged by Boris Goldovsky, head of the opera department of the school, moved forward with absorbing interest; the settings by David Hays were significant contributions to the illusion. Mennini was called to the stage from his seat in the audience to share with the singers the enthusiastic reception the large audience evinced.

"ZAIDE" IS a little two-act opera of Mozart which last night was telescoped by Sarah Caldwell and Marvin Schoefer into a short single act which still was too long. It did serve to bring forward several elements which were enjoyable and worthwhile even so.

In the title role of an incredibly ludicrous plot, fascinating Christina Cardillo distinguished herself by the pure lyric vocalism of the lovely music Mozart wrote for the part. Her tones were produced and supported with equal splendor in all registers and Mozart could not have found a voice in which the compass was better placed for the role than in Miss Cardillo's fresh liquid soprano. As the tutor of the Sultan's son, McHenry Boatwright's resonant voice was admirably suited to the part.

* * *

IT MAY BE apparent by now that the action takes place in a harem which therefore calls for guards, servants, and dancing girls. The individuals were all more than competent, but this part of the evening at times taxed the charity of a benevolent audience. The orchestra, conducted by Aviva Einham, was adequate only in spots.

The Mozart music, as might be expected, is thoroughly charming. There are solos and concerted numbers which are captivating as music, but it required no imagination to see why the opera has been neglected. Both operas will be repeated tonight with completely different casts except for Holly in "The Rope," and stalwart little George Lussier, who is the Sultan's son in "Zaide."

Notes and Footnotes

CLARINETIST Rosario Mazzeo and seven other Boston Orchestra players flew to Iceland for a series of concerts from June 13 to 22, which has been a refreshing memory to them at sweltering Tanglewood.

Mr. Mazzeo and organist E. Power Biggs arranged the unusual journey, and everyone was so pleased they hope to get back again. Although the country was "all cinders and lava," said Mr. M, "the Icelanders are a kindly and gentle people, full of hospitality. Everywhere we were met with the utmost courtesy."

Their trip was arranged by ANTA in cooperation with the U.S. State Department. Besides Mr. Mazzeo and Mr. and Mrs. Biggs, the company included violinists Emil Kornsand and Robert Brink, violist George Humphrey, cellist Alfred Zighera, oboe player Louis Speyer and trumpet player Roger Voisin. Mr. Mazzeo is also personnel manager of the Boston Orchestra.

As a hobby, Mr. M is an ornithologist. Iceland, despite its climate, is "an absolute bird-lover's paradise," said he. Between the seven concerts, Mr. Mazzeo took two trips into the remote parts of the islands and saw "magnificent colonies of breeding fulmars, razorbilled auks, murres, kittiwakes and puffins," all of which mean a lot to an ornithologist, you may be sure.

The flight was made in an Army plane, and one concert was at the military base at Keflavik. They played in an Army recreation hall "which we found filled with tables, smoke, jukebox and bar," said he. "Tables, jukebox and smoke cleared away, the bar closed down, and we played to a most attentive and responsive audience."

Temperature was 60 to 70 degrees, and on recent sweltering Berkshire nights, small wonder that these eight players dreamt of Iceland's air-cooled strand.

—o—

AFTER SO LONG a drought, it is pleasant to hear that Rains is coming Thursday, even if it is only Claude Rains, no disparagment intended. Mr. Rains will narrate Copeland's "A Lincoln Portrait," at Tanglewood on Parade. Rains came first to this area in 1932 when he starred at the Berkshire Playhouse season opener "The Queen's Husband." He was for a time a favorite Playhouse actor.

—o—

Public Events

Tonight

8:00—Bridge sponsored by Trinity College alumnae of Berkshire County. Berkshire Inn, Great Barrington.

8:30—Student performance of Mennini's opera, "The Rope," and Mozart's "Zaide." Tanglewood theater, Lenox. (For BSO Friends, with special tickets.)

8:30—Berkshire Folk-music Festival, featuring French and Chinese music. Sedgwick Hall, Lenox.

8:40—"The Late George Apley." Williamstown Summer Theater.

8:45—"The Tender Trap." Berkshire Playhouse, Stockbridge.

8:45—"Here We Come Gathering." Malden Bridge (N.Y.) Playhouse.

Tomorrow

2:45—"The Tender Trap." Berkshire Playhouse, Stockbridge.

The Lively Arts

By Milton R. Bass

MUSIC PRODUCES a kind of pleasure which human nature cannot do without (Confucius). Such sweet compulsion doth in music lie (Milton). Music hath charms to soothe a savage breast, To soften rocks or bend a knotted oak (Congreve). Music has charms alone for peaceful minds (Pope). Music is a higher revelation than philosophy (Beethoven). Let me have music dying, and I seek no more delight (Keats). Music that gentlier on the spirit lies, Than tir'd eyelids upon tir'd eyes (Tennyson). Incitamentum amoris musica, Music is an incitement to love (Latin proverb).

* * *

MUSIC MAKES ME HUNGRY (BASS).

* * *

THERE IS something about a melodic line that increases my metabolism. The bells on Dancer and Prancer start visions of sugar plums whirling through my head. The inspiration engendered by the Hungarian Rhapsody necessitates huge bowls of goulash to assuage the demon. A hearing of the "Moonlight Sonata" develops a yearning for pimento cheese. If music be the food of love, play on and on and on. But make it real food.

Usually one has to sneak candy bars and sandwiches into concerts and operas and jam (now you see how the term was derived) sessions. But once a year the powers-that-be recognize the desperate situation for what it is and throw a whing-ding musical in which the two great arts are blended. They call it Tanglewood on Parade and it is the greatest musical and/or gastronomic event of the year.

* * *

THIS COLUMN is for the benefit of those poor souls who may be as naive as I was when I first attended Tanglewood on Parade some years ago. Fearful of the crowds and the possible chance of too-long chow lines at the snack bar, I brought a few sandwiches along. It brings tears of remorse and humiliation to my eyes to remember what a foolish child I was in those days. Imagine anyone bringing his own food and drink to Tanglewood on Parade. Wheat germ to Gaylord Hauser, my dear people, yogurt to Carleton Fredericks.

All your friends bring food and drink to Tanglewood on Parade. They bring enough for themselves and enough for anyone who just happens to drop by their picnic blanket. And if you don't have any friends or if the blackguards happen to be the type (gad, man, what a world) who bring only enough for themselves and know you well enough to tell you to get the devil away, then read closely and I shall instruct you how to cadge from strangers.

* * *

FIRST of all, stroll through the whole area and case (1) the portable bars, (2) the picnic hampers, (3) eating facilities — blankets, chairs, silver, napkins, niceties, and (4) the people. These are listed in descending importance and don't let boors or bores frighten you away from good liquor or food. You're there to eat, man, not to socialize.

A sufficiency of ice is of primary importance for the drinking phase of the evening. For some people this phase continues right on through the whole affair, but let their families worry about them. Look for a big Scotch cooler that is loaded with cubes, a wicker basket containing one of the better gins, a sachet of vermouth, cocktail glasses with stems (very important in hot weather) and attach yourself like a leech. Disregard dirty looks, scowls, pointed remarks and kicks on the shin. You're there to drink whether your host likes it or not.

* * *

AFTER YOUR thirst has been assuaged, walk with as little wobbling as possible to the picnic basket you have picked out and dig in. Repeat defensive tactics used during martini phase if necessary. You're there to eat.

After your hunger has been satisfied, it is time to drift from blanket to blanket, quaffing a few on the rocks to wash down the food and nibbling at choice tidbits which please the fancy. It is wise to say a few pleasantries at each setting so that everyone will understand you bear no hard feelings for their nasty remarks. This will indicate to them that you will also be around next year.

* * *

IN THE CASE of strangers, the approach is diffidently aggressive. If you see a group with a fine bar setup and a bulging picnic basket, saunter over to the edge and stand there a few moments until someone notices you. As soon as you get a politely questioning look, mutter "Some damm fine Beethoven being played around here" or "Have you seen the Bleehums (half way between a cough and a grunt) anywhere?" and at the same time reach for a drink or a canape. After that, only talk when you have something in your mouth so it is impossible for anyone to understand you. Keep edging toward the center of the group until you are the one mixing the drinks and passing out the food. By this time everyone should be jolly friends because of your largesse and you should invite them all to do the same thing next year.

Finally, as soon as it is time for the music to begin, get in your car and head for home. You definitely do not want to get caught in all that traffic. And it will be just time to eat supper.

NY Herald Tribune

Mennini Opera, 'The Rope,' Makes Debut at Tanglewood

By Francis D. Perkins

LENOX, Mas., Aug. 9.—Louis Mennini's "The Rope," the first opera to be commissioned by the Koussevitzky Music Foundation for production at Tanglewood, had a successful world premiere last night in the Theater-Concert Hall. For its companion in a double bill the Berkshire Music Center offered Mozart's "Zaide," a work older by 176 years but also new to American audiences.

Boris Goldovsky, who staged "The Rope," described its production as a milestone in the Center's history, and the one act novelty spoke well for the idea of giving a selected composer the co-operation of the Center's opera department and opportunity for close acquaintance with the various departments of the musical theater. Mr. Mennini has converted the Eugene O'Neill play of the same title into genuine music drama without a sense of transfer into a different and sometimes alien medium.

Uses O'Neill Text

For his libretto, Mr. Mennini has used O'Neill's text with a few cuts and adaptations. The music presents it flexibly and intelligibly. There are a few spoken passages, but in most of the score the singers are given a flexible lyric speech with occasional more fully defined melodic episodes and a few arias which in most cases arise spontaneously from the general musical texture. The instrumental score for a chamber orchestra is expertly written; there is color and expressive significance, a knowledge of how to use a particular timbre or combination of timbres to meet the dramatic requirements of the moment. It seems of equal importance with the voices, but does not submerge or quarrel with the vocal line.

The music's individual style has no unblended elements and no doctrinaire touches; pungent dissonance appears at times for an expressive purpose, but is not characteristic. One particular musical figure made frequent appearances in skilfully varying guises; this added to the sense of unity in the score.

Atmosphere Preserved

O'Neill's "The Rope" is a rather grim little play with three unsympathetic characters — the senile Abraham Bentley; Pat Sweeney, his son-in-law, and Abraham's son, Luke, who returns from his wanderings to plot with Pat to torture the old man and force him to reveal where he has hidden his money. Annie, Pat's hard-working wife, and their ten-year-old daughter Mary, who finds the hidden silver dollars and playfully tosses them into the sea, are more sympathetic, but the play's range of atmosphere is limited.

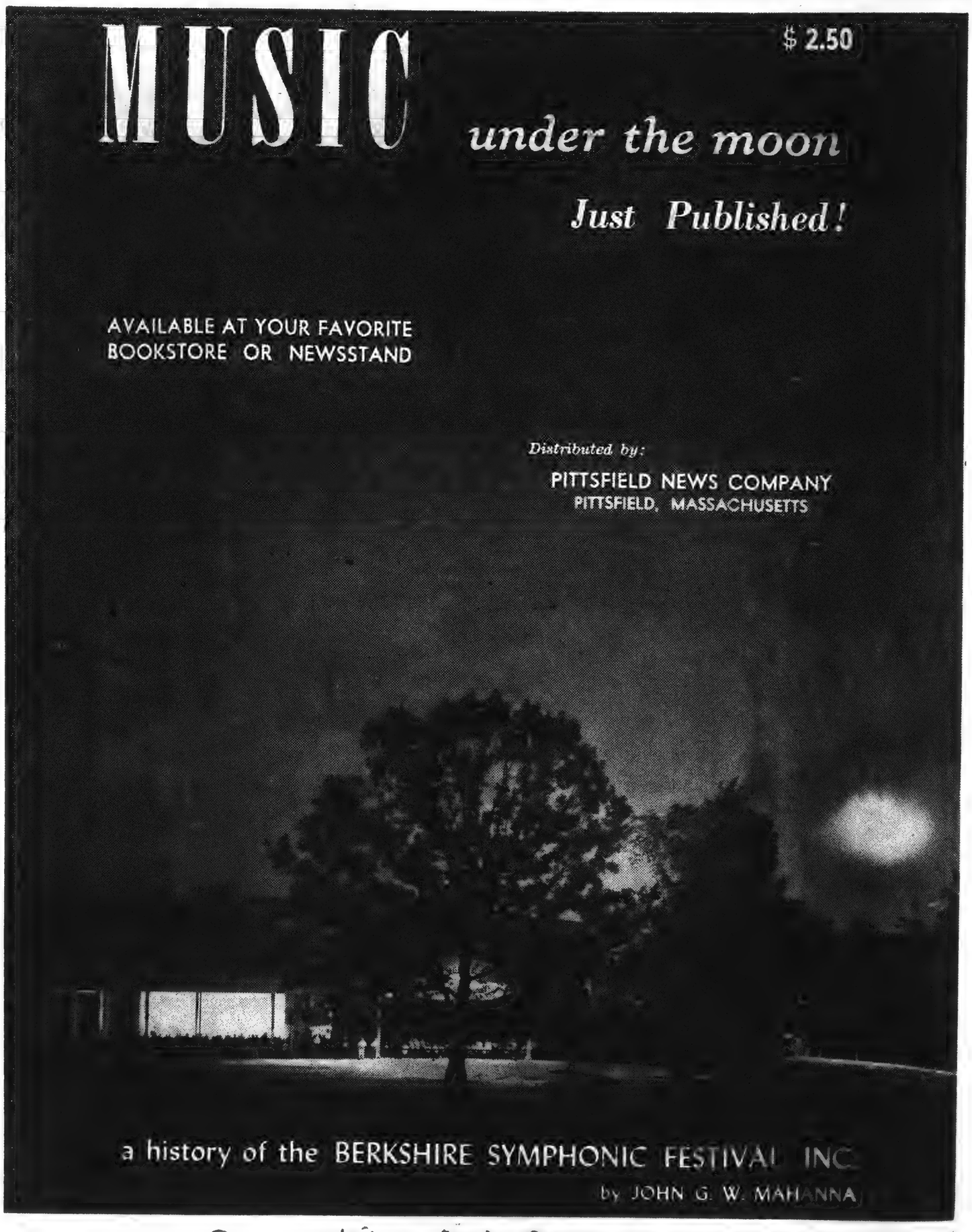
This is felt in the opera to some extent, although not to a marked degree, since the performance took only forty-five minutes. One might have asked for more building up of musical and dramatic tension while Pat and Luke are developing their plot, but Mr. Mennini has preserved the essential atmosphere of the play, while mitigating its grimness with a certain musical warmth, pensiveness and pathos.

Malcolm Bernstein, as Abraham; Mary MacKenzie as Annie, Lynn Detwiler as Pat and Stephen Harbach as Luke all individuality of their roles; voices and instruments were well balanced under the direction of a student conductor, Henry Janiec.

gave an impression of understanding of the music and the

The twelve-year-old Holly McLennan, of Tyringham, had notable poise as Mary; the same could be said of ten-year-old George Lussier of Lenox as Osmin in the Mozart work. "Zaide," sung in ably wrought English text by Sarah Caldwell and Marvin Schoefer, was condensed from two acts into one to save time. Mr. Goldovsky and Misss Caldwell had rounded out the unfinished score by re-using one of its arias.

a lab for coffee — and damages.



Berkshire Eagle 7/26

N-474

At Tanglewood:

O'Neill Play Set to Music

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., Aug. 9.—Louis Mennini's "The Rope" had its world premiere along with an English version of Mozart's "Zaide" in what was probably its American premiere here last night. The productions were the work of the opera department of the Berkshire Music Center under the leadership of Boris Goldovsky.

Composing on commission from the Kousevitzky Music Foundation, Mennini worked from the beginning in consultation with Goldovsky and his staff in accordance with the terms of the commission. He was thus able to meet the problems peculiar to the lyric theater at first hand. The result is an integrated product in which libretto, scoring, scenery, costuming, casting, and rehearsing have all been properly weighted.

Promising Talent

As an opera, "The Rope" introduces a most promising talent and a score of unmistakable quality.

Taking the grim play of Eugene O'Neill as his text, Mennini has written a musical commentary or musical extension of it. In proposing "to add warmth to the starkness and gloominess of the play," he has succeeded in accomplishing just that.

He has probably created about all the musical substance the play can take because the element of the theater is dominant. There is only a suggestion of musical characterization.

With a feeling for melody and a gift for evolving a musical work out of a single germinating idea, Mennini has written a simple, direct, and forceful score, unadorned by elaborate harmonies or instrumental complexities. He has thus complemented the directness of the play.

Operatic conventions are held to a minimum through the use of song-speech rather than set pieces. The movement is continuous, artfully conceived, and artistically shaped.

A student cast acquitted itself well under the musical direction of Henry Janiec. An admirable set and excellent lighting were created by David Hays with appropriate costuming by Leo Van Witsen.

Goldovsky's version of "Zaide" made for mildly pleasant entertainment. The charm of Mozart's music exerted itself sufficiently to overcome the high school quality of presentation that Goldovsky chose to offer and the amateur nature of the performance. It thus served only as a workshop experiment and a poor antidote to "The Rope."

5 4

Berkshire Eagle
Tues. Aug 9, 1955

North Adams Can Be Proud Of the Musical Cardillos

By JAY C. ROSENFELD

"Cardillo" in Italian may mean a goldfinch or sparrow or some sort of beautiful bird but in northern Berkshire Cardillo means the outstanding musical family of North Adams. The Cardillos, Papa Anthony and Mama Anna, will celebrate their 40th wedding anniversary in about a month and the five children with whom they have been blessed will no doubt serenade them in the fashion they know best: the art of music.

The parents were born in Italy but the children were all born in North Adams. Mama Cardillo and her sisters all had good voices and the gift has been transmitted to the next generation and concentrated in the younger daughter, Christina. Papa Cardillo taught his sons clarinet and, of the three, Pasquale has gone on now to occupy an important chair in the Boston Symphony Orchestra.

Studied With Pelletier

Pat came to Pittsfield, after graduating from Drury High School in North Adams, to study with Alphonse Pelletier, the well-known French horn player, retired from the Cleveland Symphony Orchestra. Pat had been guided at Drury by music supervisor Jim Chambers and remembers with especial gratitude the encouragement he got from him. Pelletier sent young Pat to Louis Pagerey, also of Pittsfield, for concentrated study of the clarinet. From there he went on to the New England Conservatory in Boston on a high school scholarship award. There he came under the training of the late Victor Polatchek, at that time solo clarinet of the Boston orchestra. An emergency vacancy occurred in the summer of 1939. Pat was recommended. He filled the bill so well that, following the short term of the agreement, he was engaged for the regular season and has been a reliable fixture ever since.

Chris, while still at Drury, commuted once a week to Troy, N.Y., for vocal lessons. Then she, too, went on to the New England Conservatory. She had many small opportunities but her first real recognition came in 1950 when Charles Munch invited her to sing one of the solo roles in the "Missa Solemnis" and the Schubert Mass in C with the Boston Symphony.

Studied in Milan

The way of the vocalist is not easy, but handsome and vivacious Chris has been ascending the ladder consistently now for several years. After getting her B.M. at the New England, she went to Italy for further study in Milan. In 1954 and also 1955 she won the Metropolitan Auditions of the Air which entails, in addition to a cash award, the chance to study under the "Met" maestri at the Metropolitan school.

Chris represented Tanglewood a week ago at the Berkshire Museum Celebrity Night; she is singing "Zaide" of Mozart at the Berkshire Music Center under Boris Goldovsky; and she sang Marzelline in the performance of the second act of Beethoven's "Fidelio" with the Boston Orchestra under Munch this season.

The other members of the family retain an amateur standing in music but are no ordinary bystanders. Francis and Peter concede little if anything to other amateurs in the neighborhood on the clarinet; Angela, a nurse, applied herself to the violin for years but not professionally.

There will be a lot of gaiety at the wedding anniversary. The parents will be mighty proud of their children, and the way they, in turn, will wish "happy anniversary to you" won't be duplicated in many households.

MEET THE CARDILLOS. members of a North Adams fami soprano in Tanglewood's opera dep is a clarinetist with the Bos

Thursday AUG. 11 • Events from 6 to 11 P.M
RAIN OR SHINE
TANGLEWOOD, LENOX, MASS.

"Tanglewood on Parade"

Berkshire Eagle 8/8

Including Shed Concert at 8:15 by the
BOSTON SYMPHONY ORCHESTRA
Conducted by LEONARD BERNSTEIN
Suite from "On the Waterfront" ..... Bernstein
(FIRST PERFORMANCE)
"A Lincoln Portrait" ..... Copland
Lincoln Impersonation by CLAUDE RAINS

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
In a typical Pops program—
Spanish Caprice ..... Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra ..... Gershwin
Soloist—LEONARD BERNSTEIN
Suite from the Ballet "Graduation Ball" ..... Strauss-Dorati
(Encores may be expected!)

LAWN PARTY ☆ PICNIC SUPPER
WALTZING ON THE LAWN ☆ DOOR PRIZES
TICKETS: Box Seats—$5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50
All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:—
SYMPHONY ORCHESTRA ☆ OPERA SCENES
THE CHORUS ☆ CHAMBER MUSIC
— REMAINING FESTIVAL CONCERTS —
Fri. and Sat. Eves., Sun. Afts., Aug. 5, 6, 7; Aug. 12, 13, 14
(CHAMBER CONCERT—WED. EVE. AUG. 10)
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve., Sat. Eve. and Sun. Aft. Shed Concerts—$2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats). Admission $2.00.
Write or phone TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)
Baldwin Piano RCA Victor Records

Music Notes

Schenectady Gazette 8/9

By D. E. RITZ

Hot weather is hot everywhere and there is no escaping it, as we found out Saturday. We decided we needed air—lots of air—and started out early in the morning for a day at Tanglewood and South Mountain.

We left some of heat behind as the car climbed the hills near the Massachusetts border and the nearer we got to Tanglewood the more comfortable it became.

Ten o'clock is the opening of the public rehearsal of the Boston Symphony Orchestra in the Music Shed and we joined several thousand others in listening.

Charles Munch directed. The air in the Shed was most comfortable (for the audience) but we suspected that the players were not so cool.

We were positive that Mr. Munch was not having a cool time of it either. He shed his suit coat early and the back of his pale blue shirt was drenched. Before intermission the whole shirt, back and front, was drenched. After intermission he came out in a white shirt with a scarf (or was it a towel) around his neck. It wasn't long before the towel (scarf) came off in one swift movement without a beat being missed.

Music being rehearsed included two of the Beethoven symphonies, number 8 and number 5, and the piano concerto number 4 in G major with Eugene Istomin as soloist. All were in preparation for the following day's program.

Calm in rehearsal but firm in knowledge of what he wants—and when he wants, he gets—Mr. Munch is painstaking. The left hand was lifted many times at first as he called for stops to get just the precise effect he was trying for. A typical Gallic gesture followed an exhortation and a chuckle came from the entire orchestra.

The men in the orchestra were in informal morning attire and many of the shirts were remarkable.

One noted the ease with which Mr. Munch cues in the instruments, the elbows close to the body in the quiet spots and the almost imperceptible beat then. But in vital spots where he hurries the group on, the stick raps the beat against the stand and if necessary his foot can slap the beat out smartly.

The soloist rehearsed with the orchestra following the morning rest period and gave a beautiful interpretation of the work.

It was hot and the rehearsal was over at 12:15 to everyone's satisfaction.

Orchestra, students and guests found refreshment and food at the cafeteria and wandered over the grounds before afternoon sessions of the summer school started.

A hot reporter decided on a wandering ride through the New England countryside before heading for South Mountain. We met a group of energetic cyclists with more ambition than we. But even they were reduced to pushing the bikes up a mountain and asking if we knew where the springs were. We didn't

South Mountain smelled delightful, as it always does with its crushed aromatic herbs underfoot, but the music temple was warm. We were lucky though and found seats near a door where air was available.

Artists were Alexander Schneider, violinist; and George Schick, pianist, and the program was the second in the Saturday summer series. The program included two Mozart sonatas, a Schubert sonata and the difficult Schubert "Rondo in B minor." It was much too hot to play but the soloists presented remarkably fine effects when one considers that no violin could not be kept in tune in such weather.

As we headed off the mountains we could see storm clouds below but it was some time after arriving home before the truly lovely music of rain, RAIN, real rain on a roof, in the gutters and on thirsty leaves started.

Tanglewood Music Festival Offers Pleasant Weekend

Photographs by Stephen F. Ells and Robert M. O'Neil

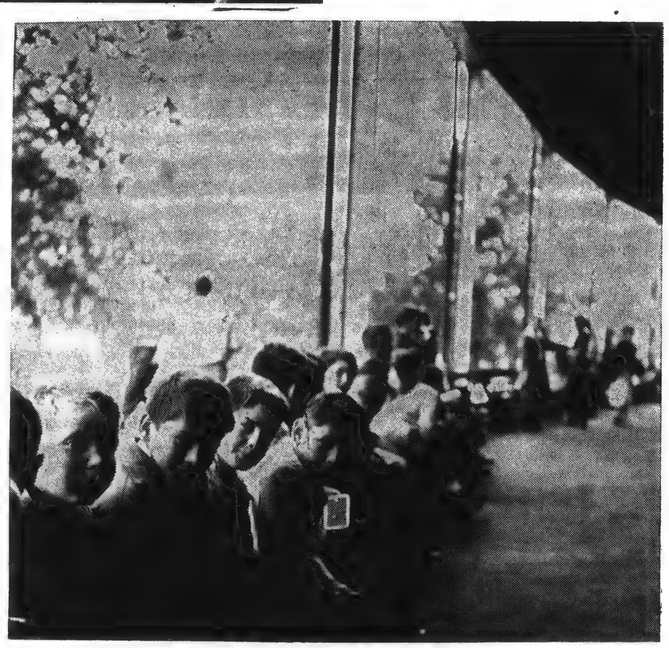
Summer School students, independently and on a tour sponsored by the Summer School, will join music lovers from New York and New England this weekend at the beautiful Tanglewood estate of the Berkshire Music Festival.

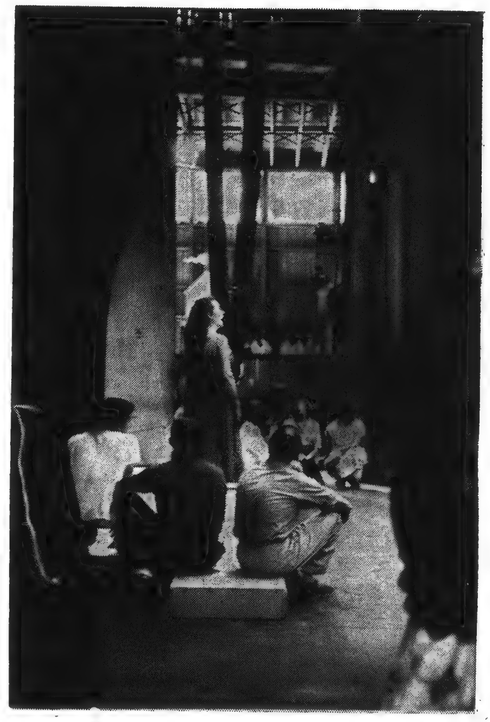
At Tanglewood, concert-goers lounge on blankets on the lawn or sit with more regard for decorum, but less concern with trees and stars, in the music shed. Festival participants listen to the Boston Symphony Orchestra conducted by Charles Munch or one of the visiting conductors, to soloists of the rank of Gregor Piatagorsky, Rudolph Serkin or Isaac Stern, to Chamber Music Concerts, to an open rehearsal, and to student orchestra and opera productions.

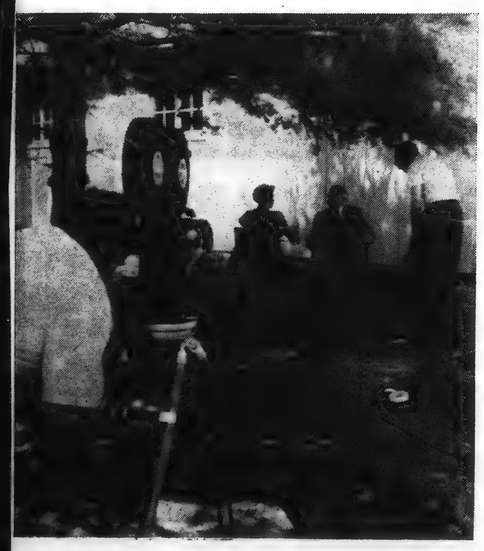
This weekend Leonard Bernstein (bottom center), a protege of Serge Koussevitzky, who conceived the idea of the festival, will conduct Beethoven's "Missa Solemnis" in a memorial concert for the great conductor.

The estate in Lenox where the festival is held each summer was originally given to Koussevitzky through the efforts of the friends of the Boston Symphony. From Koussevitzky's original dream of a summer school of music in the inspiring setting of the Massachusetts hills, the Tanglewood center has develop into a music symposium where famous artists and conductors meet with students studying voice, an instrument, composing, opera or stage techniques. The Berkshires have been transformed into an area saturated with artists, musicians, dancers, and art followers from all over the country.

In addition to the "Missa Solemnis" the program this weekend will include Beethoven's "Fidelio," Act II and Excerpts from "Gotterdammerung" by Wagner. On Sunday Charles Munch will conduct an all Beethoven concert, the Symphony No. 8 in major, the Piano Concerto No. 4 in G major, and the Symphony No. 5 in C minor.







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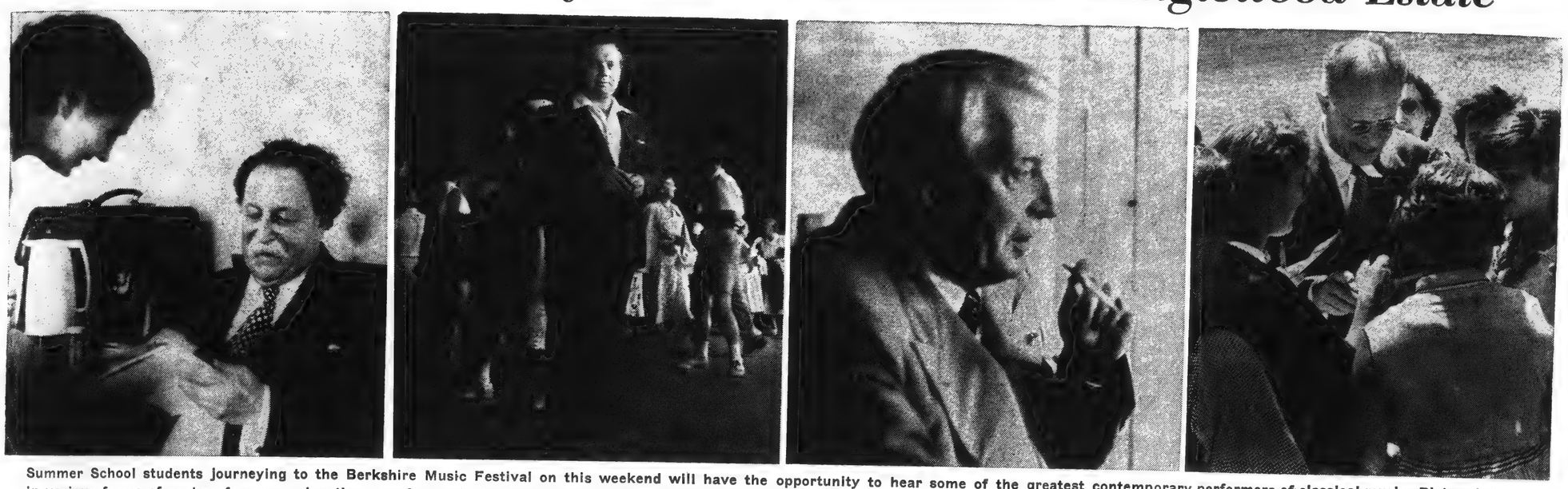
Musical Celebrities Perform and Relax at the Tanglewood Estate



Summer School students journeying to the Berkshire Music Festival on this weekend will have the opportunity to hear some of the greatest contemporary performers of classical music. Pictured above, in various forms of post-perfomance relaxation, are four principal artists of last week's Braham-Beethoven program. At left, conductor Pierre Monteux brightens the day for an autograph hunter; Isaac Stern, soloist in the Brahms Violin Concerto, comes to the Saturday open rehearsal in the shed. Atright, tired conductor Charles Munch reflects on his performance of Beethoven's "Emperor" Concerto, in which pianist Rudolf Serkin, far right, was the soloist. Those travelling with the sponsored program this weekend will hear Beethoven's "Missa Solemnis," played in memory of Koussevitzky.

20 C M47 8/10 THE

Music: Premiere of 'Rope' at Lenox

Work by Mennini Gets Polished Performance

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 8—"The Rope," an opera made for Tanglewood and with Tanglewood's help, achieved the right happy ending here Monday night—a premiere at Tanglewood.

The composer is Louis Mennini, 31-year-old American, and he used as his libretto a one-act play that Eugene O'Neill penned almost forty years ago. Mr. Mennini wrote the opera on commission of the Koussevitzky Music Foundation. Among the terms of his commission were the stipulations that he spend a summer at Tanglewood and consult with its Opera Department staff in the preparation of his work.

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Mr. Mennini was here two summers ago, doing the preliminary work on his opera. He was here again Monday night to receive the warm tribute of the audience.

One does not know where and how his Berkshire Music Center guides helped him during the writing or production. It is clear, however, that Mr. Mennini has a flair for the theatre. He had the wisdom to choose a good subject, and he knew how to write music that added fresh values to the text.

"The Rope," as O'Neill conceived it, is a bitter vignette of brutish people living on the seacoast, presumably New England, in 1917. It does not have the depth of characterization that O'Neill's later plays strove for, but it does have some tension and an ironic conclusion.

Mr. Mennini made a few slight alterations in the play to provide himself with a workable libretto. Dramatically his version is effective, for the bare lines do not lend themselves easily to singing. The composer has not attempted to write extended arias, but occasionally he lets his characters have expansive phrases.

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Work Is Based on Play by Eugene O'Neill

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Mr. Mennini has given his orchestra most of the songfulness. He has resisted the temptation to be obvious—to write harsh dissonance for a harsh subject. He has sought to infuse it with warmth and poignancy. He has a lyrical gift, and he has turned out a piece that should have wide currency in the workshops, perhaps on television. One would like to see what he could do with a bigger subject filled with more poetry.

The performance was remarkably [illegible] Malcolm Bernstein, [illegible] Kenzie, Lynn Detwiler and Stephen Harbachick [illegible] and played believably. Molly McLennan did well by the little girl. Henry Janiec, conducting student at Tanglewood, handled the orchestra and cast smoothly, and Boris Goldovsky's staging was atmospheric. David Hays' sets and lighting and Leo Van Witsen's costumes were valuable contributions to a strong mood piece.

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For doing "The Rope" so well one can forgive the Tanglewood opera forces for being amateurish with Mozart's operatic fragment, "Zaide." Mr. Goldovsky, in one of his characteristic spoken program notes, prefaced the performance of "Zaide" with the promise that other Mozart fragments would be along in seasons to come just as Tanglewood has introduced on the American stage such pieces as "Idomeneo" and "Titus."

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If these unproduced fragments are no better than "Zaide," Mr. Goldovsky and his Tanglewood Opera Department had better think again. There may be charming musical numbers in them, as there were in "Zaide," but it might be best to do such numbers in concert style, "Zaide," at least as done here Monday night, was simply not stageworthy. And the young singers lacked the know-how of the Mozart style.

"Zaide" introduced something new to Tanglewood—a female conductor. She was Aviva Einhorn, who is here from her Paris home as a conducting auditor.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 9 1955

Festival Now in Final Week; Students Stage Two Operas

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Christina Cardillo, North Adams soprano, sang the lead role in one of the two operas, "Zaide," by Mozart. This was the American premiere of the opera, an English version of which was prepared by Boris Goldovsky and Sarah Caldwell of the music center's opera department.

The other work was "The Rope," by Louis Mennini, which was being performed for the first time anywhere. Mr. Mennini, a member of the faculty of the Eastman School of Music in Rochester, N. Y., wrote the opera under a commission from the Koussevitzky Music Foundation plan at Tanglewood.

There are musical events scheduled every night through Saturday, and the final concert of the season is scheduled on Sunday afternoon.

Tomorrow evening there will be the last of the chamber music programs in the theater-concert hall. On Thursday the annual "Tanglewood on Parade" benefit concert will be held in the big shed, featuring the Boston Symphony and the Boston Pops orchestras. The final weekend series of concerts will get underway Friday evening. All the evening programs begin at 8.30 o'clock.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

Berkshire Festival Expects To Break Attendance Records

With an anticipated attendance of 130,000 at its twenty-four concerts — six chamber music programs by noted soloists and visiting ensembles; six chamber orchestra concerts by principals of the Boston Symphony Orchestra; twelve concerts by the full 104-piece Boston Symphony in the 6,000-seat Music Shed, the Berkshire Festival at Tanglewood, Lenox, concludes its 1955 schedule during the coming week.

Added to the above will be an expected 10,000 at "Tanglewood on Parade," the gala annual benefit for the orchestra's summer music school, the Berkshire Music Center, Thursday (Aug. 11); 9,000 at four Saturday morning public rehearsals of the Boston Symphony, in aid of the orchestra's pension fund; and a predictable 40,000 at the 30-odd concerts and demonstrations by the five departments of the Berkshire Music Center, and it may be estimated that attendance records again will be shattered, proving the popularity of Music Director Charles Munch's decision in 1954 to enlarge the annual summer festival.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, on Aug. 10 in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening (Aug. 12), and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (Aug. 14). Pierre Monteux will conduct the Saturday evening (Aug. 13) program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts, Tanglewood in 1955 will have been largely devoted to the music of the German composer.

The complete programs are:

Aug. 10—Program of Beethoven: Trio in B flat, Opus 11, for clarinet, cello and piano, Gino Cioffi, Samuel Mayes, Ralph Berkowitz; "An die Ferne Geliebte," six songs for tenor and piano, David Lloyd, Ralph Berkowitz; Sonata in A, Opus 69, for cello and piano, Samuel Mayes, Ralph Berkowitz; Trio in G, for flute, bassoon and piano, Doriot Anthony Dwyer, Sherman Walt, Ralph Berkowitz; Quintet in E flat, for oboe, clarinet, bassoon, horn and piano, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano, Ralph Berkowitz.

Aug. 11—"Tanglewood on Parade": 4:00 p. m., special performance of opera, to be announced, formal gardens for reserved seat and box patrons only; 6 p. m., student symphony orchestra, Music Shed Student opera, Theatre-Concert Hall Student chamber music, Chamber Music Hall; 7 p. m., picnic supper, student chorus, porch, administration building; 8:15 p. m., Music Shed, Boston Symphony Orchestra, Leonard Bernstein, conductor; Suite from "On the Waterfront," Bernstein (first performance); "A Lincoln Portrait," Copland (narrator to be announced); Boston "Pops" Orchestra, Arthur Fiedler, conductor; Caprice Espagnole, Rimsky Korsakov; Rhapsody in Blue, Gershwin; soloist, Leonard Bernstein; Suite from the ballet "Graduation Ball," Strauss-Dorati.

10:30 p. m., drawing for door prizes, Music Shed; 11 p. m., waltzing on the lawn, by the administration building.

Aug. 12—Berlioz, "Symphonie Fantastique"; Debussy, "La Mer"; Ravel, "Daphnis and Chloe," Suite No. 2, conductor, Charles Munch.

Aug. 13—Wagner, Overture to "The Flying Dutchman"; Brahms, Symphony No. 3 in F major; Debussy, three nocturnes, Clouds-Festivals-Sirens (with female voices of the festival chorus of the Berkshire Music Center, trained by Iva D. Hiatt); Strauss, Suite from "Der Rosenkavalier," conductor, Pierre Monteux.

Aug. 14—Beethoven, Overture, "Leonore," No. 3; Symphony No. 9, in D minor. Soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass. Combined chorus of Berkshire Music Center students and chorus of Springfield, Mass., symphony orchestra, trained by Hugh Ross and John Krueger. Conductor, Charles Munch.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening: Charles Munch conducting Act II of Beethoven's "Fidelio," with soloists Margaret Harshaw, David Lloyd, Mac Morgan, Christina Cardillo, Malcolm Bernstein and Arthur Schoep; also excerpts from "Gotterdammerung," with Miss Harshaw as soloist in the Immolation Scene.

Sunday afternoon: Charles Munch conducting an all-Beethoven program: Symphony No. 8 in F major. Piano Concerto No. 4, in G major, Eugene Istomin, soloist. Symphony No. 5 in C minor.

The final week of the Berkshire Music Center will see the school in almost continuous activity. Student concerts, open to the public through a voluntary contribution to the school's support, are as follows:

Aug. 7, 10 a. m., Chamber Music Hall: Concert of Chamber Music by students of Dept. I.

Aug. 8 and 9, 8:30 p. m., Theatre-Concert Hall: (alternating casts, students of Dept. IV).

"Zaide," opera in two acts, by Mozart (K. 344) Libretto by Johann Andreas Schachtner. English version by Sarah Caldwell and Marvin Schofer. Setting and lighting by David Hays. Costumes and make-up by Leo Van Witsen. Orchestra of Dept. I students conducted by Aviva Einhorn. (First performance in the U. S.) "The Rope," opera in one act, by Louis Mennini, commissioned 1953 by the Koussevitzky Music Foundation. Adapted from Eugene O'Neill's one-act play, "The Rope" (1917). Libretto and music by Mr. Mennini. Costumes and make-up by Leo Van Witsen. Orchestra of Dept. I students conducted by Henry Janiec. (World-premiere).

Aug. 13, 3 p. m., Music Shed: Symphony orchestra concert by students of DepartmentI.

Aug. 15, 10 a. m., Chamber Music Hall: Chamber music concert by students of Department I.

Tickets are available at the Tanglewood box office for all Festival concerts, and reservations may be made by telephone to Lenox, Mass., 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires, and, through the cooperation of local chambers of commerce and similar organizatisno, will endeavor to secure reservations.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

AUG 6 1955

Lenox, Aug. 5—With concerts on Saturday at 8:30 p. m. and Sunday afternoon at 2:30 p. m., the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, moves into its final week end but one. Charles Munch, music director of the Boston Symphony Orchestra, will conduct both concerts.

The program Saturday will be devoted to excerpts from two of the greatest operas in the literature — Beethovens "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Three assisting "Fidelio" soloists have been chosen by Charles Munch from Tanglewood's opera departments: Malcolm Bernstein of Baltimore, bass, who has the dual role of Pizzaro and Fernando; Christina Cardillo, soprano, North Adams, who sings Marzelline, and Arthur Schoep, New York, who is

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AUG 6 1955

Boston Symphony Orchestra Members End Long Careers

Lenox, Aug. 5—Six members of the Boston Symphony Orchestra will retire at the conclusion of the orchestra's Berkshire Festival on Aug. 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn.

Mr. Raichman has been a member of the orchestra since 1927. Mr. Pinfield joined the orchestra in 1912; Fedorovsky in 1925; Artieres and Sordo have both been with the Boston Symphony for 35 years, MacDonald, since 1932.

Incoming members are cellists Richard A. Kapuscinski, of Cincinnati, and Robert Ripley, of Cleveland Heights; violinists Noah Bielski, of Queens Village, N. Y. Alfred Schneider, of St. Louis, and Joseph Silverstein, of Detroit; and trombonist William M. Gibson, of Pittsburgh.

FAR ROCKAWAY, N. Y.
JOURNAL
Circ. W. 3,875

JUL 26 1955

Mrs. Tess Brier of Central Avenue, and Mrs. Eleanor Krauss of Cedarhurst, spent the previous weekend at the Tanglewood Music Festival in Lenox, Mass., where they heard a number of leading artists perform.

Maureen Ellen Luce, daughter of Mr. and Mrs. Howard Luce of 1806 Greenport Road, celebrated her first birthday on Wednesday.

Mr. and Mrs. Martin Reidy of 536 Beach 22nd Street, celebrate their 14th wedding anniversary this Tuesday by going out for dinner.

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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

AUG 4 1955

Actor Due at Tanglewood

LENOX, Aug. 4 (UP)—Actor Claude Rains will make his debut with the Boston Symphony Orchestra here next Thursday at the Berkshire Music Festival. Rains will be narrator in Aaron Copland's "A Lincoln Portrait." Leonard Bernstein will be the conductor.

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News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840

AUG 5 1955

RAINS IN DEBUT

Lenox, Mass., Aug. 4 — (UP)— Actor Claude Rains will make his debut with the Boston Symphony Orchestra here next Thursday during the annual "Tanglewood on Parade" program of the Berkshire Music Festival.

Rains will be narrator in a performance of Aaron Copland's "A Lincoln Portrait." Leonard Bernstein will be the conductor.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 5 1955

Claude Rains to Make Debut At Tanglewood Next Thursday

Claude Rains, noted star of stage, screen and television, will appear at Tanglewood next Thursday to narrate Aaron Copland's "A Lincoln Portrait." The performance will be one of the highlights of the annual "Tanglewood on Parade" benefit concert for the Eerkshire Music center, the summer music school of the Boston Symphony orchestra.

Debut at Tanglewood

Mr. Rains has made three appearances in the Lincoln piece with the Philadelphia orchestra, but this will be his first time with the Boston Symphony and his debut at Tanglewood.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz, who, during the crucial weeks following the country's entry into the second World war, gave thought to a means by which music could be used to mirror the American spirit. Mr. Copland's text comes from the letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain."

The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, the middle one sketching the background of his era and the final one a simple but impressive frame about the words of Lincoln himself.

First Performance

Leonard Bernstein, who is conducting the Lincoln selection with the Boston Symphony, also will include on his portion of the program the first performance anywhere of a suite he has arranged from the music he composed for the Academy-award winning film "On the Waterfront."

Arthur Fiedler and the celebrated Boston "Pops" orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, will conclude the concert. Some of Mr. Fiedler's own special pieces will be played as encores.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6 to 8 o'clock by all five departments of the Berkshire Music center. Box and reserved seat ticket holdens may also attend a performance in the formal gardens of Puccini's short comic opera, "Gianni Schicchi," by the center's opera department.

165 Church Street - New York

TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251

JUL 24 1955

New York Group Planning Summer Music Festival In Catskills

Symphony Of Air Signed Up; Van Beinum To Open Season.

By IRVING KOLODIN

NEW YORK, July 23—As everyone in-the-know of New York's musical life realizes, the world's greatest city sorely needs a suitable summer complement to its indoor music-making as London has Glyndebourne, Vienna has Salzburg, Chicago has Ravinia Park, and Boston has Tanglewood. None are exactly similar solutions of the problems, which is as it should be, since every problem is different.

Now a group of enterprising people headed by Metropolitan baritone John Brownlee has, in the spirit of Brigham Young, looked over the landscape and decided, on behalf of Ellenville in Ulster County, in the Catskills, that "this is the place." To implement their decision they have engaged the Symphony of the Air (former NBC — "Toscanini" orchestra) as the resident ensemble, and taken advantage of the presence in this country of Holland's celebrated Eduard van Beinum to appoint him for the ceremonial opening on Aug. 3, followed by concerts on Aug. 5 and 7.

★ ★ ★

ALREADY PROJECTED are two further series of Wednesday - Friday - Sunday orchestral concerts, to be led by Erich Leinsdorf and Alfred Wallenstein. On Thursday and Saturday evenings of each week operas will be presented under the direction of Emerson Buckley, recently associated with the New York City Center Opera Company. To judge from a not wholly dependable prospectus, "Boheme" will be the first attraction, followed by "Butterfly." Each work will be given twice, with casts made up of Metropolitan-City Center personnel.

There are, however, some local factors which cause one to wonder whether "this is the place" or "is this the place?" is the more suitable motto. Ellenville, as most people in this part of the world are aware, may have its roots in Ulster County, but its heart belongs to Sullivan County—which is to say, to that gaily disorganized vacation land containing within itself what is commonly called the Borscht Belt, as theatrically memorialized in the play "Having Wonderful Time" and musical "Wish You Were Here."

★ ★ ★

I WOULDN'T ATTEMPT to prophesy how far people will go to escape the heat of New York and/or to hear fine music well performed, but I permit myself some faint doubt that they will repair in large numbers to this particular terrain. It must strike others, as it strikes me, as luring more people into an area already over-crowded in summer time.

One of the attractions of Tanglewood is its isolation, leading in turn to the probability that most people who attend a concert there have come for the purpose rather than regarding it as a way to "kill an evening" incidental to a vacation.

However, no such venture can possibly be proved or disproved on speculation alone, and the Empire State Music Festival, as it is being called, has my hearty good wishes for success. I shall doubtless make the 2-hour, or so, drive myself in early August, for investigatory purposes. I only hope (a) that all overnight accommodations are not pre-empted by vacationers; (b) that it doesn't rain.

Arrangements have been made for sheltering half of the 4,000 seats by a tent, but lap room is likely to be at a premium if the skies open up and the other 2,000 start looking for shelter. Better bring your sou'wester, Mynheer van Beinum; August is a rough month in the Catskills.

MET BARITONE JOHN BROWNLEE
He heads group arranging festival at Ellenville

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

AUG 9 1955

Mabel Daniels Work In Berkshire Fete

One of the highlights of "Tanglewood on. Parade"—this annual benefit for the Berkshire Music Center, Lenox, to be held Thursday night—will be a performance of Mabel Daniels' "Psalm of Praise," under the direction of Hugh Ross. Miss Daniels, a Boston composer, was acclaimed for the choral work at t he75th anniversary concert of Radcliffe College last spring.

Other attractions of the interesting program include Leonard Bernstein conducting the Boston Symphony in a first performance of his suite from "On the Waterfront," and of "A Lincoln Portrait," by Aaron Copland, with Claude Rains as narrator. Arthur Fiedler and th eBoston Pops will appear in the other part of the program, and again, Mr. Bernstein, this time as piano soloist in Gershwin's "Rhapsody in Blue."

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 154,344 - S. 293,773

JUL 25 1955

Radio and TV

COLORCAST

"The Fourposter," Jan de Hartog's romantic comedy which follows a couple through 35 years of married life, will be presented on the **"Producer's Showcase"** from 8 to 9:30 this evening on Ch. 2. **Jessica Tandy and Hume Cronyn** star in the roles they created on Broadway, where the play ran for 79 weeks. It will be shown in both color and black and white.

PREMIERE

"Sherlock Holmes" and his faithful friend, Dr. Watson, bow in with the **"Case of the Cunningham Heritage"** at 9:30 tonight on Ch. 4. **Ronald Howard,** son of the late Leslie Howard, stars as Sherlock, and **Marion Crawford** plays Dr. Watson.

MUSIC

Leontyne Price, soprano, and **William Warfield,** baritone, will be guest artists on the **"Voice of Firestone"** when it is simulcast over Ch. 17 and WKBW at 8:30 this evening. They will sing selections from **"Porgy and Bess."**

Charles Munch will conduct the **Boston Symphony Orchestra** in the broadcast from the **"Berkshire Festival"** at Tanglewood at 8:10 this evening on WGR. The entire program will be devoted to Beethoven's **"Symphony No. 7 in A Major."**

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

JUL 29 1955

Symphony To Take To the Hills

Special to World-Telegram and Sun.

ELLENVILLE, N. Y., July 29. —Toscanini's orchestra will come to a mountainside farm, here in the Rip Van Winkle country, on Wednesday night and the Empire State Music Festival will be established as the state's outdoor, summer center for concerts, opera and ballet.

The 75-piece orchestra, now called the Symphony of the Air, will pay homage to their former conductor by playing the first concert at Ellenville in his honor. And just as the orchestra will long bear the sub-title of "Toscanini's orchestra," there is already evidence that the name of the festival will be "Ellenville." Similar centers of music are "Tanglewood" in Lenox, Mass., and Robin Hood Dell in Philadelphia. The festival's five weeks' season will be presented in a massive tent, especially constructed to seat 2000 persons with an additional 2000 outside. Permanent buildings are planned in the $300,000 venture into an annual music festival.

Ellenville is 85 miles from New York in the Shawangunk Mountain range and in the center of a vacation area which attracts more than a half million visitors each summer.

"Years ago I was on a bus which broke down near Ellenville," said Jascha Rushkin, one of the violinists. "Then I got the idea for a great festival of music in this beautiful country. I bought land in New Paltz and offered it as the site —but the business people of Ellenville invited the festival to come here, and have supported it generously."

"Ellenville" is the result of Mr. Rushkin's labors, assisted by John Brownlee of the Metropolitan Opera. They serve as co-directors of the festival.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 8 1955

Tanglewood Audience Hears All-Beethoven Program

By EVANS CLINCHY

Despite threatening clouds hat made their threats good in he form of bucketsful of rain, lmost 10,000 people turned up t Tanglewood Sunday for anther all-Beethoven program.

* * *

A LOT of those people surendered to the weather after orrents of rain had fallen upon hem. As many as possible noved in off the lawn to the mpty spaces along the edges of he Music Shed. But the rest f them picked up their blankets nd pillows and headed for home bout midway along in the ourth Piano Concerto.

For those lucky or agile nough to find shelter in the hed and for the ones with eats, the rain caused no real isturbance. There was no nunder to compete with the ettledrums of the Fifth Symhony and no lightning to draw he's attention away from the lympian fireworks scattered roughout any all-Beethoven ternoon.

The pelting of the rain, howver, may have had one dullg effect. It may have reduced e volume of Eugene Istomin's ano playing in the Fourth ncerto. At any rate, Charles unch and the Boston Symony seemed to somewhat overwer Mr. Istomin at times, hough his reading was always nodel of clarity and graced all ng the line with poetic inht.

MR. ISTOMIN, just to cavil bit, has one unfortunate fault. is one of those pianists who uld give more pleasure on ords than in person, for it is difficult to disassociate his skilled playing from his annoying keyboard histrionics.

Perhaps he is simply young and still self-conscious before an audience, but his superfilious posturings and his appearance of being just too, too carried away by all this earth-shaking music, these things are hard to take.

Along with giving sound, satisfying support to Mr. Istomin, Dr. Munch and his men presented dramatic, quite inspired performances of the Fifth and the Eighth Symphonies.

* * *

THE MAJOR problem in an all-Beethoven program is variety. True, the Eighth is far more playful than the Fifth, but even with this built in assistance, I'm not sure Dr. Munch completely solved his difficulty.

Perhaps he read both symphonies in too similar, too dramatic a way. The heavens shook Sunday with the proper degree of fear and trembling, all natural considerations of the rain aside, but Dr. Munch could possibly have lessened the effect of sameness by concentrating just a little more on simple grace and elegance in the more quiet, more purely musical moments.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

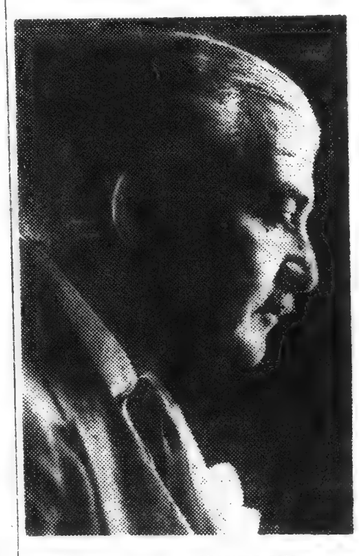
AUG 7 1955

Wide Variety of Programs In Final Tanglewood Week

All-Beethoven Concert Today, Chamber Music Wednesday, 'Tanglewood On Parade' Thursday With Climax of Season Next Week End

Lenox, Aug. 6—With an anticipated attendance of 130,000 at its 24 concerts—six chamber music programs by noted soloists and visiting ensembles; six chamber orchestra concerts by principals of the Boston Symphony Orchestra, 12 concerts by the full 104-piece Boston Symphony in the 6000-seat Music Shed—the Berkshire Festival at Tanglewood, concludes its 1955 schedule during the next week.

Added to the above will be an expected 10,000 at "Tanglewood on Parade", the gala annual benefit for the orchestra's summer music school, the Berkshire Music Center,



ARTHUR FIEDLER

Thursday; 9000 at four Saturday morning public rehearsals of the Boston Symphony, in aid of the orchestra's pension fund; and a predictable 40,000 at the 30-odd concerts and demonstrations by the five departments of the Berkshire Music Center, and it may be estimated that attendance records again will be shattered.

Final Concerts

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, in the Theater-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn, will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening and an all-Beethoven program including the ninth symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (Aug. 14). Pierre Monteux will conduct the Saturday evening program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts, Tanglewood in 1955 will have been largely devoted to the music of the German composer. All nine symphonies, the "Missa Solemnis", "Fidelio", Act II, two piano concertos, the violin concerto, a number of overtures, and a great body of chamber music has been performed.

"Tanglewood On Parade

Weekending music lovers are invited to subscribe to "Tanglewood on Parade" on Thursday. The annual benefit for the orchestra's music school, now completing its 13th session, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 38 states and 18 foreign countries, is from 6 to 11 p. m.

It will commence with demonstrations by all departments: student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Leonard Bernstein, who heads the school's department of orchestra and conducting, and himself a student in the Berkshire Music Center's first years (1940 and 1941), will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront", also Aaron Copland's "A Lincoln Portrait".

Arthur Fiedler will lead the Boston "Pops" Orchestra in a typical program of light music by Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue".

The complete programs are:

Wed., Aug. 10, 8.30 p. m., Theater-Concert Hall — Chamber Music: Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra, with David Lloyd, tenor; Ralph Berkowitz, piano.

Thurs., Aug. 11, "Tanglewood on Parade": 4.00 p. m., Special performance of opera, to be announced, formal gardens for reserved seat and box patrons only. 6.00 p. m., Student symphony orchestra, Music Shed, Student opera, Theater - Concert Hall, Student chamber music, Chamber Music Hall; 7.00 p. m., Picnic Supper, Student Chorus—Porch Administration Bldg. 8.15 p. m., Music Shed: Boston Symphony Orchestra, Leonard Bernstein, Conductor: Suite from "On the Waterfront", Bernstein (First performance) "A Lincoln Portrait", Copland (Narrator to be announced), Boston "Pops" Orchestra, Arthur Fiedler, Conductor: Caprice Espagnole, Rimsky Korsakov, Rhapsody in Blue. Gershwin, Soloist: Leonard Bernstein; Suite from the ballet "Graduation Ball". Strauss-Dorati. 10.30 p. m., Drawing for Door Prizes, Music Shed; 11.00 p. m., Waltzing on the Lawn—by the Administration Bldg.

Fri., Aug. 12, 8.30 p. m., Music Shed—Boston Symphony Orchestra: Berlioz: "Symphonie Fantastique", Debussy: "La Mer", Ravel: "Daphnis and Chloe", Suite No. 2, Conductor, Charles Munch.

Sat., Aug. 13, 8.30 p. m., Music Shed—Boston Symphony Orchestra: Wagner: Overture to "The Flying Dutchman", Brahms: Symphony No. 3, in F major, Debussy: Three nocturnes; Clouds, Festivals, Sirens (with female voices of the Festival Chorus of the Berkshire Music Center, trained by Iva D. Hiatt) Strauss: Suite from "Der Rosenkavalier", Conductor: Pierre Monteux.

Sun., Aug. 14, 2.30 p. m., Music Shed—Boston Symphony Orchestra: Beethoven: Overture, "Leonore", No. 3, Symphony No. 9, in D minor, Soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass. Combined chorus of Berkshire Music Center students and Chorus of Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger. Conductor, Charles Munch.

Tomorrow afternoon, Charles Munch will conduct another all-Beethoven program: Symphony No. 8 in F major: Piano Concerto No. 4, in G major, Eugene Istomin, soloist: Symphony No. 5 in C minor.

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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

AUG 8 1955

Book Boosts Tanglewood

STOCKBRIDGE — Announcement has been made by the Berkshire Symphonic Festival, Inc., of the publication of a new book, "Music Under the Moon" by John G. W. Mahanna, county editor of the Berkshire Evening Eagle in Pittsfield.

The book, which is on sale generally through New England, is a complete history of the famous Music Festival and its beginnings, drawn from official minutes of the corporation and other sources.

The 125-page book contains nearly 100 photographs, many of which are published for the first time. The volume also records the presentation of the $100,000 Music Shed at Tanglewood by the Berkshire Festival organization to the Boston Symphony Orchestra, the retirement and death of Dr. Serge Koussevitzky and the engagement of Charles Munch as conductor of the orchestra.

Mahanna, who started his newspaper career in 1933 as correspondent for his home town of Lenox, site of the festival, has been associated with the news coverage of the Tanglewood concerts since their inception. He is Berkshire correspondent for many Boston and New York papers.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 2 1955

Whittier To Attend Tanglewood on Parade

Lt. Gov. Sumner G. Whittier will attend Tanglewood on Parade Thursday, Aug. 11, it was announced today by Albert W. Barris, chairman of the Republican City Committee.

Tanglewood on Parade is the annual benefit given by the Boston Symphony Orchestra for the Berkshire Music Center, its summer music school.

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Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613

AUG 4 1955

ALONG... THE WHITE WAY

Sheep shearing festivals of Old Nantucket was the subject of a talk given recently in the Friends Meeting House, Nantucket, by Paul Whitten, principal of Bliss school. Mr. Whitten was at one time principal of a school in Nantucket. His talk was the third in a series on the early history of the island. His talk was described in full in the Inquirer and Mirror, printed in Nantucket.

Charles Munch will conduct the Boston Symphony in Beethoven's Symphony No. 6 in F Major, subtitled the Pastorale, at the Berkshire Festival from Tanglewood, which will be broadcast over WBZ and WBZA Monday evening at 8:15 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

AUG 6 1955

Festival History Book Published

A history of the Berkshire Symphonic Festival, Inc., is the subject of a book just off the presses entitled "Music Under the Moon," by John G. W. Mahana, county editor of Pittsfield's Berkshire Evening Eagle.

The Berkshire organization is the one which built the $100,000 music shed at Tanglewood and presented it to the Boston Symphony Orchestra.

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Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 26,853

AUG 4 1955

ductions.

The Music Circuit

Better hurry if you're planning a safari to Tanglewood this season to hear the Boston Symphony Orchestra as the six final concerts will be presented this weekend and next. The Beethoven "Missa Solemnis" with chorus and soloists will be given tomorrow night, with a Beethoven and Wagner program scheduled for Saturday and an all Beethoven concert for Sunday afternoon. Also in a Beethoven mood, the Berkshire String Quartet will play selections entirely by that composer at Sunday's 4 p. m. concert in Falls Village; and tomorrow night the Connecticut Pops and soloists will present Bizet's "Carmen" in English at the Fairfield University Field. A week later, Victor Borge will be featured in a program there.

.05 Church Street - New York

ELMIRA, N. Y.
STAR-GAZETTE
Circ. D. 38,508

JUL 23 1955

Jazz Concerts Invade The Berkshires

By DOROTHY ROE
AP Women's Editor

If you feel an inferiority complex when people discuss long-hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into a rabid jazz enthusiast.

Stephanie is a sultry blonde who worked as a fashion publicist in New York, married her boss, a good-looking city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York City, took to country life like a kitten to cream, worked furiously at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while husband Phil carried on his business in New York.

Since the inn is situated near Lenox, Mass., home of the famous annual Berkshire music festival, Stephanie couldn't escape the atmosphere of highbrow muhic. She personally preferred jazz. Neighbors now remark thoughtfully that one really never should underestimate the power of a woman, for this year Phil and Stephanie are opening their music barn, where, deep in the longhair music country, they are offering a program of folk and jazz concerts, with appearances by such well-known downbeat artists as Count Basie, Richard Dyer-Bennet, Dizzy Gillespie and Coleman Hawkins.

Stephanie has been building up to this point for some time, having started an annual folk and jazz round table at the inn six years ago, and revelling in the arguments and performances of the jazz musicians who attend it.

Phil, though a little dazed by the changes wrought in his life by his wife, is filled with nothing but admiration for her. Having taught drama at Yale for six years, he likes having a country theater of his own.

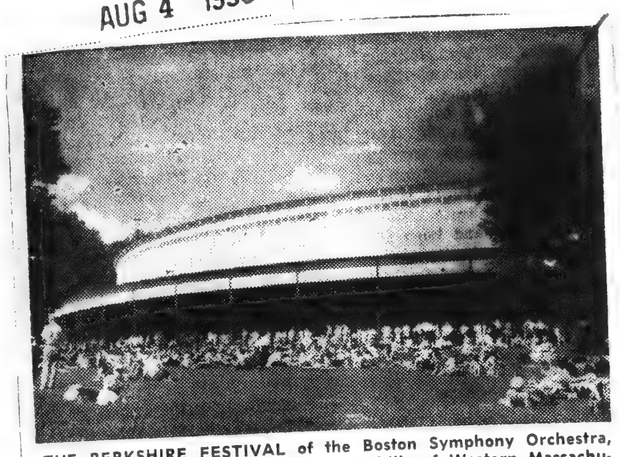
He also likes having an innkeeping wife, who can attract the country's top jazz artists to their little establishment. He likes best, perhaps, the fact that she is able to show a profit on her enterprises, and that despite her talent for hard work and business she continues to look like a glamour girl.

The Barber property in the Berkshires covers 100 acres and includes two lakes. The two Barber sons, Willson and Ben, both teen-agers, have grown husky and healthy on country air, fresh vegetables—and jazz.

Says Phil: "When you meet a city girl who looks like she belongs strictly in a Stork Club atmosphere, look out. She may have you milking cows before you know what's happening."

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100

AUG 4 1955



THE BERKSHIRE FESTIVAL of the Boston Symphony Orchestra, the 16th season of 24 concerts in the hills of Western Massachusetts in which the orchestra has participated, runs for six weeks, July 6-August 14. Record-breaking attendance of 135,775 was recorded in 1954. The huge Music Shed (capacity 6,000) attracted an average of 9,197 persons.

Berkshire Festival Program Features Beethoven, Wagner

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood in Lenox moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music by Beethoven, program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three week end concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening and Sunday afternoon and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium tomorrow night.

Evening concerts at Tanglewood are at 8:30 p.m. The Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wednesday, August 3 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music. Beethoven: Piano Sonatas - F major, Op. 10, No. 2; D major, Op. 10, No. 3; B flat, Op. 106 ("Hammerklavier"). Rudolf Serkin.

Friday, August 5 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra: Beethoven: Missa Solemnis (in memory of Serge Koussevitzky). Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass. Violin solo: Richard Burgin, Organist: Willem Frank. Festival Chorus of Berkshire Music Center students, trained by Hugh Ross. Leonard Bernstein, Conductor.

Saturday, August 6 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra: Beethoven: "Fidelio", Act II (First performance at Tanglewood). Leonore - Margaret Harshaw; Rocco - Mac Morgan; Pizzaro and Fernando - Malcolm Bernstein; Florestan - David Lloyd; Marzelline - Christina Cardillo; Jaquino - Arthur Schoep.

Wagner: Excerpts from "Gotterdammerung": Siegfried's Rhine Journey; Siegfried's Death Music; Immolation Scene - soloist, Margaret Harshaw, soprano. Charles Munch, Conductor.

Sunday, August 7 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra: (All-Beethoven). Beethoven: Symphony No. 8, in F major; Piano Concerto No. 4, in G major; Soloist: Eugene Istomin. Symphony No. 5, in C minor. Charles Munch, Conductor.

Tonight and again on Saturday and Sunday concerts will be given by students of the Berkshire Music Center, now in its 13th season at Tanglewood. The following performances will be given:

Tonight - 8:30 p.m. - Music Shed: Symphony Orchestra Concert by students of Dept. I.

Saturday, August 6 - 3 p.m. - Chamber Music Hall: Composers Forum by students of Dept. III.

Sunday, August 7 - 10 a.m. - Chamber Music Hall: Concert of Chamber Music by students of Dept. I.

Tickets are available at the Tanglewood box office for all Festival concerts, and reservations may be made by telephoning Lenox 600.

MARGARET HARSHAW, soprano of the Metropolitan Opera, will make her Tanglewood debut at the Berkshire Festival concert of Saturday evening, August 6, singing the Immolation Scene from Wagner's "Gotterdammerung" and Act II of Beethoven's "Fidelio", with David Lloyd, Mac Morgan and the Festival Chorus of Berkshire Music Center students. Charles Munch conducts the Boston Symphony Orchestra.

EUGENE ISTOMIN, the celebrated pianist, will be soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a performance of Beethoven's Concerto No. 4, in G major at the Berkshire Festival concert on Sunday afternoon August 7. (Music Shed, Tanglewood, 2:30 p.m.).

TACOMA, WASH.
NEWS TRIBUNE
Circ. D. 79,453 - S. 70,626

JUL 10 1955

Books And Arts

Musicians Watch Weather Closer Than Farmers In Summertime

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP) -Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

Patrons Cloud-Conscious, Too

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms and so on, for a shower can call it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far, are presented than cancelled —in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

In this city Stadium concerts, with the Stadium Symphony orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkin, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

Cincinnati Zoo opera is under way with such stars as Herva Nelli and Roberta Peters. The Philadelphia orchestra, back from Europe, has now become, for this month, the Robin Hood Dell orchestra and plays at the Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony; and principal composer will be Beethoven.

The Newport (R.I.) festival opens tomorrow. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

Aspen Festival On

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the Universities of Colorado, Denver and Wyoming: they get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer-concert field is the Empire State Music festival planned for Ellenville, N.Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer abroad, the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos, of New York's Metropolitan, is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

The Edinburgh Festival of Music and Drama opens Aug. 21 and continues to Sept. 20. The Salzburg festival runs from July 24 to Aug. 30. The fifth Festival of Berlin will open Sept. 17.

In France several popular events are scheduled. At the moment the Prades Festival, under the direction of Pablo Casals, is under way and will last another week. The Aix-en-Provence performances start tomorrow and continue through the month.

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 6 1955

Tanglewood Hears Bernstein Conduct Beethoven's Mass

By GEORGE W. STOWE

Lenox, Mass. — For the Koussevitsky Memorial program at Tanglewood last night Leonard Bernstein conducted Beethoven's monumental "Missa Solemnis" with declamatory spirit and heartfelt dedication.

If Verdi's Requiem strikes many as more of the theater than of the church, Beethoven's Mass cannot fail to impress as music for the concert hall. Yet it is fallacious to deny the sincerity of either composer or to disparage the effectiveness of the means employed.

Beethoven may not have had the ritualistic associations to inspire him but he had the deep-rooted religiosity of a man who was valiant in the face of many adversities. His inscription, "From the heart, may it reach the heart," in itself expresses a profound faith in man and in God.

* * *

THIS THEN is far removed from the humble piety found in the Passions and the B Minor Mass of Bach and has even less in common with the stylized settings of Palestrina or Scarlatti. Its central characteristic is the heaven-storming spirit of someone who felt that man could partake of the divinity of his Creator as well as be humble before it.

Perhaps for this reason the Gloria and the Credo are usually considered its most effective sections. Certainly they have the vitality and imposing grandeur we associate with the Master of Bonn. And it was in these two portions that the conductor evoked the most stirring music last night.

Mr. Bernstein is an athletic figure on the podium, weaving and contorting his body to extract the utmost in nuance from his choral and instrumental forces. He cares little for time-beating or exact cues and that is probably all to the good with an orchestra of the caliber of the Boston Symphony, but it is debatable as far as the chorus goes.

* * *

FORTUNATELY, the large chorus had been wll-trained by Hugh Ross and performed most of the evening with commendable results. Nevertheless there were spots where a more incisive baton technique would have helped.

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. They all proved equal to the stylistic requirements of this music. This was especially true of Mr. Lloyd, who was in prime vocal form last night. Richard Burgin handled the violin solo work with tonal warmth.

Due to preconcert showers there were few on the lawn but the Shed held an almost capacity audience.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
AUG 6 1955

Koussevitzky Memorial

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 5 — The performance of Beethoven's "Missa Solemnis" was the Koussevitzky memorial concert of the season. Here in the Berkshires. It was a fortunate choice prepared lovingly by the late conductor's protegee Leonard Bernstein and presented with all the solemnity the occasion demanded.

Nearly 7000 persons attended to pay respect to the memory of Dr. Koussevitzky whose presence is still felt in every quarter at Tanglewood.

The "Missa" is one of those curious works, an undisputed masterpiece which, however, are rarely performed. It takes its place among the most profound works of the composer, but since it is comfortable neither in the cathedral nor the concert hall, conductors shy away from tackling so formidable a piece.

To bring it off with any degree of effectiveness a conductor must avoid striving for sublety yet, never fall into the trap of alternating thunderous fortissimo and whispered pianissimos, coloring only in black and white as it were. He must preserve the 16th century-like unity of its structure and at the same time take into account the dramaic setting of the text.

Mr. Bernstein tonight trod a path somewhere between the two extremes. There was considerable variety in his dynamic levels and he paid particular attention to the thematic development, the formal design of the work.

The music moved serenely from section to section without ever becoming sectionalized. There was no forcing of either orchestra or chorus for effect alone, yet there were moving and even thrilling passages along the way.

The soloists, Adele Addison, EuniceAlberts, David Llloyd and Mac Morgan, remained well within the spirit of the proceedings and the chorus, coached thoroughly by Mr. Bernstein, contributed some excellent singing.

In fact, it was the only choral work I have heard worthy of the Berkshire Festival all summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
AUG 6 1955

Opera Scenes at Tanglewood Tonight

With concerts tonight at 8:30 o'clock and tomorrow afternoon at 2:30 the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its final weekend but one. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both concerts.

The programs this evening will be devoted to excerpts from two of the greatest operas in the literature—Beethoven's "Fidelio" and Wagner's "Die Goetterdaemmerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal solists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio" (a Tanglewood first performance). After the intermission, three excerpts from "Die Goetterdaemmerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Bruennhilde.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
AUG 8 1955

25,000 at Tanglewood Shed; Miss Cardillo in Solo Role

The fifth series of concerts in the Berkshire Music festival drew some 25,000 persons to Tanglewood in Lenox over the week-end.

In Solo Role

Miss Christina Cardillo, North Adams soprano, who is studying this summer at the Berkshire Music center, had one of the solo roles in Saturday night's concert. Miss Cardillo sang the role of Marzelline in a performance of the second act of Beethoven's only opera, "Fidelio."

The second half of Saturday night's concert, conducted by Charles Munch, was devoted to excerpts from Wagner's "Gotterdammerung."

Yesterday afternoon, with Mr. Munch again on the podium, the Boston Symphony orchestra played another all-Beethoven program. Works heard were the Symphonies No. 5 and No. 8 and the Piano Concerto No. 4, with Eugene Istomin as the piano soloist.

Storm Mars Concert

A thunder and lightning storm and a heavy downpour marred the concert and the audience of almost 10,000 persons crowded into the shed from all over the grounds.

The other concert in the series was a performance of Beethoven's "Missa Solemnis" on Friday evening, in memory of Serge Koussevitzky.

Today marks the start of the final week of the 1955 festival, and there are musical events scheduled every evening through Saturday. The final concert of the season will be next Sunday afternoon.

Tonight and tomorrow evening at 8.30 the opera department of the Music center, the Boston symphony's summer music school, will present its feature program, with Miss Cardillo again appearing in a starring role.

Lead in "Zaide"

Miss Cardillo will have the lead in a performance of "Zaide," an unfinished two-act opera by Mozart, being performed for the first time in this country. The program will also include the world premiere of a one-act opera, "The Rope," written by Louis Mennini under sponsorship of the Koussevitzky Music foundation plan at Tanglewood. "The Rope" is based on Eugene O'Neill's one-act play of the same name.

On Wednesday evening there will be the last of the Beethoven chamber music programs. Six members of the Boston Symphony, Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gombert, oboe, and James Stagliano, French horn, will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

The programs on Monday, Tuesday and Wednesday will be in the theater concert hall. Those for the remainder of the week will be in the big shed.

"Tanglewood on Parade"

The Thursday night program will be the annual "Tanglewood on Parade" concert for the benefit of the Music center. It will be highlighted by selections by the Boston Pops orchestra under Arthur Fiedler and the appearance of Claude Rains, star of stage, screen and television, as narrator in Aaron Copland's "A Lincoln Portrait." Leonard Bernstein will conduct the first part of the program with the full Boston Symphony and also be piano soloist for a performance of Gershwin's "Rhapsody in Blue."

The final week-end series of concerts will get underway Friday evening, with Charles Munch conducting a program devoted to works of Brahms, Bloch, Debussy and Ravel.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
AUG 6 1955

6 Symphony Men Retire; 6 New Players Engaged

Their colleagues in the Boston Symphony Orchestra honored six retiring members at a luncheon at Tanglewood Thursday, and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra. Gaston Dufresne, string bass, was chairman of the orchestral committee which initiated the ceremony.

Members of the orchestra whose retirement takes effect at the conclusion of the Berkshire Festival on Aug. 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist, Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn.

Incoming members are cellists Richard A. Kapuscinski of Cincinnati, and Robert Ripley of Cleveland Heights; violinists Noah Bielski of Queens Village, N. Y.; Alfred Schneider of St. Louis, and Joseph Silverstein of Detroit; and trombonist William M. Gibson of Pittsburgh.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
AUG 6 1955

6 Symphony Men Retire; 6 New Players Engaged

Their colleagues in the Boston Symphony Orchestra honored six retiring members at a luncheon at Tanglewood Thursday, and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra. Gaston Dufresne, string bass, was chairman of the orchestral committee which initiated the ceremony.

Members of the orchestra whose retirement takes effect at the conclusion of the Berkshire Festival on Aug. 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph de Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn.

Incoming members are cellists Richard A. Kapuscinski of Cincinnati, and Robert Ripley of Cleveland Heights; violinists Noah Bielski of Queens Village, N. Y. Alfred Schneider of St. Louis, and Joseph Silverstein of Detroit; and trombonist William M. Gibson of Pittsburgh.

Boston Post 8/9
10*

Berkshire Festival

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 9—The new operatic commissioning policy of the Koussevitzky Music Foundation paid off handsomely tonight in the presentation of Louis Mennin's "The Rope." This was the first performance anywhere, and judging by the way it was received it is unlikely to be the last.

Based on the one-act play by Eugene O'Neill about three unsavory characters who try to hoodwink an old New England farmer out of his money, the opera remains remarkably faithful to the original. The ironical twist at the end has been heightened in this operatic treatment as the child, Mary, is throwing the gold into the sea; here the opening lyrical mood returns in the orchestra to add a greater sense of futility to the whole venture.

Mr. Mennini has written an opera that has a corking duet, coming as a dramatic relief after the quarreling of the daughter and husband, and a virogous aria, "I Want Gold," in which Luke, the wayward son, explains his return after five years of roaming.

The composer makes considerable use of the melodrama, spoken dialogue over musical accompaniment, a device much admired by both Mozart and Beethoven. In fact, all through the opera characters will begin to speak and then slip over into song almost imperceptibly.

The orchestra employs a form of leit motif technique, explaining the characters by development of identifying themes appearing in various guises.

Tonight's cast, Malcolm Bernstein (Abraham), Mary MacKenzie (Annie), Lynn Detwiler (Pat), Holly McLennan (Mary), and Stephen Harvachick (Luke)) were all uniformly good with special honors going to Mr. Harbachick for his swaggering singing and acting of Luke.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
AUG 8 1955

6 Symphony Players Retire in Lenox

Six prominent members of the Boston Symphony Orchestra were honored last week at Tanglewood on their retirement from the group. Conductor Charles Munch presented the instrumentalists with gold watches at a luncheon held under the direction of Gaston Dufresne, string bass.

The members retiring are Jacob Raichman, principal trombone; Carlos Pinfield, first violinist who has been with the Symphony since 1912; Paul Fedorovsky, first violinist; second violinist Ralph del Sordo; Louis Artieres, viola; Walter MacDonald, French horn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS,
Independent
Circ. 13,326
AUG 3 1955

Lieut. Gov. Whittier At Tanglewood Aug. 11

Lieut. Gov. Sumner G. Whittier will attend Tanglewood on Parade Thursday, Aug. 11, it was announced last night by Albert W. Barris, chairman of the Pittsfield Republican city committee.

Tanglewood on Parade is the annual benefit given by the Boston Symphony orchestra for the Berkshire Music Center, its summer music school at Tanglewood, Lenox.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 2 1955

Boris Blacher's 'Romeo and Juliet' Presented at Lenox

Special to The New York Times.

LENOX, Mass., Aug. 1—Three one-act operas and several groups of choral works were presented here tonight in the theatre-concert hall. The presentations were a combined effort of the Berkshire Music Center, making use of the opera, chorus and orchestral departments.

Of the three one-acters, most attention was focused on Boris Blacher's "Romeo and Juliet," if only for the reason that Mr. Blacher is one of the composers-in-residence this summer at the music center.

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His music is not well-known in this country, although "Romeo and Juliet" has been heard here at least twice since its composition in 1946. It received a concert performance by the New Friends of Music in 1951 and was staged by the University of Illinois Opera Workshop in 1953. Its actual world première took place at the Salzburg festival in 1950.

Mr. Blacher, the director of the Hochscule Fuer Musik in Berlin, has subtitled his opera as "After Shakespeare." He has not adhered strictly to the text: the opera, which has four scenes, runs about fifty minutes, and much of the action had to be cut. Essentially, however, the basic ingredients, as Shakespeare conceived them, are present. A sort of Greek chorus, dispersed about the orchestra pit, comments on the action and even serves as a motivating force (it hands Juliet the potion).

Listeners who have a preconceived notion about Shakespeare's play may have trouble adjusting to Mr. Blacher's expressionistic conception and treatment. Not much of the youthful, passionate and ardent character of the original lines comes through. Mr. Blacher's philosophy of opera, like that of so many other modern composers, encompasses melodic fragments that are mostly of a declamatory nature with the orchestra outlining the mood and commenting on the stage goings-on.

His harmonic and melodic writing is of a sparse, stripped-down nature, constantly understated. As far as it goes it is quite sensitive, and the first duet that Mr. Blacher has written for Romeo and Juliet has a restrained lyricism that comes right through the purposeful bleakness.

Mr. Blacher nowhere in his opera has written a vulgar phrase or a meretricious effect. This is the work of a disciplined composer. But, while "Romeo and Juliet" will be listened to with respect, and even admiration, the chances are that never will it command rapture.

This performance, conducted by Kalman Novak, had a student cast headed by Naomi Farr and Harold Johnson.

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The other operas, which came too late in the long program for comment, were also composed by men who previously had been composers-in-residence here. Darius Milhaud, who was guest teacher of composition in 1948, was represented by his "L'Abandon d'Ariane," in an English translation by Ludwig Zerner. Bohuslav Martinu, who taught here in 1946, was represented by his "Comedy on the Bridge." Igor Chichagov conducted the Milhaud work and Boris Goldovsky played the piano accompaniment for the Martinu. All three operas were produced under Mr. Goldovsky's direction.

The choral section of the program, prepared by Hugh Russ, presented music by Chajes, Finney, Santa Cruz, Billings and Taneiev. Several conductors from the choral department shared the podium for this enterprise. H. C. S.

Jewish Civic Leader
July 28 1955

ISAAC STERN

TANGLEWOOD FEATURES ISAAC STERN SUNDAY

Isaac Stern, a former student of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in connection with its annual Berkshire Festival, will be soloist with Gregor Piatigorsky in Brahms Concerto for Violin and Cello, under Pierre Monteux's direction, on Sunday afternoon, July 31 (2:30 p.m.).

Second Week of Berkshire Festival Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., includes three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium of noted young American composer-conductor-pianist Leonard Bernstein. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, Mezzo-Soprano, singing three arias, two from "Idomeneo," with Mr. Bernstein doubling as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini.

The third week of Berkshire Festival concerts will commence with Isaac Stern and Alexander Zakin in three Beethoven violin sonatas (Wed. July 20 in the Theatre-Concert Hall). The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6,000-seat Music Shed on Friday, July 22 when Charles Munch will give an all-Beethoven program, with Isaac Stern as soloist in the violin concerto. Pierre Monteux will conduct an orchestra program of Bach, Beethoven, Sessions and Richard Strauss on Sat. evening July 23, and Mr. Munch's Sunday afternoon concert July 24, will comprise Beethoven's first, fourth, and sixth symphonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

AUG 7 1955

Tanglewood Opera Concert Enthusiastically Received

By RAYMOND MORIN,
Telegram Music Critic

Lenox — The difficult task of projecting true drama with two exacting operas in concert form was brilliantly accomplished at Tanglewood Saturday night. Charles Munch conducted the Boston Symphony, Berkshire Music Center Chorus, and soloists before a highly enthusiastic audience of 9422.

Scores were the second act of Beethoven's "Fidelio" and excerpts from "Gotterdammerung" by Wagner. While our deadline caused us to forfeit most of the Wagner, the Beethoven afforded one of the most satisfying musical experiences we can recall at Tanglewood in many years.

Hopes and Dreams

The remarkable thing was that a large measure of the sinister mood of the act was powerfully presented. It takes place in the dungeon where Florestan is held prisoner for political reasons. He hopes and dreams where no hope is in sight.

Leonore appears in the disguise of a turn-key. She and Rocco are given the foul task of digging Florestan's grave. He is saved by the unexpected appearance of the minister.

Beethoven felt this story and music deeply. It was his way of vindicating the oppressed. And that was the spirit that prevailed throughout the performance. This is the first time that we have had occasion to write about Munch, the conductor. In sharp contrast to the prevailing school of exhibitionists, he stands dominant with a small group.

With Utmost Care

Time and again, the orchestra was made to take its rightful place in stature—this was no ordinary orchestral accompaniment. The opening, sombrous passages of the Beethoven were firmly poised and carried heavy implications of impending drama. Later on, instrumental interludes were presented with the utmost care and not as intermissions between vocal orations.

First vocal honors go to David Lloyd, tenor (Florestan), Margaret Harshaw, soprano (Leonore), and the chorus. Mr. Lloyd's opening aria was richly intoned and wrapt in controlled emotion. He gave persuasive meaning to Florestan's plight without exaggeration of style or visual methods.

Opulent Tones

Miss Harshaw's opening duet with Mac Morgan (Rocco) found both seemingly dependent upon their scores, giving a feeling of vocal technique rather than role enactment. But her subsequent work in solo and ensemble was accomplished in large, penetrating, pitch-center, opulent tones.

Mr. Morgan brought depth and reverberation to the role of Rocco—dependable in pitch and poised in style. Pizzaro was sung by Malcolm Bernstein, and while he occasionally was permitted to disclose a voice of warmth, there were more instances when he was all but drowned out by the orchestra.

Chorus

Secondary roles were competently sung by Christina Cardillo and Arthur Shoe[illegible].

A very special paragraph is due the chorus, prepared by Hugh Ross and John Krueger. They produced ensemble tone of great dimension and other of gentle richness. More important, however, was the enthusiasm and vitality that they spent upon a score of Rossini-like spontaneity.

This afternoon program, beginning at 2.30, is all-Beethoven. Charles Munch will conduct the fifth and eighth symphonies, and Eugene Istomin will be piano soloist in the Fourth Concerto.

Audience Forgets Request and Applauds As Bernstein Conducts "Missa-Solemnis"

By George E. Membrino

The full symphony orchestra, aided by chorus and soloists, was the delight of this past week-end concert series at Tanglewood, Lenox. Beethoven's "Missa Solemnis in D major" and "Fidelio," Act 2, far surpassed our greatest expectations.

In a memorial concert to Dr. Serge Koussevitzky, the latter's former pupil, Leonard Bernstein, conducted the "Missa Solemnis." Even though a program note was inserted requesting the audience not to applaud, the magnitude of a superb performance moved the audience into forgetting any request. The applause was most sustaining. Soloists for the evening were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

Soprano Addison aided to a great extent the excellent performance of this great work. Her voice, clear and warm, reached all nooks of the large shed. The three other soloists also added to the evening's delight. All four are former students at Tanglewood. Mr. Bernstein was his usual self, displaying a deep feeling for the work and treating all phases with excellent taste. The sensitive touch of the conductor was evident in all his motions.

The "Gloria," allegro vivace, larghetto, allegro brought to full light the qualities of the chorus. It remains for a few places such as Tanglewood with its Berkshire Music Center on campus to be able to provide such good chorus material in such quantities. A paid professional chorus of this size would make the undertaking a fifinancial fiasco. It was a delight to hear such a chorus of professionals rather than an inferior college group or the like. The chorus was prepared by Hugh Ross. Also noteworthy was Richard Burgin's violin solo in the "Sanctus."

Beethoven's "Fidelio," Act 2 was presented without operatic staging. It remained for the music to prove itself alone, as all reference to costume and action were forgotten. Using but a compliment of the full orchestra at most times, an extremely difficult task was achieved. Soloist Margaret Harshaw, singing the role of Leonore, provided the highlights of the evening's entertainment.

The finale was rousing and spirited with the 300 chorus entrance and contrasted in beautiful style by the slow vein of the soloists. The captivating syncopated rhythm of the last theme was greatly appreciated. After intermission several excerpts from Wagner's "Gotterdammerung" were offered, followed by Margaret Harshaw as soloist in the "Immolation" scene. She left little to be desired as she portrayed the role in a manner of fine Wagnerial taste with full carrying power.

Not yet heard this year, Wagner offered an interesting change.

As the 1955 Berkshire Music Festival at Tanglewood nears a close, a greater number of performing groups are participating. Monday evening, August 1, the joint efforts of the Berkshire Music Center's opera and choral department were displayed. Assistance from instrumentalists of the student orchestra also was heard.

The most important work performed by the Opera Department was Boris Blacher's "Romeo and Juliet." A definitely new approach to this much-worked-over play by Shakespeare, it demanded keen listening. Heading a long list of opera performers was Naomi Farr, singing the hole of Juliet. Her voice had a warm quality that provided most pleasant listening. Mr. Blacher demanded tremendous resources for the soprano role in both range and flexibility. Miss Farr fulfilled both equally well. Harold Johnson, as Romeo, showed exceptional poise and operatic stage presentation and possession of superior vocal aptitude.

Most fascinating of all was the role the small instrumental group played. Instead of the usual accompanying part assigned to pit orchestras, it dwelled far from the lyrical themes close at hand on stage. Developments of definitely new inovations were presented. More hearings would serve to develop great appreciation of this fine work.

Boris Blacher, composer of the one-act opera, is presently engaged as guest composer at Tanglewood. This fall he will return to his position as director of the Hochschule fur Musik in Berlin, Germany. Responsible in a large part for the success of this American premiere were Sarah Caldwell's staging, setting by Jack Brown, and instrumental conducting by Kalman Novak.

The chorus part in the program provided light, sensitive and amazingly tasteful music. Using different student conductors for each selection, they sang well under each. The most intriging group offered was the "Three Songs of Spring" by the Chilean composer, Domingo Santa Cruz.

ROANOKE, VA.
TIMES
Circ. D. 43,917 - S. 79,504

JUL 10 1955

WSLS To Carry Music Festival

Boston Symphony To Give Concerts

The [illegible] Berkshire Festival of concerts [illegible] Boston Symphony Orchestra will be heard over WSLS Radio Monday at 8:15 p.m. Charles Munch, director of Berkshire Music Center will conduct the orchestra and Ben Grauer will be host-moderator.

Berkshire Courier
8/11/55

Tanglewood Closes Season on Sunday

Boston Symphony Concludes 16th Berkshire Festival

Pierre Monteux Will Conduct Orchestra Saturday Night and Charles Munch Will Be on Podium in 1955 Farewell Sunday Afternoon in All-Beethoven Program.

The sixteenth summer of Berkshire Festival concerts by the Boston Symphony Orchestra, Charles Munch, music director, will conclude this week-end with performances Saturday night at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood in Lenox.

Saturday evening's concert will be under the direction of Pierre Monteux, a guest conductor annually since 1952 and conductor of the Boston Symphony from 1919 to 1924. The concluding concert Sunday will find Mr. Munch on the podium.

Saturday night Mr. Monteux will lead the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will include participation by the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton. She is assistant to Hugh Ross in the Tanglewood student choral department.

Sunday's final concert will be the sixth Il-Bethoven program in the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It includes the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists. The first three are former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

If attendance figures of last summer, when 21,650 persons attended the final two concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all records will be shattered for the third consecutive year in this eighteenth summer of symphonic music in the hills of Western Massachusetts, the sixteenth since the Boston Symphony participated.

The seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood, also conclude this week-end. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its thirteenth six-week session.

At Saturday's final concert by the student symphony orchestra in the Music Shed at 3:00 p. m., Ralph Berkowitz, Dean of the B. M. C., will announce scholarships and prize awards. Sunday at 10:00 a. m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (orchestra). These two events are open to Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 7 1955

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But these will be resumed on Monday evening, Aug. 15, at 8:30 at the Hatch Shell, and will continue for the week through Saturday, Aug. 20 with Fiedler will conduct. There will be a children's concert on Wednesday morning at 10:15.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 6 1955

Contrast in Music Enjoyment Al Fresco

LISTENING is strictly informal at Berkshire Music Festival in Lenox, Mass. Outside music shed, overflow audience sprawls comfortably on grass to hear Boston Symphony Orchestra. [UP.

DOWN BEAT
CHICAGO, ILL.

AUG 10 1955

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New York—Ellenville, N. Y., will be the site of an Empire State Music Festival to be held from early August to Sept. 5. This festival—which will compete with those at Tanglewood, Mass., and Aspen, Colo.—will feature the Symphony of the Air.

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Times (e)
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Independent Democrat
Circ. 109,680

AUG 9 1955

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Special to The Hartford Times

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Boris Goldovsky, before the premiere here last night, explained how this came about. It was neither simple nor inevitable, for while the late Dr. Koussevitzky was a zealot for not only encouraging but engaging composers to produce new works, Goldovsky would have none of it these several years.

He was afraid the contracted-for result would not suit Tanglewood and that he would have to give it whether he liked it or not. But "The Rope," he said, suited; he liked it; they all liked everything about it, and they liked the composer, too.

The audience, when it was over, had Mennini up on the stage and demonstrated thunderously their liking for him and his works. He is a dark, tall and slender and, like all composers today, looks like a successful Jaycee.

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THE QUESTION is scarcely whether this opera suits Tanglewood but whether Mennin's music suits Eugene O'Neill's brief drama. Judging from intermission comments not many had ever seen it done or even read it. Nor had I. So that for once, at least, gives the reviewer on audience perspective which, after all, is the only one that counts.

* * *

THERE IS A TENSION and inevitability about the play not felt by the music which, at best, is a mere obbligato. The score is mildly dissonant; the play is discordant, built, in fact, upon the inharmony of man and the soil. It seems to have been an article of creed with O'Neill that the land drew out that which most is mean and evil in man. "The Rope" has to do with miserliness, hate and retribution. The only sympathetic character in the piece is a half-witted girl who is the instrument of retribution.

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Mr. Goldovsky, who described himself as "an early settler — that is, of Tanglewood"—delivered an amusing homily on 18th century opera and operation methods at the Music Center. What he had to say was far more diverting that Mozart.—C. E. L.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

AUG 7 1955

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Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,962

AUG 5 1955

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Traveling by car, the group will stay in Pittsfield, Mass., tonight and Saturday night and return home on Sunday evening.

The Berkshire Festival trip is the final organized tour under the sponsorship of the University of Vermont Summer Session. Recreation Director Howard Delano made the arrangements for the trip.

On Friday evening, the Festival will feature Beethoven's Missa Solemnis, Leonard Bernstein, conducting.

Saturday's program will consist of Beethoven's Fidelio, Act II and Wagner's Excerpts from "Gotter dammerung", Charles Munch, conducting.

On Sunday, they will hear Beethoven's Symphony No. Eight, Piano Concerto No. Four, and Symphony No. Five. The Fifth Symphony will have Eugene Istomin as soloist and Charles Munch conducting.

The University of Vermont Summer Session heads into its final week on Monday.

NEW CANAAN, Conn.
Weekly Independent
Circ. 2,669

AUG 4 1955

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Berkshire Courier
8/11/55

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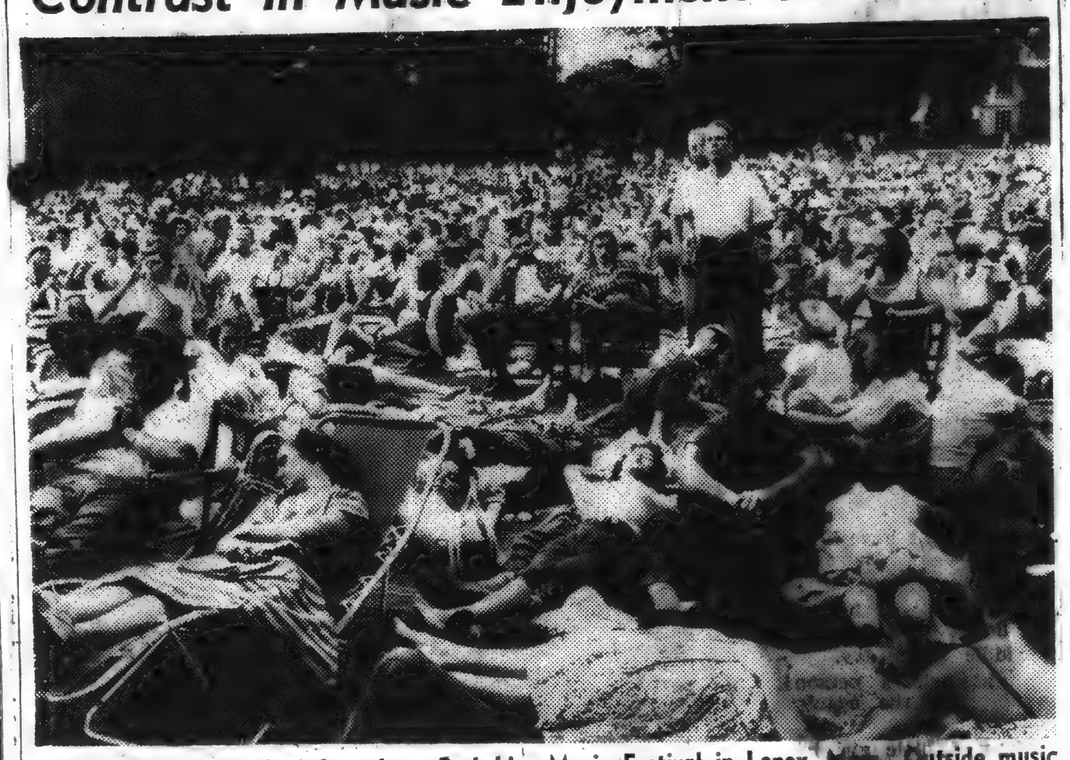
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680
AUG 6 1955

Contrast in Music Enjoyment Al Fresco



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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

AUG 7 1955

18th Berkshire Festival Classical and Prosperous

By ELINOR HUGHES

There is surely no law that says that the Berkshire Festival must automatically be devoted to new works, and the very substantial prosperity enjoyed by the Festival in its 19th season which will end a week from today with Beethoven's Ninth Symphony and Overture, Leonore No. 3, certainly justifies the expressed faith of Charles Munch, conductor of the Boston Symphony Orchestra, that it is important, even vital, that we concentrate from time to time upon established greatness, if only to refresh our spirits and renew our communion with the enernal verities.

Parenthetically, no one is scolded for reviving Shekespeare, as anyone who has been scanning this summer's drama pages can testify—if the revivals are bad, that, of course, is another matter —so why Mr. Munch should have to explain his decision to concentrate upon Beethoven and Brahms at Tanglewood this year is a little hard to figure. Of course, it's necessary to encourage new composers and hear new music, and a careful examination of the complete Berkshire Festival will indicate that new works were by no means entirely neglected, but how pleasant to renew long-established friendships and bask in the joys of hearing soloists of first rank pit their skill against the exalting demands of musical giants.

This is a personal opinion, of course, and not that of a professional musician or music critic. But I can testify that the July 29-31 concerts I was fortunate enough to hear at Tanglewood were not only memorable in quality of performance but attracted crowds of staggering size and matching enthusiasm. If 15,500 persons were willing to pay to hear Rudolf Serkin, Mr. Munch and the Boston Symphony play Beethoven's "Emperor" Concerto, "Egmont" overture and Third Symphony; and 12,000 music lovers braved the staggering heat the following afternoon to hear Isaac Stern, Pierre Monteux and the Boston Symphony in an all-Brahms program, then it's a bit difficult to think up valid objections to such a choice of programs.

It could be argued — though Mr. Munch and Mr. Monteaux are not weather prophets — that it's easier to listen to familiar than unfamiliar programs when the thermometer starts soaring, but in rebuttal, couldn't it be said that excessive heat makes it, hard to concentrate upon musical experiments?

The arguments need not be pursued futher at the point, but let's do some careful investigating into what actually has been and will be presented at Tanglewood by the time the season closes on Aug. 14.

BEETHOVEN SEASON

During the four weeks of the Shed Concerts, which began on July 22, all nine of the Beethoven symphonies will have been played; the Missa Solemnis was sung two nights ago, Act II from "Fidelio" was heard last night, the "Egmont," "Coriolan" and Leonore No. 3 overtures were given; the concerto's No. 4 and 5 were played with Serkin and Istomin as soloists; and five chamber concerts in the Theater-Concert Hall were devoted to the trios, violin sonatas, piano sonatas and quartets.

Brahms also had his innings, three of his symphonies being presented, plus his violin concerto, and Academic Festival Overture! Bach's B Minor Mass was sung by the Radcliffe and Harvard Choruses, and the works of Wagner, Mozart, Haydn, Shuman, Handel, Boccherini, and Vivaldi joined forces with compositions by Ravel, Hindemith, Strauss, Faure Honogger and Samuel Barber.

Mr. Barber's "Prayers of Kirkegaard," presented in Boston last winter, was the only novelty heard in the Shed concerts, and despite the not inconsiderable competition of Handel's Water Music, Schumann's Symphony No. 44 and Brahms' Symphony No. 4, it held its own admirably. What wonderful acoustics the Shed has, to be sure: every season it seems more miraculous that this pie-shaped structure can project music so beautifully and so far.

"TANGLEWOOD ON PARADE"

This week will see considerable concentration on novelties. Tomorrow and Tuesday evenings, for example, Dept. IV (Opera) will present the world premiere performances of Mennini's opera, "The Rope," based on a one-act play by Eugene O'Neill, and last Monday and Tuesday nights the same department presented the Tanglewood premiers of Bernard Blacher's chamber opera, "Romeo and Juliet," and of Milhaud's chamber opera, "L'Abandon d'Ariane."

But the musical novelty that is liable to attract most attention will be the premier on Thursday, (which is "Tanglewood On Parade," an all-day fiesta of music and dance) of Leonard Bernstein's conducting of a suite he arranged from his "On the Waterfront" film score. The gifted Mr. Bernstein will also be soloist with Arthur Fielder and the Pops Orchestra in "Rhapsody in Blue," and will conduct Aaron Copland's "A Lincoln Portrait," which will have Claude Rains as narrator.

When the facts and figures are all assembled, the attendance records added up, the gate receipts totalled and the final comments written down, it will be time for philosophical and financial post mortems. But I do believe, out of my own experience and the delight expressed by those attendance at the Festival was far more extended than mine, that this year's concert afforded great delight and satisfaction. True, we were not provoked, nor jarred, nor roused to frenzy over the merits of new and experimentals works, but we had a chance to drink deep of musical magnificence and renew acquaintance with past glories that are unlikely ever to be passe.

Now if the Berkshire Festival will get to work on the parking and traffic problems, the millenium would certainly be at hand. But shall not go into that thorny problem here: this was intended article of appreciation, not tion.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 7 1955

Berkshire Festival Comes to a Close With Beethoven Ninth Next Sunday

The sixth and final week of the Berkshire Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, on Aug. 10 in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestra program on the Boston Symphony Orchestra's Music Shed concert of Friday evening, and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon. Pierre Monteux will conduct the Saturday evening (Aug. 13) program comprising Wagner, Brahms, Debussy and Strauss.

"Tanglewood on Parade"

"Tanglewood on Parade" from 6 to 11 p. m., Thursday, the annual benefit for the orchestra's music school, will commence with demonstrations by all departments: student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn.

Leonard Bernstein will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront," and Aaron Copland's "A Lincoln Portrait." Arthur Fiedler will lead the Boston Pops Orchestra in a typical program of light music by Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue."

The complete programs are:

Wednesday, Aug. 10, 8:30 p. m., Theatre-Concert Hall (Chamber Music)—Beethoven: Trio in B flat, Opus 11, for Clarinet, Cello and Piano; "An die Ferne Geliebte," Six songs for Tenor and Piano; Sonata in C, Opus 69, for Cello and Piano; Trio in G for Flute, Bassoon and Piano; Quintet in E flat, for Oboe, Clarinet, Bassoon, Horn and Piano.

Thursday, Aug. 11, "Tanglewood on Parade"—4 p. m., special performance of opera, to be announced, 6 p. m., student symphony orchestra, Music Shed; student opera, Theatre-Concert Hall; student chamber music, Chamber Music Hall. 7 p. m., picnic supper, student chorus, 8:15 p. m., Music Shed—Boston Symphony Orchestra, Leonard Bernstein, conductor: Suite from "On the Waterfront," Bernstein (first performance); "A Lincoln Portrait," Copland (narrator: Claude Rains, Boston "Pops" Orchestra, Arthur Fiedler, conductor; Caprice Espagnole, Rimsky-Korsakov; Rhapsody in Blue, Gershwin (soloist, Leonard Bernstein); Suite from the ballet "Graduation Ball," Strauss-Dorati. 10:30 p. m., drawing for door prizes, Music Shed. 11:00 p. m., waltzing on the lawn.

Friday, Aug. 12, 8:30 p. m., Music Shed, Boston Symphony Orchestra—Berlioz, "Symphonie Fantastique"; Debussy, "Le Martyre de Saint Sebastien"; Ravel, "Daphnis and Chloe," Suite No. 2 (conductor, Charles Munch).

Saturday, Aug. 13, 8:30 p. m., Music Shed, Boston Symphony Orchestra—Wagner, Overture to "The Flying Dutchman"; Brahms, Symphony No. 3, in F major; Debussy, three nocturnes; Strauss, Suite from "Der Rosenkavalier" (conductor, Pierre Monteux).

Sunday, Aug. 14, 2:30 p. m., Music Shed, Boston Symphony Orchestra—Beethoven, Overture, "Leonore," No. 3; Symphony No. 9, in D minor.

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

AUG 7 1955

Music Notes

An all star cast will be heard in "Tanglewood on Parade" this Thursday at the Berkshire Festival in Lenox, Mass. Leonard Bernstein will conduct the Boston Symphony in the first performance of his suite from "On the Waterfront" and Copland's "A Lincoln Portrait" with Claude Rains as narrator. Arthur Fieldler and the Boston "Pops" will have Mr. Bernstein as soloist in Gershwin's "Rhapsody in Blue." Another feature is the performance, under Boris Goldovsky's direction, of Puccini's comic opera "Gianni Schicchi." "Tanglewood on Parade" is an annual event for the benefit of the Beckshire Music Centre.

World Premiere of "The Rope"

"The Rope," an opera in one act based on the play by Eugene O'Neill, will receive its world premiere tomorrow night in the Theatre-Concert Hall at Tanglewood, Louis Mennini, of the faculty of the Eastman School of Music, is the composer.

es was some years ago baby-sitter for
is Joan, who was then a tot . . . It
ve is no secret that the Tanglewood
i- Festival is about the only opera-
ue tion of the Boston Symphony that
er shows a profit. It is our considered
y opinion that some season soon, the
g profits might well be spent right
t- here, improving the wholly inade-
e quate plumbing system. A battery
of modern restrooms to end waiting
lines are needed, plus a few more
drinking fountains . . . Rosario
Mazzeo, Boston Symphony clarinetist, has for 15 years been working on a new development of the clarinet. He tells us it now is being made by the Selmer Co. in Paris, and orders are coming in briskly. He has developed a new system of keys and acoustical system. Hopes it will succeed the Boehm clarinet, in use since about 1900.

Eagle 8/10

New England Newsclip Agency, Inc.
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Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,336

AUG 1 1955

Norwich

Esther M. Nicholson
Telephone 399-J

Mrs. R. Z. Buzzi of Barre has been a guest at the Nicholson home while visiting her son, John McKernan, who is in Hanover (N. H.) Hospital.

Mr. and Mrs. Converse Colt and family of Closter, N. J., are at the Colt home for two months.

Senators and Mrs. Ralph E. Flanders were guests of Mr. and Mrs. William Ballard during the week-end.

The Misses Peggy and Polly O'Neill of West Lebanon, N. H. are visiting Mr. and Mrs. Lee Gilman.

Mr. and Mrs. Frank Such and daughter, Alice, of Chicopee, Mass., who have been guests of Mr. and Mrs. Albert Johnson, returned Thursday.

Mr. and Mrs. George Lawson of Newport were week-end guests of Mr. and Mrs. Robert Cossingham.

Mrs. Helen Temple of New York City, a former resident of Norwich, is visiting relatives and friends in this vicinity while at Norwich Inn.

Miss Abbie Metcalf was in Lenox, Mass., over the week-end to attend the Berkshire festival at Tanglewood.

Miss Evelyn Fuller of Lyndonville, has been a guest of Miss Maude Austin.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

AUG 6 1955

UofC Names Manager For New Auditorium

STORRS, Aug. 5 (Special)—Willard M. Sistare, who has been affiliated with the Berkshire Music Festival at Lenox, Mass., in charge of festival personnel for the past two decades, has been appointed manager of the University of Connecticut's new auditorium, UofC President A, N. Jorgensen said today.

Sistare, who will join the university staff in September, will have charge of the operation of the new, imposing landmark on the main campus at Storrs, which will be the center of many of the large-scale University activities and functions. Among these events will be the annual exercises which were held in the new structure last month, as the initial event.

The auditorium, built on two levels, has on its first level a hall of approximately 4,200 movable seats, including balcony, with permanent seating. On a lower level will be the university museum where will be on display a number of collections heretofore not shown publicly or in their entirety, due to lack of adequate space. A little theater annex to the auditorium is under construction. It will seat 500 and will have its own entrance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

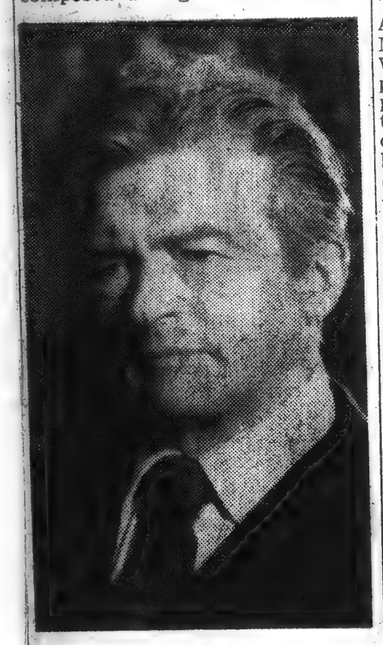
AUG 4 1955

CLAUDE RAINS TO NARRATE AT FESTIVAL

Noted Actor to Be Featured in 'Tanglewood On Parade' Next Thursday

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert next Thursday in the Music Shed at Tanglewood, Lenox, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr.



CLAUDE RAINS

Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1949.

Claude Rains, familiar to motion picture fans for featured roles in half a hundred films, including "The Invisible Man," "Anthony Adverse," "Juarez," "Here Comes Mr. Jordan," "Mr. Smith Goes to Washington," "Caesar and Cleopatra" (he was Bernard Shaw's personal choice for the Roman dictator) "Casablanca" and "Notorious," was born in London and has been an actor since childhood. He came to the U. S. first in 1914 with the late Harley Granville-Barker to act in Shaw's "Androcles and the Lion." After service in World War I and a dozen West End productions, returned to Broadway for a notable group of plays produced by the Theatre Guild, including "Volpone," "Marco Millions," "The Moon in the Yellow River," "The Apple Cart" and "Too True to be Good." Before he went to Hollywood and stardom in 1935 he acted the dynamic counsel for the defense in "They Shall Not Die." He made a concert tour under the title "Words and Music" this spring, and currently can be heard over the N.B.C. network Monday through Friday afternoons in a program of dramatic readings. The noted actor is coming to Tanglewood next week directly from Stock Grange, the 400-acre farm he owns and operates near Philadelphia.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz, who, during the crucial weeks following the U. S.'s entry into the second world war gave thought to a means by which music could be used to mirror the magnificent spirit of our country. The result was a triptych of musical characterizations, Mr. Copland's, Jerome Kern's on Mark Twain, and Virgil Thompson's of the late Mayor LaGuardia of New York. Mr. Copland's text comes from the letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain." The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, including something of his gentleness and simplicity; the middle one sketching the background of his era; concluding with a simple but impressive frame about the words of Lincoln himself.

Leonard Bernstein, who is conducting "A Lincoln Portrait" with Mr. Rains as speaker, with the Boston Symphony Orchestra, also will include on his portion of the "Tanglewood on Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On The Waterfront."

Arthur Fiedler and the celebrated Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue," will conclude the gala concert, a dividend to patrons being some of Mr. Fiedler's encores in his own inimitable style.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6-8 p. m. by all five departments — student orchestra, chorus, composition, opera and study group—of the Berkshire Music Center, and as a dividend to holders of box seats and reserved ticket patrons, there is a performance in the formal gardens by the opera department of Puccini's short comic opera, "Gianni Schicchi."

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood boxoffice, and telephone reservations are accepted, Lenox 600.

MR. TWEEDY By Ned Riddle

"My goodness! Maybe you'd better pay me in advance."

New England Newsclip Agency, Inc.
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Sentinal (e)
ANSONIA, Conn.
Ind. Republican
Circ. 12,663

AUG 2 1955

Six Symphony Artists Honored On Retirement

Six members of the Boston Symphony orchestra are retiring. They were honored recently at a Tanglewood luncheon and presented gold watches. Those retiring:

Jacob Raichman, principal trombone; Carlos Pinfield, first violinist since 1912; Paul Federovsky, first violinist; Ralph del Sordo, second violinist; Louis Artieres, viola; Walter MacDonald, French horn.

APPLETON, WIS.
POST CRESCENT
Circ. D. 32,179

JUL 20 1955

David Bethe Awarded Music Scholarship

David Bethe, 1036 W. Winnebago street, who will be a sophomore at the Lawrence conservatory of music next year, has won a scholarship for string bass study at the world famous Tanglewood music festival school in the Berkshire mountains. He will play in the student orchestra there. The festival is under the direction of Charles Muench, director of the Boston symphony orchestra.

Bethe has played in the Lawrence symphony during the last season under Kenneth Byler.

New England Newsclip Agency, In
Box 2078, Boston 6 • RIchmond 2-42(

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 1 1955

Serkin Style Suits Beethoven Concerto

Special to The Hartford Times

Lenox, Mass. — Greater love for music hath no man than that he brave the Tanglewood traffic, awheel and afoot, on a weekend with Berkshire weather at its best.

Even one seasoned through all the Festival's years found the trek rather taxing. Withal there is probably nowhere else in the world where so many thousands can make their way with as much good humor and patience.

Although attendance has been somewhat below previous peaks, Saturday night set a new record if the eye is witness, the grounds being completely and pronely populated. By far the greater part of the audience listened under the stars.

It was the heroic Beethoven that was programed—the Symphony so-called, the E flat piano Concerto and the Egmont Overture. This is virile, dramatic, proclamative music. Doubtless stimulated by a rapt, mass audience Charles Munch gave his media brave and articulate voice.

* * *

CONQUEROR of the evening undoubtedly was Rudolf Serkin whom the audience stormed with one ovation after another when he had finished the Emperor Concerto.

The Serkin touch and style were admirably suit to scene and subject matter. He has a penetrative tone, not to be described as hard but consistently incisive. One does not expect from his slender frame the power that he puts behind his chords and octaves. His finger dexterity is infallible and juicy.

* * *

SERKIN'S TEMPOS have so strong a sense of movement that he reminds one of the jazz players who convey the impression of always being a twinkling ahead of the beat. He actually did arrive at the end of his cadenza an edge ahead of the orchestra.

At any rate he put dashing pianistic clothes on this grand inspiration of a man who had little patience with the mechanical limitations of the keyboard.

C. E. L.

SALT LAKE CITY, UTAH
DESERET NEWS
Circ. D. 79,589 - S. 78,294

JUL 25 1955

West Briefs

Casper Couple Attends East Music Center

LENOX, MASS. (UP) — The average age of students at the Berkshire Music Center is about 20 years but an enthusiastic couple in their 60s drove east from Wyoming to participate.

Kenneth D. Van Wagenen, 67, and his wife, 66, Casper, Wyo. are both musicians.

Van Wagenen plays the viola and his wife is soprano soloist with the Presbyterian Church Choir in Casper. She will sing in the festival chorus here.

Hampshire Gazette

JGUST 8, 1955.

Leonard Bernstein To Participate In Tanglewood Event

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday, at Tanglewood Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Leonard Bernstein open the gala evening concert in the huge 6,000-seat capacity Music Shed at 8:15 p.m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program — the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra — will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront," which won the Academy Award in 1955, also "Oscars" for its director, Eliza Kazan, and its star, Marlon Brando. Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait," which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

Leonard Bernstein — he will observe his 37th birthday a week after Tanglewood closes, on Aug. 25 — was born in Lawrence, Mass., in 1918, attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,293

AUG 2 1955

Boston Orchestra Alters Air Time

Special to the Herald Tribune

LENOX, Mass., Aug. 1.—The Boston Symphony Orchestra, now playing here in the Berkshire Festival, will again be heard on the N. B. C. network this coming season, but on Thursday nights on tape instead of at the 8:30 Saturday night hour which it had in 1954-'55, it was learned yesterday.

N. B. C. began to broadcast the Boston Symphony's regular Saturday home concerts last season, replacing the series given in previous years by the N. B. C. Symphony under Arturo Toscanini and others. The proposed new tape-recording schedule is expected to be emore convenient for the Bostonians, since their Saturday schedule will not have to consider radio timing.

R. C. A. Victor executives will come to Tanglewood on Thursday, Aug. 11, when a five-year recording contract will be renewed with the Boston Symphony. Details will be announced at a reception on that day, when the annual Tanglewood on parade benefit for the Berkshire Music Center will be held.

CHAMBER MUSIC RECITAL PROVES FINE SUBSTITUTE

8/11

Connie Keeps Down Size of Audience at Program Replacing Piatagorsky

By WILLARD M. CLARK

Tanglewood, Aug. 10 — Ralph Berkowitz, dean of the Berkshire Music School, was the busiest person among those taking part in the ... chamber music recital.

Scouted Around

... Mr. Berkowitz is ac... for the ailing Piatagorsky ... when it was found the ... cellist was not to play tonight. Mr. Berkowitz scouted around ... six of the first desk players together with tenor David Lloyd, arranged the program given tonight and took part in each of the ... works.

Presumably, many people have spent this day scanning the skies and testing the wind wondering if Connie was on her way. Radio news was indefinite. Anyway, Connie didn't arrive and tonight it was balmy though cloudy. The audience ... as large as usual and we blame Connie. For this program of works unfamiliar to many, was well worth hearing.

It opened with the enchanting "Trio for Clarinet, Cello and Piano, Op. 11" played by Messers. Gina Cioffi, clarinet; Samuel Mayes, cello and Mr. Berkowitz. It was a performance of great charm, the three virtuosi forming an ensemble that might have been together for years. Mr. Berkowitz was a bit heavy handed at times. Particularly intriguing was the final allegretto con variazioni. These are rollicking variations, first for one, then for the other instrument and some for the ensemble. Everyone seemed to be having fun.

Beethoven's "Trio for Flute, Bassoon and Piano in G Major" brought the lovely Doriot Anthony Dwyer, flutist, Sherman Walt, bassoonist, and Mr. Berkowitz together and the result was a sprightly, highly polished performance of this entertaining work. Beethoven was never happier than when writing his slow movements and his variations. The three instrumentalists played with perfect understanding and unity of thought. It was a performance rich in colors and intelligent in conception. They might be playing yet had the audience had its way.

Distinguished Performance

Samuel Mayes and Mr. Berkowitz joined to play the "Sonata for Cello and Piano in A Major, Op. 69," one of the sonatas Mr. Piatagorsky was scheduled to play. While the first movement seemed a bit casual, the overall performance was distinguished by the virtuosity of the two players and the interest of the subject matter. The performance won the two artists several .... Mr. Mayes draws a b... tone from his cello and his sensitivity and musicality combine to permit an interesting interpretation of whatever he plays.

Beethoven's song cycle "An Due Ferne Geliebte" is one of the finest works in this category. The six love songs are sung without pause and the musical line is not interrupted. David Lloyd, one of the most versatile of tenors, with Mr Berkowitz as his accompanist, sang these songs tonight. Mr. Lloyd did not offer a particularly illuminating or romantic performance, the voice is not particularly suave, nor has it much tonal beauty today. However, there is a keen intelligence back of all he does, so the sum total of the performance was musical, if not interesting.

The program concluded with a marvelous performance of the "Quintet for Oboe, Clarinet, Horn, Bassoon and Piano in E Flat, Op. 16." The players were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon and the redoubtable Mr. Berkowitz at the piano. With such virtuosi is could not have failed to be the stunning performance it was.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

AUG 10 1955

N. E. Awarded 15 Rockefeller Study Grants

Fifteen grants, ranging from $1400 to $300,000, for New England colleges are included in the expenditures by the Rockefeller Foundation of $5,686,004 for the second quarter of 1955, announced today by Dean Rusk, president.

Largest in New England is $300,000 to Massachusetts Institute of Technology. It is an outright grant to aid in the development, in the next 10 years, of a new program in which a student may elect a major in the humanities or social sciences, along with one in a field of science or technology.

"The new course represents an experiment to encourage a more fruitful cooperation between scientific and humanistic education in ways which may be profitable to both," the foundation comments in its announcement.

The Rockefeller Foundation also appropriated $125,000 to the Boston Symphony Orchestra as a contribution to the Tanglewood Revolving Scholarship Fund to make it possible for young musicians to study at Tanglewood, the Berkshire music center. The grant is payable in amounts equal to the sum in excess of $15,000 raised each year from other sources for the same purpose to stimulate an increase in the capital of the scholarship fund.

Other New England grants for the second quarter include:

DARTMOUTH COLLEGE: Program of research in cellular biology, $50,000.

HARVARD UNIVERSITY: Graduate School of Public Administration, Water Resources Seminar, $10,000; Laboratory of Social Relations, advanced research training, $10,000; toward appointment of Dr. Helen A. Rivlin as research fellow, Center for Middle Eastern studies, $4500; Wilbur J. Bender, study of college and university admission policies in Great Britain, $2400; studies in field of jurisprudence, members of Harvard Law Review staff, $1400.

FLETCHER SCHOOL OF LAW AND DIPLOMACY: To enable Sir William Ridsdale, former head Foreign Office News Department, London, to be visiting lecturer for a year, $8000.

YALE UNIVERSITY: Prof. Chitosi Yanaga, $8000; Dr. Frank A. Beach, psychologist, $1000 for travel.

WESLEYAN UNIVERSITY: Prof. Sigmund Neumann, $5000.

SMITH COLLEGE: Research in genetics, $4200.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY: Research in X-ray crystallography under Prof. Martin Buerger, $4000; Journal to translate languages with aid of machines, $3000.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 5 1955

Symphony Honors Retiring Members

Special to The Hartford Times

Lenox, Mass. — Colleagues in the Boston Symphony Orchestra honored six retiring members at a luncheon at Tanglewood, Lenox, Mass., Thursday. Gold watches were presented to the instrumentalists by Charles Munch, music director.

he players whose retirement takes effect at the close of the orchestra's Berkshire Festival Aug. 14 are Jacob Raichman, principal trombone, with 28 years service; first violinists, Carlos Pinfield, 43 years, and Paul ederovsky, 30 years; second violinist Ralph del Sordo, 35 years; Louis Arteries, viola, 35 years; and Walter G. MacDonald, French horn, 23 years.

Incoming members are cellists Richard A. Kapuscinski of Cincinnati, and Robert Ripley of Cleveland Heights; violinists Noab Bielski of Queens Village, N. Y., Alfred Schneider of St. Louis, and Joseph Silverstein of Detroit; and trombonist William M. Gibson of Pittsburgh.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 5 1955

Boston Symphony Fetes Six Retiring Members at Lunch

Their colleagues in the Boston Symphony orchestra honored six retiring members of the symphony at a luncheon at Tanglewood, Lenox, yesterday and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra.

Members of the orchestra, whose retirement takes effect at the conclusion of the Boston Symphony orchestra's Berkshire festival on Aug. 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald has been performing in the 1955 festival concerts at Tanglewood.

The orchestra principal retiring is the well-known trombonist Jacob Raichman, a native of Vitebsk, Russia, and a member of the orchestra since 1927.

Carlos Pinfield is the oldest of the retiring BSO members from point of view of service, having joined the orchestra in 1912. Paul Federovsky became a member in 1925, Artieres and del Sordo have been with the Boston Symphony 35 years. Mr. MacDonald has been a member since 1932.

Tanglewood Busy Tuning Up For 'Parade' Tomorrow Night

Eagle 8/10

TANGLEWOOD—Arthur Fiedler will arrive from Miami, Fla., this afternoon to conduct the popular Boston Pops Orchestra in the Music Shed tomorrow night at the Tanglewood on Parade program.

With good weather, the gala benefit is expected to draw an even larger crowd than last year because of the hit made by the Pops orchestra and Mr. Fiedler in a program of light music. Last year 10,050 attended.

Leonard Bernstein will appear as conductor, composer and pianist tomorrow at the Shed concert commencing at 8:15. He will be the piano soloist with the Pops playing Gershwin's "Rhapsody in Blue," and also will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait," with Claude Rains as narrator, and in a suite of music Bernstein composed for the Academy Award-winning motion picture, "On the Waterfront."

Hamilton Morgen

Leonard Bernstein will be tripling in brass at tomorrow night's Tanglewood on Parade program. He will be present as conductor, composer and pianist during the gala benefit concert in the Shed.

Besides "Rhapsody in Blue," the Pops program will consist of Rimsky-Korsakov's "Cappriccio Espagnole," and a suite from the ballet, "Graduation Ball," with music by Johann Strauss. It has been indicated Mr. Fiedler will provide as one of the encores, "The Ballad of Davy Crockett."

Drawing at Intermission

Preceding the evening concert, Tanglewood on Parade begins at 4 p.m. with a demonstration in the Barn by the Study Group of Berkshire Music Center students, and simultaneously with a performance for those who purchase box seats and reserved seats in the Shed, of the short Puccini opera, "Gianni Schicchi" by Tanglewood's Opera Department, in the formal gardens. From 6 to 7 p.m., the Berkshire Music Center will have simultaneous sessions of each department — orchestra, opera and chamber music, with a concert by members of the Choral Department on the steps of the Main House at 7 p.m. During intermission in the Shed concert, Boris Goldovsky will draw the names of winners of door prizes. Festivities conclude with waltzing on the lawn.

Mr. Fiedler has just completed his fifth consecutive guest conducting appearance with the Art Commission Pop Concerts in San Francisco's Civic Auditorium; last Sunday he conducted in Miami. After his visit to the Berkshires tomorrow, he will fly to Florida for a second concert; then return to Boston for the conclusion of the Esplanade series Aug. 15 to 20.

Conductor 26 Years

Mr. Fiedler has been conducting the famed Pops for 26 years. In 1924 he organized the Boston Sinfonietta. He founded the Esplanade Concerts in 1929, and has made more than 600 recordings. The Boston Pops tour orchestra which he organized in 1953 played 64 concerts in 68 days. A second six-week tour followed in 1954, and the third, last winter, played 58 concerts in 56 cities within 26 states, a distance of 10,000 miles.

In demand as a guest conductor, he has led the Montreal, Minneapolis, Seattle, Portland (Ore.), Dallas, Corpjus Christi and San Antonio Symphony Orchestras, as well as the Louisville Philharmonic, the Grant Park Concerts in Chicago, the NBC Symphony Orchestra and New Haven's Pops.

Mr. Rains is coming to Tanglewood for tomorrow's performance direct from his Pennsylvania farm, Stock Grange, located about 40 miles west of Philadelphia. London-born, he first came to the United States in 1914 with the late Harley Granville-Barker. This will mark his first appearance at Tanglewood.

Tanglewood Tales

Forum Friday

A composers' forum will be held Friday afternoon at 4:30 in the Chamber Music Hall under the supervision of Department III.

The program follows:

Mass: Kyrie — Salvatore Martirano
String Quartet — Susan MacAdam
String Quartet: Adagio — William Sydeman
Piano Piece — Edward Miller
Violin and Piano Work — Richard Maxfield
Paul Gurevich, violin; Tossi Ichiyanagi, piano.
Music for Trombone and Piano — Michael Sahl

Composers' Forum

The program for the composers' forum, under the supervision of Department III of the Berkshire Music Center, to be held Saturday afternoon at 3 in the Chamber Music Hall, follows:

String Quartet — George Sicilianos
Hiroshi Hatoyama, violin; Jean Comstock, viola; Elizabeth Beebe, violin; Albert Petillo, violoncello.
Sonata for Viola and Piano — George Wilson
Joseph Pietropaolo, viola; George Crumb, piano.
Intermission.
Lieder: Die Sonette An Orpheus; on poems by Rilke — Eino Rautavaara
Da Stieg ein Baum (There Stands a tree).
Und fast ein Madchen war's (And it was like a maiden).
Ein Gott vermags.
O Ihr cartlichen (O, You Dear Ones).
Christina Cardillo, soprano.
Five songs for soprano, flute, clarinet, bassoon and violoncello — Michiko Toyama
Mary Jane Paul, soprano.
Pollee Slimm flute; John Pandolfi, clarinet; Janet Sillars, flute; Beatrice Messina, bassoon; David Spinks, violoncello.

Chamber Music Concert by Students

The sixth and final concert of chamber music by members of Department I of the Music Center will be given Sunday morning at 10 in the Theater Concert Hall.

The program:

Octet in E flat, Op. 20 — Mendelssohn
Paul Gurevich, violin; Joseph Hassid, violin; Edward Filmanowicz, violin; Jean Angers, violin; Jean Comstock, viola; Edward Gerber, viola; Alice Ober, violoncello; Marcia Hansen, violoncello.
Serenade No. 12 in C (K. 388) — Mokart
Nicholas Apostle, oboe; David Seeley, English horn; John Grande, bass clarinet; Catherine Carter, clarinet; Isabelle Glore, bassoon; Thomas Grove, bassoon; Robert Ricks, French horn.
Quintet — Brahms
Hiroshi Hatoyama, violin; Genia Palasanian, violin; Placido Pietropaolo, viola; David Spinks, violoncello; Susan Pearlman, piano.

* * *

Student Council Party

At the Student Council party at Wheatleigh Monday night for its emergency fund for needy students, John Grande, bass clarinetist from Long Island City, was master of ceremonies; Kenneth Schermerhorn, conducting student from Schenectady, was in charge of door prizes; and entertainment included impersonations by Stanley Dombrowski, violinist in the student orchestra, from Export, Pa.; and acrobatics by Esther Sweigart, a Study Group member from Kutztown, Pa.

'ON THE WATERFRONT,' Columbia's movie drama of the New York docks, was recently shown to this group personally involved in its production. Among those present were, left to right: Sam Spiegel, the producer; Leonard Bernstein, who composed the music, currently heading the music department at Berkshire Music Center, Tanglewood; Father John Corridan, waterfront priest; Malcolm Johnson, Pulitzer Prize author of waterfront articles; and Bud Schulberg, author of screenplay.

Bernstein Expounds on Music for Movies

By LEONARD BERNSTEIN

The very nature of film music is fragmentary, almost by definition. There are exceptions, of course, such as music for films which are pageant-like, or short on dialogue and long on visual effect; in these cases extended musical sections are possible. "On The Waterfront" is not such a picture. Depending, as it does, on highly realistic dialogue, the opportunities for long developed musical sequences are few. In spite of this, I was so intrigued by the atmosphere and power of the film when I saw it in "rough-cut" that I decided to write the score hoping to compensate for the necessarily fragmentary quality of the music by strong thematic integration.

When it was suggested to me to make a "suite" out of this music, the gravity of the problem was fully apparent. Short sections of music may function well in the film itself; but how to avoid "bittiness" in a concert version? I have, therefore, relied on the thematic integration of the score in a double measure; rather than making a suite in the formal sense—a series, that is, of short, separate pieces—I have tried to coordinate the main material of the score into one continuous movement, using transitional methods. Hence the designation "Symphonic Suite," which is closer to the 19th century tone-poem than to the formal notion of a suite.

Opens With Solo Horn

The main materials of the suite are not many, but undergo numerous metamorphoses following as much as possible the chronological flow of the film score itself. There is an opening motive for solo horn (used over the title-credits in the film) which is a quiet representation of the element of tragic nobility that underlies the surface crudity and violence of the main character. After a short canonic treatment, this motive is forgotten until very near the end of the film, when the noble element begins to be dramatically apparent. From that point to the end, the score is chiefly concerned with the development of this motive to its full realization.

The second element is one of violence. It is heard first as a three-part fugato for nine drums (opening scene of the film) over which an alto saxophone bleats out a tugging, almost spastic, motive of pain. These two germinal entities are responsible for much of the following music; and the section closes with a dirge-like version of hte fugato-subject.

At this point, a lyrical song begins to unfold (already hinted at within the violent music) as the love-story takes hold. First sung unaccompanied by the oboe, it is then treated in a simple, shy harmonic way by flute and strings. After a short scherzando development, in which the more painful motives interpose themselves, the love song becomes a valse-lente, which grows steadily to its climax, and resolves as a pezzo-chiuso.

It is now that the original horn-theme returns, and begins to grow through a series of canonic treatments. A flight sequence follows (another outgrowth of the "painful" alto saxophone in the beginning); and the same material provides a brooding elegy (when we think the hero dead). But he is not dead; and as he makes his sacrificial gesture at the end of the film, the motive of his nobility climbs in intensity, mingled now with suggestions of the love-music, to the inevitable fortissimo that proclaims "The End."

Dedicated to Son

I have used a "normal" orchestra, having added only the alto saxophone, a vibraphone (can there be a film-score without one?) and extra percussion instruments for the fugato. The suite was finished on the 4th of July, 1955, and is dedicated to my son Alexander, who was born very shortly thereafter.

Chamber Music Concerts End At Hall Tonight

TANGLEWOOD — This season's series of Wednesday evening chamber music programs will end tonight in the Theater-Concert Hall with an all-Beethoven concert by six principals of the Boston Symphony Orchestra. The concert begins at 8:30. Taking part will be Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by Messrs. Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Messrs. Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Messrs. Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Messrs. Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

Mr. Lloyd, a frequent Tanglewood soloist, appeared twice with the Boston Symphony Orchestra last weekend and will again be a soloist in the performance of Beethoven's Ninth Symphony which concludes the Berkshire Festival on Sunday afternoon at 2:30. Mr. Berkowitz, who is dean of the Berkshire Music Center, is a well-known pianist and teacher. Last season he went on a five-month tour of Europe with the cellist, Gregor Piatigorsky, playing in England, France, Italy, Israel and Scandinavia.

The five first-chair wood-wind performers from the Boston Symphony Orchestra who will appear at tonight's concert have organized as the Boston Woodwind Qintet and as such have given concerts in many New England colleges and universities. This will be their first ensemble appearance at Tanglewood.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
JUL 22 1955

Tanglewood Benefit Set Aug. 11

Tanglewood on Parade, the annual concert and program for the benefit of the Berkshire Music Center, will be presented Aug. 11. The Music Center is the Boston Symphony Orchestra's summer school of music which is conducted in conjunction with the Berkshire Festival.

The first half of the concert, starting at 8:15 p. m. will be given by the Boston Symphony, conducted by Leonard Bernstein. The Boston "Pops" Orchestra, with its conductor, Arthur Fiedler, will perform a typical "pops" program for the other portion of the concert.

Mr. Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, will conduct the first performance of a suite he has arranged from the music he composed for the film, "On the Waterfront." He also will be piano soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue."

Mr. Fiedler's program will include "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "pops" vein will follow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
AUG 6 1955

Claude Rains At Tanglewood

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the gala evening concert next Thursday (Aug. 11), in the Music Shed at Tanglewood, Lenox, Mass., during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony's Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943.

New England Newsclip Agency, Inc.
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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
AUG 9 1955

Berkshire Festival

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 9—The new operatic commissioning policy of the Koussevitzky Music Foundation paid off handsomely tonight in the presentation of Louis Mennin's "The Rope." This was the first performance anywhere, and judging by the way it was received it is unlikely to be the last.

Based on the one-act play by Eugene O'Neill about three unsavory characters who try to hoodwink an old New England farmer out of his money, the opera remains remarkably faithful to the original. The ironical twist at the end has been heightened in this operatic treatment as the child, Mary, is throwing the gold into the sea; here the opening lyrical mood returns in the orchestra to add a greater sense of futility to the whole venture.

Mr. Mennini has written an opera that has a corking duet, coming as a dramatic relief after the quarreling of the daughter and husband, and a virogous aria, "I Want Gold," in which Luke, the wayward son, explains his return after five years of roaming.

The composer makes considerable use of the melodrama, spoken dialogue over musical accompaniment, a device much admired by both Mozart and Beethoven. In fact, all through the opera characters will begin to speak and then slip over into song almost imperceptibly.

The orchestra employs a form of leit motif technique, explaining the characters by development of identifying themes appearing in various guises.

Tonight's cast, Malcolm Bernstein (Abraham), Mary MacKenzie (Annie), Lynn Detwiler (Pat), Holly McLennan (Mary), and Stephen Harvachick (Luke)) were all uniformly good with special honors going to Mr. Harbachick for his swaggering singing and acting of Luke.

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Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 6 1955

Tanglewood Concert Honors Koussevitzky With Beethoven Mass

Beethoven's "Missa Solemnis" was performed at Tanglewood in Lenox last night in memory of the late Serge Koussevitzky, conductor of the Boston Symphony orchestra and guiding spirit of the Berkshire Music festival.

6,400 Attend

The memorial concert, attended by some 6,400 persons, was conducted by Leonard Bernstein, who was one of Mr. Koussevitzky's favorite pupils at the summer music school run in connection with the festival. The four soloists, soprano Adele Addison, contralto Eunice Alberts, tenor David Lloyd and bass Mac Morgan, were also former students at the school.

The fifth week-end series of concerts at Tanglewood continues at 8:30 this evening, and Miss Christina Cardillo of this city will have one of the solo roles in a performance of the second act of Beethoven's opera "Fidelio." Also on the program are excerpts from Wagner's "Gotterdammerung."

To Present Opera

Tomorrow afternoon at 2:30 there will be another all-Beethoven program, with the Fifth and Eighth Symphonies and the Piano Concerto No. 4 to be heard.

On Monday and Tuesday evenings the opera department of the Music center will give the world premiere of a one-act opera, "The Rope," by Louis Mennini. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers.

On the same program will be the first American production of "Zaide," an unfinished two-act opera by Mozart. The Tanglewood version has been prepared in English by Sarah Caldwell.

All seats for the two performances are reserved.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

AUG 9 1955

MUSIC

By RUDOLPH ELIE

TANGLEWOOD, Aug. 8—The first performance of Louis Mennini's one-act opera "The Rope" demonstrated what everybody has known for some time: that the late Eugene O'Neill was a very great playwright.

Louis Mennini's setting of this powerful twist on the Biblical story of the prodigal son had a certain power of its own though there was no doubt from the outset that the dramatic mind of O'Neill was the principal motive force.

GHASTLY REVENGE

Once the issues were outlined between the sardonic old man who plans a ghastly revenge on his prodigal and his daughter and son-in-law by a previous marriage, the narrative itself held the stage.

The music served to underline the moods and to add characterization through a declamatory style that, if it never approached the lyrical, remained well within the vocal compass of the cast.

This is to say that Mennini, like Menotti, well understands the limitations of the human voice in action and does not call upon them for wildly jagged intervals requiring so much execution that the expression of character itself is difficult or impossible. Like Menotti, too, Mennini gives the principal musical action to the orchestra, which, now expressively, again violently, underlines and emphasizes the unfolding of the narrative and the characters on the stage.

Musically, Mennini's style derives from Copeland, though there is a strongly individual quality to it as well. His ideas reveal a strong melodic bent, but he doesn't develop them in long-breathed arias or set pieces. Only one, a duet between the rejected daughter and her husband, rises to operatic tension, though the prodigal is given a highly developed moment on the discovery that his ancient father actually wants him to hang himself in the noose set by the old man five years previously.

In general, however, this is a play—and a play with upper harmonics symbolically — with music, spoken, sung and played, and not an opera in the conventional sense. But it is an effective and gripping piece as indeed it would be without music.

WELL TRAINED CAST

The cast in tonight's performance was well trained and well suited to the roles. As Abrahama Bentley, the tortured old salt farmer, Malcolm Bernstein was suitably apoplectic and displayed a strong, well placed baritone voice. Mary MacKenzie as his daughter Annie was occasionally shrill—she was doubtless supposed to be—but effective, while Stephen Harbachick as Luke, the prodigal, gave the role a good deal of vocal and visual authority. Lynn Detwiler sang well as Annie's husband but tended to be a little wooden while Holly McLennan was entirely acceptable as the child who unwittingly frustrates the whole venal litter.

A single set of very imaginative quality and evocative of the New England coastal farm gave the production additional tension and the whole was deftly staged by Boris Goldovsky with fine orchestra support by Henry Janiec and the student orchestra.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

AUG 6 1955

Busy Closing Week at Tanglewood

The 1955 Berkshire Festival at Tanglewood will come to a close next week.

It is expected that 130,000 persons will attend the Festival's 24 concerts which will include six chamber-music programs by noted soloists and visiting ensembles, six chamber orchestra concerts by principals of the Boston Symphony Orchestra, and 12 concerts by the full, 104-piece Boston Symphony.

In addition, another 10,000 are expected to be present for "Tanglewood on Parade," the gala annual benefit for the orchestra's Summer School, the Berkshire Music Center.

This will take place on Thursday, "rain or shine." Events will begin with a special performance of opera in the Formal Gardens at 4 P. M.

A fanfare and welcome will be given at 5:15 and simultaneous sessions of the orchestra, opera and chamber music departments will take place at 6 in the Shed, the Theater-Concert Hall, and the Chamber Music Hall, respectively.

Lawn Party

Every one present is invited to attend a lawn party at 7. Each person is asked to bring his own picnic supper and to make use of the buffet and refreshment carts.

At th same hour, a concert will be given by the Chorus on the porch of the Main House.

The Boston Symphony Orchestra conducted by Leonard Bernstein and the Boston Pops Orchestra, Arthur Fiedler, conducting, will present a gala concert in the Shed at 8:15.

The Symphony will present the first performance of Bernstein's own suite, "On the Waterfront," and Copland's "A Lincoln Portrait."

The Pops Orchestra will offer "Capriccio Espagnole" ("Alborada," "Scene and Gypsy Song," "Fandango of the Asturias,") by Rimsky-Korsakov; Gershwin's "Rhapsody in Blue," with Bernstein as piano soloist, and "Suite from the ballet 'Graduation Ball,'" ("Acceleration Waltz," "Perpetual Motion," "Nocturne," "March," and "Galop") by Strauss-Dorati.

The concerts will be followed by waltzing on the lawn by the Main House.

Symphony, Pianist Excel At Festival

As if in collusion the long-awaited rain and Beethoven's 8th Symphony started Sunday afternoon's concert by the Boston Symphony in the Shed at Tanglewood. This caused a sudden scurry for cover by the outdoor listeners, creating an understandably loud rustling which was observed and then ignored by Mr. Munch and the orchestra. Although the opening phrases were barely heard, the rest of this fertile and joyous movement was clearly audible. The tantalizing allegretto scherzando with its metronomic quality was finely cut; then a stately and slightly ironical "tempo di minuetto" carefully carved as a fitting precedent for the capricious and sparkling finale. A burst of applause bespoke the temper of the audience, joy in this particular music at the same time reflecting thankful relief in the gently blowing rain.

A performance of masterful proportions by Eugene Istomin, young American pianist appearing for the first time at Tanglewood in Beethoven's 4th piano concerto, followed. With the unethical introductions of the first theme by the piano, carefully picked up by the orchestra and developed, one sensed an unusually fine understanding and rapport between performer and conductor. Mr. Istomin easily displayed his virtuosity in the two codas of this movement, the difficult double trills in one played with clarity and unerring exactitude. The incredibly beautiful second movement with its gentle and appealing improvisations on the piano, alternating with the strongly rhythmic and staccato octaves in the strings played forte for almost half the movement, gradually subsiding to a piannissimo, showed a limpid and penetrating quality of tone emanating from the dedicated fingertips of Mr. Istomin. The finale in rondo form, unusual only because of its lengthy and provocative coda was a masterpiece of brilliancy for both pianist and orchestra. The audience reacted in like manner, recalling Mr. Istomin and Mr. Munch several times.

After such a completely satisfying performance the thought of more music seemed an anticlimax, but such was not the outcome. Beethoven's 5th Symphony, so painfully familiar in its many and varied executions, was transfused by Mr. Munch's rhythmic and dynamic interpretation, the orchestra superbly aware of every mood, manner and melody. Superlative is undoubtedly the word for Sunday's all Beethoven concert; how fortunate we are to have inherited the works of this genius, without whom our progressive musical structure could not stand. — M. deB. B.

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Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,336

AUG 5 1955

UVM Students, Faculty To Attend Music Festival

BURLINGTON, Aug. 4.—Twenty students and faculty members from the University of Vermont Summer Session will leave here tomorrow for Tanglewood in Lenox, Mass., where the annual Berkshire Music Festival is currently in progress.

The group will stay in Pittsfield, Mass., on Friday and Saturday nights and return home Sunday.

The Berkshire Festival trip is the final organized tour under the sponsorship of the University of Vermont Session. Recreation director Howard Delano made the arrangements for the trip.

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News-Times (e)
DANBURY, Conn.
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Circ. 15,916

AUG 6 1955

Tenth Season of Chamber Music

Miss Margaret Fisher will present her tenth season of chamber music concerts at her barn-studio on Irontown road, West Redding, beginning Aug. 20 with a recital by the New York Woodwind Quartet.

The other two concerts in the series of three, all Saturday afternoon events, are scheduled for Aug. 27 and Sept. 17.

Miss Fisher, pianist and lecturer on music, has chosen for the season's offering three "gala request programs" which have been selected from the past nine seasons of chamber music concerts at the Lonetown studio and which, therefore, may be regarded as highlights in nearly a decade of music-making there.

Outstanding ensembles to be heard during the course will be assisted at the piano by Miss Fisher. The New York Woodwind Quartet which opens the events consists of Samuel Baron, flute; John Barrows, French horn; David Glazer, clarinet; Jerome Roth, oboe and Bernard Garfield, bassoon. They will play Darius Milhaid's suite, La Cheeminee du Roi Rene; Brahms' Sonata in F minor, opus 120, No. 1 for clarinet and piano; the Vivaldi Concerto in G minor for flute, oboe and bassoon, and a sextette by Francis Poulenc, for piano, flute, oboe, clarinet, bassoon and horn.

For the second concert, Aug. 27, an ensemble of strings, violin, cello, viola and contrabass, from the Boston Symphony orchestra, will be heard in a recital for string ensemble and piano, and for the final concert will be presented the New Music String Quartet, with Samuel Baron, flute soloist, in selections for strings, flute and piano combinations.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

AUG 10 1955

Tanglewood 'on Parade' Tomorrow

Arthur Fiedler and the Boston Pops Orchestra will be a feature of "Tanglewood On Parade," tomorrow night's concert at the Berkshire Music Center which will benefit the Boston Symphony's Summer music school.

Fiedler returns to Boston for the conclusion of the Esplanade series Aug. 15 to 20.

The Pops program tomorrow will consist of Rimsky-Korsekow's "Cappriccio Espagnole"; Gershwin's "Rhapsody in Blue" with Leonard Bernstein as piano soloist; and a suite from the ballet, "Graduation Ball," with music by Johann Strauss arranged by Antal Dorati. A number of encores in typical Pops style may be expected.

Besides the Pops section of the concert, Bernstein will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait," with stage and screen star Claude Rains as narrator, and in a suite of music Bernstein composed for the Academy Award-winning motion picture "On the Waterfront."

At 4 p. m. tomorrow there will be a demonstration in the Barn by the Study Group of Berkshire Music Center students, and a performance for those who purchase box seats and reserved seats in the Shed, of the short Puccini opera, "Gianni Schicchi" by Tanglewood's Opera Department in the formal gardens.

From 6 to 7 p. m., the Berkshire Music Center will have simultaneous sessions of each department —orchestra, opera, and chamber music, with a concert by members of the choral department on the steps of the main house at 7 p. m. During intermission in the Shed concert, Boris Goldovsky will draw the names of winners of door prizes. Festivities conclude with waltzing on the lawn.

SCHENECTADY GAZETTE, WEDNESDAY, AUGUST 10, 1955

Two Contrasting Operas Are Skillfully Presented at Tanglewood Festival

By D. E. RITZ

The experimental aspects of the opera department at the Berkshire Music Center, Tanglewood, was demonstrated admirably Monday and last evening in the annual opera presentation in the Theatre-Concert Hall.

Two contrasting operas, one modern and one old, were presented skillfully with excellent singing, fine acting and remarkable settings.

* * *

BORIS GOLDOVS head of the department, pref oth with his interesting comm aries and details of production sidelights.

"The Rope," by Louis Mennini of Rochester, faculty member of the Eastman School of Music, is a setting of the Eugene O'Neill one-act play, originally performed by the Provincetown Players in April, 1917. Mr. Goldovsky staged "The Rope" for its Tanglewood presentation.

* * *

"ZAIDE," an opera written by Mozart in 1779 at Salzburg, was presented in an English version prepared by Sarah Caldwell, who also staged the work.

"The Rope" is unique in that it is the first work commissioned by the opera department for production at Tanglewood. Mennini spent the summer of 1953 at the school preparing the work in consultation with Mr. Goldovsky and the staff. The composer supervised the casting of the opera and attended vocal and instrumental rehearsals.

O'Neill knew of the project before his death in 1953 and signed a contract allowing for its adaptation by Mennini.

The number is gripping in its character portrayals and in its presentation of the fallacy of money motivation theme.

* * *

THE OPERA CALLS for three men and one woman singer and a child actress. An old barn with rope noose prominent against the skyline is the setting for the one-act tragedy of human nature.

Of the music Mennini states "the whole opera is a development and extension of the first two measures of music with which it begins."

One felt the strength of the O'Neill writing but as opera material, we are not so sure. Probably we are "sugar and spice and everything nice" opera addicts. Gripping the work is but it is the strength of the O'Neill writing carrying over to its opera presentation.

* * *

ON MONDAY EVENING Malcolm Bernstein gave an able presentation of the role of Abraham Bentley, the aged father. Mary MacKenzie was cast as daughter Annie with Lynn Detweiler as Pat Sweeney, her husband; and Stephen Harbachick as Luke Bentley, Abraham's son by a second marriage. Holly McLennan had the role of the child, Mary.

Last night's cast included Peyton Higgison, Susana Naidich, Paul Berry, Holly McLennan and Robert Kirkham. Henry Janiec conducted.

Aviva Einhorn conducted the Mozart opus, which so far as has been learned, was given its first United States performance at Tanglewood Monday.

Listed as an opera in two acts it was given on Monday evening as an opera in one act. Mr. Goldovsky explained that in dress rehearsal the evening before the department was not satisfied with results and drastic last-minute changes were made. The audience found the opera delightful and we hope that it pleased Mr. Goldovsky for if it didn't it may have been a two-act opera last night.

* * *

GOLDOVSKY EXPLAINED that the opera had never really been completed by Mozart and as left includes only a number of set pieces. "No one knows," according to Goldovsky, "whether the sultan was to have been a harsh or a magnanimous pasho." As originally planned for Tanglewood presentation he was to have been harsh, but as presented Monday evening he had been turned into a magnanimous creature.

"Our patron saint, Mozart" Goldovsky called the composer.

The opera is a little gem musically. It poses no psychotic problems and follows the well-known theme of boy loves girl even through language barriers. The sultan was sung on Monday by Howell Zulick with McHenry Boatwright and Jefferson Morris as Allazim, and Jefferson Morris as adventurer Carlos D'Armendariz. Christina Cardillo was enchanting as Zaide, the serving girl in the Seraglio, and George Lussier was cast as Osmin, the young son of the sultan.

* * *

THE CAST for last night included Lynn Detwiler, George Lussier, Robert Kerns, Saramae Endich and Harold Johnson, Guards, servants and dancing girls made up the balance of the cast.

The setting, a garden in the Seraglio, was delightful.

Strangely enough the two operas, though so far apart musically, have several things in common.

Both employ one woman singer, a child in an acting part and three male leads.

The opera department of the Berkshire Music Center has been responsible for many fine offerings in the past and this year it is again offering excellent training and an opportunity for workshop preparation methods probably not equalled elsewhere.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

AUG 4 1955

Claude Rains to Narrate Copland's "A Lincoln Portrait" at Tanglewood

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will be a highlight of the evening concert next Thursday (August 11), in the Music Shed at Tanglewood, Lenox, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz, who, during the crucial weeks following the U. S.'s entry into the second world war gave thought to a means by which music could be used to mirror the magnificent spirit of our country. The result was a triptych of musical characterizations, Mr. Copland's, Jerome Kern's on Mark Twain and Virgil Thompson's of the late Mayor LaGuardia of New York. Mr. Copland's text comes from letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain." The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, including something of his gentleness and simplicity; the middle one sketching the background of his era; concluding with a simple but impressive frame about the words of Lincoln himself.

Leonard Bernstein, who is conducting "A Lincoln Portrait" with Mr. Rains as speaker with the Boston Symphony Orchestra, also will include on his portion of the "Tanglewood on Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On The Waterfront."

Arthur Fiedler and the Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue," will conclude the gala concert.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6-8 p. m. by all five departments—student orchestra, chorus, composition, opera and Study Group—of the Berkshire Music Center, and as a dividend to holders of box seats and reserved ticket patrons, there is a performance in the formal gardens by the opera department of Puccini's short comic opera, "Gianni Schicchi."

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 6 1955

Koussevitzky Honored At Festival Concrt

Friday night's Berkshire Festival concert in the Music Shed at Tanglewood was in memory of the late Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and Director of the Berkshire Music Center until his death in the spring of 1951. Leonard Bernstein conducted Beethoven's "Missa Solemnis" in D Major with the Boston Symphony Orchestra and the Festival Chorus of Tanglewood students trained by Hugh Ross. The vocal soloists were by Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. Richard Burgin had a violin solo, and the organ solo was by William Frank.

All four soloists are former students at the Berkshire Music Center. Miss Addison is a native of Springfield.

Tonight, Charles Munch will return to the Music Shed podium to conduct a concert of operatic excerpts — the second act of Beethoven's "Fidelio" in which Margaret Harshaw of the Metropolitan Opera Company will be heard as Leonore, with Messrs. Lloyd and Morgan, also Arthur Schoep, tenor, Malcolm Bernstein, bass, and Christina Cardillo, soprano, all of Tanglewood's opera department; excerpts from Wagner's "Die Gotterdamerrung," including Siegfried's Rhine Journey and Siegfried's Death Music, and the Immolation Scene with Miss Harshaw.

Sunday afternoon the fifth all-Beethoven program will be given when Mr. Munch will conduct two symphonies, the Eighth and Fifth, and Eugene Istomin will play the Fourth Piano Concerto.

BALTIMORE, MD.
AMERICAN
Circ. S. 317,397

JUL 24 1955

Radio And TV

Previews By Aldine R. Bird

Francis Kelly Taylor.

Tomorrow, Boston Symphony Orchestra, from the Berkshire Festival, Tanglewood, Beethoven's "Symphony No. 7 in A Major," WBAL, 8.15 P. M.

Telephone Hour, WBAL to-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,014

AUG 4 1955

Margaret Harshaw, Metropolitan Opera soprano, will make her Tanglewood debut at the Berkshire Festival Concert of Saturday evening August 6 in the music shed at 8:30 p.m. She will sing the Immolation scene from Wagner's "Gotterdammerung," and act 2 of Beethoven's "Fidelio," with David Lloyd, Mac Morgan and the Festival Chorus of Berkshire Music Center students. Charles Munch will conduct the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

Francis Kelly Taylor.

Tanglewood Audience Hears Serkin Play Beethoven

By GEORGE W. STOWE

Lenox, Mass. — Pianists, like so many other professional men today, have become specialists. Gieseking is associated with the performance of Debussy, Bachaus with Brahms and Edwin Fischer with Bach and Mozart.

And since the demise of Artur Schnabel, Rudolph Serkin has acquired a reputation as the foremost interpreter of Beethoven. Yet the two performers constitute opposite poles in their approach to the composer, a fact abundantly clear from Mr. Serkin's all-Beethoven program in the chamber music series at Tanglewood last night.

* * *

WHILE SCHNABEL'S fame rested on his eloquent exploration of the slow movements, Serkin makes his mark by the supercharged atmosphere that his playing invokes. His dynamism borders on the demoniac, his tempos are propulsive, his interpretive conception is on a grand scale.

In the face of these considerations Serkin's occasional deficiencies in rhythm and finger accuracy dwindle to insignificance. He is far from an impeccable player but one soon adjusts to such failings when he is building an architectonic structure, as he did last night with the "Hammerklavier" Sonata. Precious few could remain unmoved by such a performance.

His program started with the comparatively unchallenging Sonata in F Major (Op. 10, No. 2) and continued with the so-called "Waldstein" Sonata (Op. 53) that represents the composer in full command of his resources.

In both sonatas Mr. Serkin gave the impression that he was driving the music beyond its capacity for optimum expression. This criticism was particularly apt in the case of the "Waldstein." His tempo for the opening of the first movement was accelerated to a point where control was perceptibly affected. There was a compensating factor, though, in the tenderly expressed Adagio Molto of this sonata.

* * *

THE "HAMMERKLAVIER" poses a Herculean technical problem for the performer, but it was in this work that Serkin reached heights of expression and justified all that came before. The opening Allegro was imposing in its mounting grandeur, the Scherzo had an Olympian joviality, and even the attenuated Adagio was affecting in this knowing performance.

For the tortuous fugue that concludes this monumental sonata Serkin summoned all his reserve strength and played with a concentrated energy that almost defies description. The largest audience for these chamber concerts, more than 2,400 roared its approval.

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 5 1955

ADELE ADDISON SINGS TONIGHT AT TANGLEWOOD

Will Participate in Koussevitzky Memorial Event at Festival

Tonight at 8.30, in the Music Shed at Tanglewood, Lenox, the Berkshire Festival concert will be in memory of the late Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center until his death in the spring of 1951. Leonard Bernstein will conduct Beethoven's "Missa Solemnis" in D Major with the Boston Symphony Orchestra and the Festival chorus of Tanglewood students trained by Hugh Ross. The vocal soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. Richard Burgin has a violin solo, and the organ solo is by William Frank.

All four soloists are former students at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts in the Berkshire Festival. Miss Addison, who has already appeared at this summer's Festival in Bach's Mass in B Minor, was a student in the opera department during the summers of 1947, 1948, and 1950; Miss Alberts, who is flying to Tanglewood especially for this performance from her duties on the faculty of the Aspen International Institute in Aspen, Colo., was a student here in the second session of the Berkshire Music Center, 1941, as well as in four subsequent summers; Mr. Lloyd was a member of the opera department in 1947 and sang in its American premiere production of Britten's "Albert Herring" and Rossini's "The Turk in Italy;" and Mac Morgan was enrolled in opera dramatics in the 1953 session.

Tomorrow evening at 8.30, Charles Munch will return to the Music Shed podium to conduct a concert of operatic exerpts—the second act of Beethoven's "Fidelio" in which Margaret Harshaw of the Metropolitan Opera will be heard as "Leonore," with Messrs. Lloyd and Morgan, also Arthur Schoep, tenor, Malcolm Bernstein, bass, and Christina Cardillo, soprano, all of Tanglewood's opera department; excerpts from Wagner's "Die Gotfried's Rhine Journey" and "Siegfried'as Rhine Journey" and "Siegfried's Death Music," and the "Immolation Scene" with Miss Harshaw.

Sunday afternoon at 2.30, the 5th all-Beethoven program of this season's Festival will be given when Mr. Munch will conduct two symphonies, the Eighth and Fifth, and Eugene Istomin will play the Fourth Piano Concerto.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes on the 14th, may be obtained at the Tanglewood box-office, and telephone reservations are accepted—Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

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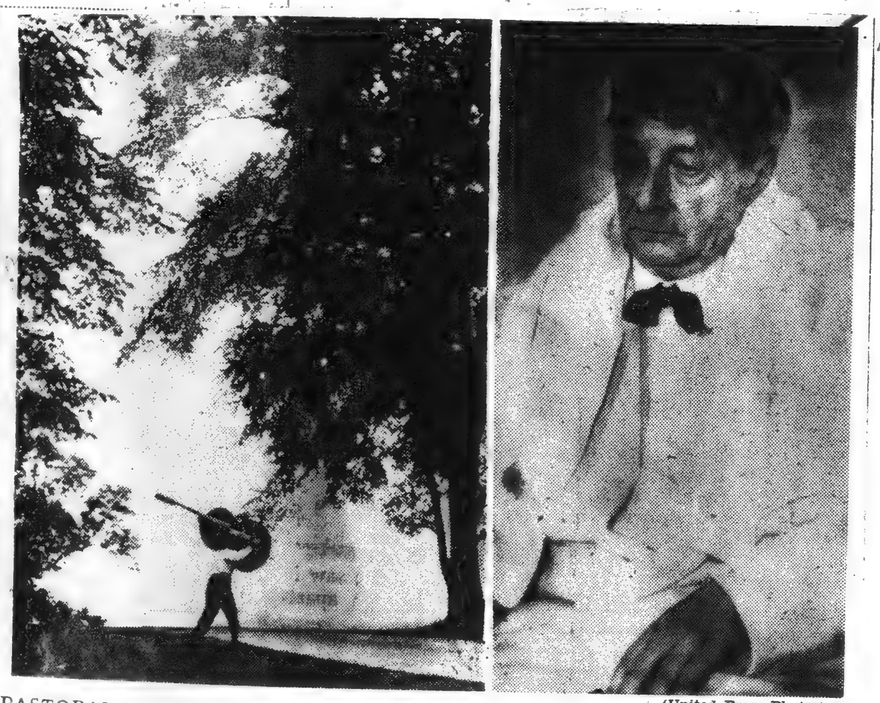
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

AUG 6 1955



(United Press Photos)

PASTORAL SYMPHONY—Huge trees dwarf this giant bass viol player of the Boston Symphony Orchestra as he lugs his instrument through idyllic landscape at Tanglewood, Lenox. He has been playing in another session of famed Berkshire Music Festival. At right is the noted conductor, Dr. Charles Munch, taking a breather between numbers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 4 1955

Serkin "Exciting" At Tanglewood

Many ovations greeted pianist Rudolph Serkin who performed an all-Beethoven program Wednesday night at the Theater-Concert hall at Tanglewood before an audience of 2456 persons.

Before filled concert hall of 750 with others spilling out over the lawn under a typical moonlit Berkshire summer sky, Serkin delivered an exciting performance of three sonatas, the last of which was the Piano Sonata in B-Flat Major, Op. 106 "Hammerklavier").

An expert interpreter of Beethoven, Serkin played the very difficult Hammerklavier" with skill and beauty. The excitement of Beethoven's imagination was well represented by Serkin in the first movement where two themes are carried out, depicting a regal scene in which one can almost hear horn calls followed by a soft echo.

In the second scherzo movement, the playfulness and abruptness of the scales were drawn together thru the compactness of Serkin's playing. One of Beethoven's longest movements, the third adagio, showed the skill of Serkin in finding, feeling, and executing every mood in its romantic and slow patterns. Here, Serkin played not only musically, but made every note sing.

The character and style of the last movement differs greatly from the first three with a mixture of the baroque and classic in the largo, leading into a highly developed contrapuntal movement with stormy and heavy themes played against quieter ones. Serkin showed his ability to contrast the pianissimo and forte and to shade delicately.

Serkin opened with the Piano Sonata in F Major, Op. 10, No. 2, formal in style with lyrical climbing themes set against shorter broken ones, which he developed smoothly in the first movement. He connected the scales skillfully in the second movement and brought out the staccato, dance-like quality of the third.

His second selection, the Piano Sonata in C. Major, Op. 53 ("Waldstein"), proved almost as exciting as the third. He phrased the quick changing harmony of the first movement with skill and in the development section controlled the harmony, developing it to a fine recapitulation. Following the slow second movement, he again showed his ability to display color thru contrasts in the very lyrical third movement.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 4 1955

CHRISTINA CARDILLO IN TANGLEWOOD OPERA—Christina Cardillo, daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant street and a winner of Metropolitan Opera Auditions of the Air last year, is shown rehearsing with three other members of cast for performance of "Zaide," unfinished two-act opera by Mozart, to be given first American production by Berkshire Music center opera department at Tanglewood next Monday and Tuesday evenings. Miss Cardillo plays title role of Zaide. Also in scene, left to right, are Howell Zulick of Springfield, Penn., as Sulieman, sultan of Turkey; McHenry Boatwright of Boston as Allasim and Harold Johnson of Chicago as Don Carlos. Miss Cardillo will achieve top distinction of her several seasons at Tanglewood this Saturday evening when she will sing role of "Marcellina" in performance of Act 2 of Beethoven's opera, "Fidelio," with the full Boston symphony orchestra during major festival concert in music shed.

TOLEDO, OHIO
TIMES
Circ. D. 48,355
JUL 25 1955

Munch, Monteux Conduct In Berkshire Festival Shift

By FREDERICK J. KOUNTZ

TANGLEWOOD, Mass., Jul[illegible]—The Boston Orchestra's Berkshire Festival shifted, as it were, into high gear over this weekend. That is to say that the two weekends of theater concerts, in which only a chamber orchestra is employed, had been concluded, and the second concerts, in which the Boston Orchestra seems on occasion to overflow beyond its own concert-size proportions, had got under way.

Charles Munch conducted the orchestra Friday night and Sunday afternoon in programs devoted entirely to Beethoven. Pierre Monteux, venerable in years—he has now passed 80—but ageless in the ways of music, was the conductor Saturday night.

Music Unchangingly Fresh

The acquaintance of some of us with Mr. Monteux goes back as far as 1916, when he was touring the country with the Ballet Russe which he had been conducting in Europe from 1912 on.

That he has devoted himself to conducting for almost 45 years without any appreciable lapse is not in itself comparatively edifying. Others have done as much. But is remarkable beyond cavil that after so many years his way with music is unchangingly fresh and engaging.

Abundance Of Weapons

Quite frequently in the last decade and more Mr. Monteux has reminded me of Lefty Grove. Years ago there was in each of them blazing strength and whiplike vigor. And in each of them the blaze cooled, the whip softened. But each found other methods of dealing with the forces that beset them. And for each of them a mind mellowed, but disciplined, by experience and an enormous storehouse of knowledge have been an abundance of weapons.

The Honorable Lefty has of course been retired for several years. And one suspects that Mr. Monteux will retire when he is ready. But until that time let no one suppose that any matters of music or orchestras are escaping him.

He conducted Saturday night from among orchestral staples the Respighi transcription of Bach's Passacaglia and Fugue in C minor, Beethoven's Symphony No. 2, and the Richard Strauss tone poem, "Death and Transfiguration." Of his performance, one might say that his enlarging stride in Bach was masterful; that the luminosity and clarity of coloration in Beethoven were extraordinary; that all the stops were open, the sky the limit in Strauss.

Sessions' Work Heard

The new work on the program was Roger Sessions' Orchestral Suite from "The Black Maskers." Mr. Sessions, of Princeton University and for the summer a member of the music faculty at Tanglewood, originally composed incidental music in seven parts for the Leonid Andreyeff play. From this incidental music he has derived the suite which was played Saturday night.

The derivation remains basically program music. It is ingeneously constructed. Its orchestration is enormous, daring, and, especially in the use of the brasses, tremendously powerful. And all of it seems to fit logically within itself.

I was not satsified on first hearing, however, that it transmits with the savagery of the play the unrelenting horror and the terrible annhilation which are visited on the chief character. For my own part it needs more hearings.

It was played brilliantly. And the audience of more than 8,000 was only slightly less interested in it than it had been in the more familiar fare of the program.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 1 1955

Magnificent Programs

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., Aug. 1.—Brahms may have dominated the weekend programs of the Berkshire Festival, but the single Beethoven program on Saturday night drew the largest crowd.

When Charles Munch conducted the "Eroica" symphony with Rudolf Serkin playing the "Emperor" concerto, Tanglewood was literally overrun with 15,500 people, almost an all-time record attendance. The weekend totaled more than 35,000.

Pierre Monteux conducted the Brahms concert in the shed yesterday afternoon. The program included the Academic Festival Overture, the Violin Concerto with Isaac Stern as soloist, and the First Symphony.

That Monteux presented these in the solid and masterful way characteristic of him could be almost taken for granted. His interpretation of Brahms has always been singularly satisfying. It was on this occasion.

Stern played with that growing sensitivity noted in his appearance at Lewisohn Stadium a week ago. He shapes the music with more insight than before and communicates more of it. He drew a beautiful tone from his violin to sing through the slow movement, but he could have given the other movements more bite and more brilliance to do full justice to their more weighty measures. It was a performance of distinction.

Brahms figured on the Friday evening program when Munch conducted the Fourth Symphony. This was magnificently performed. Munch was inspired and he in turn inspired the orchestra. All the musical accents came through with perfect timing and inflection. The finale, in particular, was set forth not only in the full strength of its cumulative power but also with a fiery conviction tremendous in impact and conclusive in artistry. Seldom has the work been more superbly played.

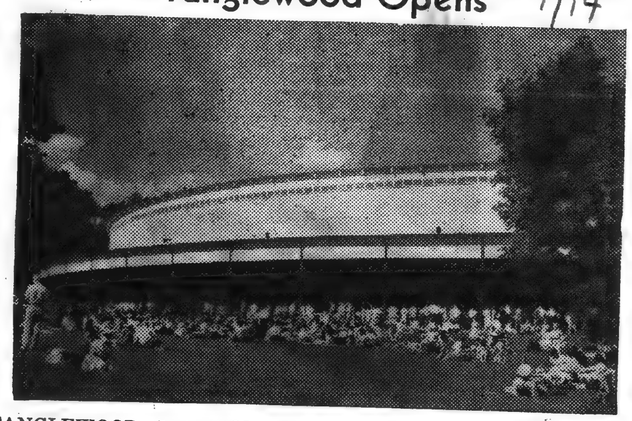
An important and quite moving contemporary work received an understanding performance during the Friday program: Samuel Barber's new choral work "Prayers of Kierkegaard," introduced to New York by the Bostonians last season.

This is a beautifully written score that sounds even more beautiful than it looks. Its intangible values exerted a strong influence in the performance by the Festival chorus with Leontyne Price as chief soloist. The program also included Handel's "Water Music" suite and Schumann's Fourth Symphony.

Except for the "Egmont" overture, the Beethoven program duplicated that of opening night at Lewisohn Stadium. However, it rated much higher in interpretation. Incidentally, this was Serkin's first appearance at Tanglewood.

Jewish Civic Leader, Worcester
8 7/24

Tanglewood Opens 7/14



TANGLEWOOD, Lenox, Mass. — The Berkshire Festival of the Boston Symphony Orchestra, the 16th season of 24 concerts in the hills of Western Massachusetts in which the orchestra has participated, runs for six weeks, July 6-August 14. Record-breaking attendance of 135,775 was recorded in 1954. The huge Music Shed (capacity 6,000) attracted an average of 9,197 persons with crowds overflowing on the spacious lawns.

WASHINGTON, D. C.
Post & Times Herald
JUL 26 1955

Tanglewood's D. C. Students

Study groups from all over the country are an annual feature of the Berkshire Music Center at Tanglewood, Mass. Here, with Conductor Thor Johnson, of the Cincinnati Symphony, are, left to right, Washington's Karin Peterson, Judith Weinberg and Nancy Gardener, settled in the Berkshires through mid-August.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

AUG 7 1955

Tanglewood to Hear 'Typical' Boston Pop

A "TYPICAL" Boston Pops concert, complete to encores, with Arthur Fiedler conducting will be the feature of "Tanglewood on Parade" Thursday night, the annual benefit for the Berkshire Music Center, the Berkshire Festival's school at Lenox, Mass. This is the concluding week of the festival.

The event will start with a fanfare of welcome and simultaneous demonstrations of the school in operation at 6 o'clock. The orchestra will perform in the Shed, there will be opera in the Theater-Concert Hall, and chamber music in the chamber music hall.

Picnic With Music

This will be followed by a picnic supper with music by the student chorus at 7 o'clock. At 8:15 o'clock the concert will begin in the Shed, the first part of the program being by the full Boston Symphony Orchestra, conducted by Leonard Bernstein, in Bernstein's Suite from the prize-winning film, "On the Waterfront," a first performance, and Copland's "A Lincoln Portrait."

Then the Pops will take over, with Fiedler conducting Capriccio Espanole, Rimsky-Korsakov; Gershwin's Rhapsody in Blue, Leonard Bernstein, soloist, and Suite from the ballet, "Graduation Ball," Strauss-Dorati. After the concert there will be drawing for door prizes, and waltzing on the lawn.

Of interest among the concluding exercises of the school are performances tomorrow and Tuesday night of a two-opera bill, both first times in this country. One is "The Rope," one-act opera by Louis Mennini based on Eugene O'Neill's play of the same title and the first opera to be commissioned by the Koussevitzky Music Foundation especially for production at Tanglewood. Mennini is a faculty member of the Eastman School of Music and began his opera two summers ago when he was at Tanglewood.

The other opera is "Zaide," a two-act unfinished Mozart opus in an English adaptation by Sarah Caldwell and Marvin Schofer.

Final Festival Week

The orchestra begins its sixth and final festival week this afternoon in the Shed with Charles Munch conducting an all-Beethoven program consisting of the Eighth and Fifth Symphonies and the Piano Concerto No. 4, Eugene Istomin, soloist.

Beethoven's Ninth Symphony will feature the concluding concert in the Shed next Sunday. Munch will conduct and the soloists will be Adele Addison, Catherine Akos, David Lloyd and Donald Gramm.

Friday night Munch will conduct a program by Berlioz, Debussy, and Ravel. Pierre Monteux will conduct Wagner, Brahms, Debussy and Strauss Saturday night. The concluding chamber music concert Wednesday will be a program of Beethoven trios, quintets, cello sonatas and songs by six principals of the orchestra, David Lloyd, tenor, and Ralph Berkowitz, piano.

Tanglewood

Opera to Have World Premiere

"THE Rope", an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox, Mass., will have its world premiere by students of Boris Goldovsky's opera department in the Theater-Concert Hall at 8:30 Monday and Tuesday evenings, Aug. 8 and 9.

On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart. So far as can be learned, the "Zaide" will be the first in the U. S. Two different casts of students of the opera department will sing.

Performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats are reserved, and reservations may be made through the Friends' office, Tanglewood, telephone Lenox 600.

* * *

LOUIS MENNINI, of the faculty of the Eastman School of Music, Rochester, N. Y., spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neil's one-act play of the same name.

"By providing an opportunity for a young composer to live with the musical theater, the Koussevitzky commission is enabling him to steep himself in the problems peculiar to it," Mr. Goldovsky said.

* * *

OF "THE ROPE," Mr. Mennini says: "Eugene O'Neill knew of my project before his death in 1953. I never got to meet him, but I have a contract signed by the Pulitzer Prize playwright to adapt his play.

"I formed the idea of setting 'The Rope' to music after reading it: I have never seen it on the stage. I have used the O'Neill play as is, except for certain changes of words, sections of conversations which seemed unnecessary to the continuity of the drama, a few additions of my own that seemed advisable for musical extension.

"My one basic problem in setting the play was, whether to make the music as strong (dissonant) as the drama insofar as character portrayal, or whether to add warmth to the starkness and gloominess of the play.

"After much reading of O'Neill, I found a remark of his which made me decide to pursue the latter course. He said, 'Even in ugliness there is beauty'."

* * *

CLAUDE RAINS will narrate Aaron Copland's "A Lincoln Portrait," a highlight on the Tanglewood on Parade program Thursday between 6 and 11 p. m., the annual benefit program for the music center. Mr. Copland is on leave this year as assistant director of the center.

Leonard Bernstein will conduct the Boston Symphony in "A Lincoln Portrait," also in a suite he has arranged from his music for the Academy Award-winning film "On the Waterfront."

Arthur Fiedler and the Boston Pops Orchestra will offer a program of Rimsky-Korsakov, with Mr. Bernstein soloist in "Rhapsody in Blue."

Earlier from 6-8 p. m., student departments will demonstrate and at 4 p. m. for box and reserved ticker holders, there will be a performance of Puccini's opera, "Gianni Schicchi."

* * *

IN THE CONCLUDING Wednesday evening program of chamber music of Beethoven, six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert Friday at 8:30 p. m., and will close the festival series with an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass and augmented chorus Sunday at 2:30. Pierre Monteux will conduct the 8:30 p. m. Saturday program, comprising Wagner, Brahms, Debussy and Strauss.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

JUL 22 1955

Tanglewood:

Munch, Monteaux to Conduct BSO in 4th Week of Festival

The Berkshire Festival at Tanglewood, moves into the fourth of its six weeks of symphonic music, with a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall

Leontyne Price, a former student of the Berkshire Music Center at Tanglewood, returns to Tanglewood on Friday evening, July 29, as soloist in "The Prayers of Kierkegaard."

Charles Munch's Friday (July 29) program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barbers "Prayer of Kierkegaard." Leontyne Price, soprano, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, and Regina Sarfaty, mezzo-soprano, also of New York. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices.

Mr. Munch gives his third all-Beethoven program of the 1955 Festival on Saturday evening, when Rudolf Serkin, noted pianist, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m.

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 6 1955

Rest—But Not Full Measure

CHARLES MUNCH, towel around his neck, is caught by camera as he takes breather at Tanglewood in Massachusetts hills between appearances on podium with Boston Symphony Orchestra in Berkshire Music Festival concert. UP Photo

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

AUG 8 1955

Thunderstorm Obbligato

Pianist Istomin Stars In Tanglewood Concert

By RAYMOND MORIN, Telegram Music Critic

LENOX — The real news at Tanglewood during the Sunday afternoon concert was a performance of Beethoven's Fourth Piano Concerto by Eugene Istomin with the Boston Symphony and Charles Munch that must have broken a record for competition.

In spite of a heavy percussion obbligato that grew worse and worse in the form of a thunderstorm, pianist and conductor refused to give up. The sensitive second movement — a beautiful dialogue in which the orchestra makes austere remarks and the piano replies gently — probably wasn't heard beyond the first few rows. For a time it looked as if the performance would be halted.

To make matters worse, Mr. Istomin was required to use his respite mopping up the keyboard and 9715 people did their best to concentrate on what they were able to hear from the stage.

Artistic Stature

Therefore the credit runs high that Mr. Istomin was able to disclose that he is a young pianist of full artistic and technical stature. His style of presentation is extremely attractive, simple, direct, unfettered from mannerisms, and musicianly.

The best test of his musicality appeared in the first movement cadenza which he played with sympathy and great concern over its poetry. Discounting the growls from without, we were close enough to the stage to appreciate the ringing, lyrical tone that Mr. Istomin elicited from the fragile statements.

A spirit of exuberance was released in the rondo, and Mr. Munch did an admirable job of co-ordinating the orchestral repartee with the soloist's style.

Received Ovation

Mr. Istomin received an ovation. It's no discredit to him to suggest that it may have been in part for his sportsmanship and power of concentration, but certainly his art received the lion's share.

The balance of this all-Beethoven program included the fifth symphonies. We have heard voiced criticism that too much Beethoven music is being played at this festival.

If we are to judge by the performances we've heard of Missa Solemnis—the second act of the opera, "Fidelio" and these symphonies, the arguments against this musical fare are stone cold.

Direct as Possible

The Munch approach to the eighth was most interesting it combined a successful transmission of philosophy with a constant aliveness. As we stated in a previous review, the Munch style is as direct as possible and as devoid of superfluous gesture. Not having heard music here since the Koussevitzky era, we find this a startling innovation.

The excellence of the Eighth was determined by strong, articulate phrasing, precise changes of volume, and soaring melodies. The trio of the third movement, which can bring ruin to the performance, was beautifully played by the wind instruments, especially the brasses.

Exciting Close

Sacrificing excessive speed for clarity the finale brought the work to an exciting close.

As was to be expected, the Fifth Symphony received a memorable performance. A full range of reflection was derived from the second movement — the basses and cellos played brilliantly during the trio — and the finale rose to heroic proportions.

Tonight at 8.30 the opera department of the Berkshire Music Center will present the American premiere of Louis Mennini's "The Rope." The performance is open to friends of the Berkshire Music Center.

Herald Journal Syracuse
8/9/55

TALKING IT OVER

'Tanglewood' Draws Throngs For Superb Music Programs

By EMMA VAN WORMER

As the final week of the 1955 Berkshire Music Festival in "Tanglewood," Lenox, opens, record attendance figures for 20 of the 24 concerts by the Boston Symphony Orchestra are impressive.

Through the weekend, a total of 111,835 attended the programs and it is expected that the 1954 figures of 135,775 will be equalled, if not surpassed by the weekend. Sunday afternoon's concert attracted 9,715. Rudolf Serkin's Piano Sonata recital in the Theater-Concert Hall recently brought the largest audience for an event in the smaller hall, with hundreds of listening on the lawns, a total of 2,456. This, according to Walter Alford, in charge of news releases, was unusual, in that the audience outside the hall could not see the artist. Earlier in the week Serkin played with the orchestra in The Shed.

"Tanglewood on Parade" for the benefit of Berkshire Music Center will take place Thursday from 6 to 11 p.m. with sessions simultaneously in all departments. At night there will be concerts in The Shed by the Boston Symphony Orchestra, conducted by Leonard Bernstein and by the Boston Pops Orchestra conducted by Arthur Fiedler. In the former program, Claude Rains, the eminent actor, will be narrator for Aaron Copland's "A Lincoln Portrait." In the Pops program, Bernstein will be at the piano for George Gershwin's "Rhapsody in Blue."

Bernstein

Fiedler

Claude Rains

There will be a ceremony of musical significance on the Main House Porch late in the afternoon when a contract is signed for recordings both by the Boston Symphony and the Boston Pops Orchestra with RCA Victor. Conductor Charles Munch and conductor Fiedler signed for their respective orchestras.

The thousands who attended Sunday's concert, with places on the lawns, sought shelter during a heavy shower, the thunder adding to orchestral effects in the all-Beethoven program which included the Eighth and Fifth Symphonies, in that order, with the Fourth Piano Concerto in G Major, with Eugene Istomin as soloist with orchestra. This marked the young artist's debut both in "Tanglewood" and with The Boston. His was interesting reading of the Concerto, the second and third movements played without pause and with remarkable tempi. There was prolonged applause for both soloist and Director Munch, who shared the plaudits with the orchestra.

As ever, in this, the eighteenth season of the Berkshire Festival, the Tanglewood Tradition embodies the finest in musical standards and achievements. Since the '30's, Berkshire Festival concerts of the Boston Symphony offer the world's greatest music. The Berkshire Music Center, Charles Munch, director, is unmatched in the distinction of faculty and students.

The Berkshire Hills are world-famed and "Tanglewood" with the Little Red House (where Hawthorne wrote) and other interesting buildings, including The Shed and the Theater-Concert Hall, annually are the center of interest of students and music lovers.

The Festival closes next Sunday afternoon with the Beethoven Ninth, with orchestra, chorus and soloists, Charles Munch conducting. There will be Friday and Saturday night concerts in The Shed and a Wednesday night concert in the Theater-Concert Hall, among numerous other music programs.

Eagle 8/10 D4

Lenox

ROBERT U. JOHNSON — Tel. 163

BSO Violinist Soloist Sunday

LENOX — Victor Manusevitch, violinist with the Boston Symphony Orchestra, will be the soloist at the Church-on-the-Hill Sunday morning at 11, with the Rev. Dr. Harry Trust officiating.

Mr. Manusevitch is a graduate of both the St. Petersburg and Berlin Conservatories of Music. During World War II he organized and conducted the U.S. Air Force Symphony. He holds a degree in Fine Arts from Boston University and an M.A. and a Ph.D. at Harvard in Slavic languages and literature.

He will play "Grave" by Friedman Bach, arranged by Fritz Kreisler; "Melodie" by Gluck; and "Romanza" by Wieniawski. Mrs. Harriet Parsons Levinson is the organist.

Oil Paintings And Sculpture In Library Exhibit

LENOX—Sculpture and oil paintings of native scenes and flowers are currently to be seen at the Lenox Library. Miss Irene M. Poirier, librarian, has brought the work of Beatrice Paipert, sculptress, and Harry Lane, landscape artist, together with a display of musical manuscripts signed by Tanglewood composers.

An oversized head of Ludwig Luht, double bass with the Boston Symphony Orchestra, dominates Miss Paipert's exhibit, which includes two smaller heads of Einar Hansen, first violinist with the BSO, and his wife, Cathy. Miss Paipert is teaching this summer at Belvoir Terrace.

Fourteen of Harry Lane's nature scenes are on display. Mr. Lane, a native New Yorker, has been a resident at West Stockbridge since 1949. He studied at Munich, Germany, and Paris, France, and is represented in the Metropolitan Museum of Art, New York City, the Worcester Museum and the Museum of Fine Arts at Boston. His murals decorate the Post Offices of Port Washington, N.Y., and Oakdale, La. This year he won a prize at the spring exhibition at the Berkshire Museum.

The autographed music manuscripts displayed include Aaron Copland's "The Second Hurricane," Paul Hindemith's "Second Sonata for Piano," Oliver Messiaen's "L'Ascension," Darius Milhaud's "Suite for Piano" and Jacques Ibert's "Escales."

Miss Poirier said that Leonard Bernstein, Seymour Lipkin and Boris Blacher have promised to add to her collection of signed musical scores.

Local Scout Thanks Kiwanis

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Messenger (e)
ST. ALBANS, Vt.
Independent
Circ. 3,474

AUG 5 1955

20 UVM Students To Attend Berkshire Annual Music Festival

BURLINGTON — Twenty students and faculty members from the UVM Summer Session left Burlington this afternoon for Tanglewood in Lenox, Mass., where the annual Berkshire Music Festival is currently in progress.

Traveling by car, the group will stay in Pittsfield, Mass., on Friday and Saturday nights and return home on Sunday evening.

The Berkshire Festival trip is the final organized tour under the sponsorship of the University of Vermont Summer Session. Recreation director Howard Delan made the arrangements for the trip.

On Friday evening, the Festival will feature Beethoven's Missa Solemnis, Leonard Bernstein, conducting.

Saturday's program will consist of Beethoven's Fedelio, Act II, and Wagner's Excerpts from "Gotterdammerung," Charles Munch, conducting.

On Sunday, they will hear Beethoven's Symphony No. 8, Piano Concerto No. 4, and Symphony No. 5. The Fifth Symphony will have Eugene Istomin as soloist and Charles Munch conducting.

The University of Vermont Summer Session heads into its final week on Monday.

Margaret Harshaw, Metropolitan Opera soprano, will make her Tanglewood debut at the Berkshire Festival Concert of Saturday evening August 6 in the music shed at 8:30 p.m. She will sing the Immolation scene from Wagner's .."Gotterdammerung," ..and act 2 of Beethoven's "Fidelio," with David Lloyd, Mac Morgan and the Festival Chorus of Berkshire Music Center students. Charles Munch will conduct the Boston Symphony Orchestra.

A Good Week-End At Tanglewood Serkin Stars

A weekend of fine weather appropriately complemented the fine music heard at the Friday and Saturday evening concerts of the Berkshire Music Festival, at Tanglewood, Lenox, Mass.

Friday evening, the first item on the program was the Handel Water Music Suite, which was admirably handled by the Boston Symphony Orchestra under the vigorous directing of Charles Munch. Especially notable were the horns in the first movement, and the strings and woodwinds in the second.

After a pleasing rendition of the Schumann Symphony No. 4 in D minor, a rather drastic change of pace and mood was accomplished by the presentation of Barber's "Prayers of Kierkegaard." Although we doubt that over 30 per cent of the audience really understood the composition, there is no denying that the conductor, orchestra and soloists handled an extremely difficult piece with vigor and skill. The lovely vocal tones of Miss Leontyne Price, soprano soloist, were a highlight of this performance.

Unfortunately, the effort of contralto Regina Sarfaty and tenor Arthur Schoep seemed, at certain points, to be overwhelmed by the orchestra.

The last item on the Friday program was the Brahms 4th Symphony in E minor. Highly appreciated by the audience, points of note included well-handled transitions between relaxed loveliness and powerful grandeur in the second movement, the spirited directing and tight control over the orchestra exhibited by Mr. Munch particularly in the third movement and some fine work by the brasses in the last movement.

Saturday

Rudolph Serkin excelled Saturday night, as piano soloist in Beethovan's fifth piano concerto in E flat major. Mr. Serkin's nimble and skilled fingers more than amply met the challenge which this work has always presented to pianists in the chords, trills and syncopated figures demanded by the score. Mr. Munch and the orchestra carried out their part of the partnership with perfection. The audience granted Mr. Serkin a huge ovation at the conclusion of the concerto.

Beethoveen's Symphony No. 3, the "Eroica", was an unforgettable experience as performed by Charles Munch and the Boston Symphony Orchestra. The second movement was particularly moving and powerful. Conductor and orchestra, it seemed, captured the very essence of the music as conceived by the master, and displayed it to full advantage.

The Beethoven Egmont overture was the first work on the Saturday program, and although well-performed, could not, measure up to the other two works played that evening.

L. F. M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 42,980

AUG 7 1955

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday at Tanglewood, Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Mr. Bernstein open the gala evening concert in the huge 5,000-seat capacity Music Shed at 8:15 p. m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program—the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra — will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront," which won the Academy Award in 1955, also "Oscars" for its director, Elia Kazan, and its star, Marlon Brando.

Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "a Lincoln Portrait," which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

JUL 28 1955

Vivaldi Work Featured At Music Fete

New Milford mixed with Paris and Berlin at Tanglewood recently as the far-famed Berkshire Festival drew an international crowd to programs of the music of Mozart and Vivaldi.

While the theory of America's lack of culture was being destroyed before the eyes of Pravda's correspondent at Stratford's Shakespeare Festival, praise in French and German for the fine American performance of the Boston Symphony Orchestra could be heard from various quarters of the large crowd at Tanglewood's Theatre Concert Hall, Lenox, Mass., last Friday and Saturday evenings.

Praise was not lacking from American listeners either, for the masterful work of Charles Munch conducting two Vivaldi Concerti Grossi, the perfectly balanced chorus achieved by Hugh Ross for the fiery excitement of Vivaldi's Gloria Mass (the event of the weekend), nor for the brilliant cello playing of the Boston Symphony's cellist, Samuel Mayes, in Boccherini's B-flat Major Violincello Concerto. And all of this magnificent harvest of American cultural achievement in one evening's program, Saturday!

Piano Concerto

Our visitors from abroad must also have been impressed, as we were, by the variety of Mozart offered on Friday night. Three little-known arias, were sung with verve, but with somewhat less than mastery by Jennie Tourel, whose voice was rich and vibrant in the forte parts, but not quite flexible enough in the coloratura passages. Two fairly standard works, the Don Giovanni Overture and the Linz Symphony (No. 36), and a rarely-performed, but delightful piano concerto (G. Major, K. 453) completed the evening's melodic program.

Leonard Bernstein conducted the symphony and overture, played and conducted the concerto. Mr. Bernstein, the apple of the late Serge Koussevitsky's eye directed all with an un-Koussevitsky-like interpretation, dictated more by his own creative urge than by the intent of the composer, it seemed to us. Actually, our chief complaint with Mr. Bernstein's conducting was that he had a tendency to alter the tempo at times, but less than

able with Mozart than with any other composer. His playing of the piano concerto revealed a new and fascinating facet of this gifted young artist's talents.

Pierre Monteux

This weekend's Music Shed concerts by the Boston Symphony Orchestra include Pierre Monteaux conducting an orchestral program of Bach-Resphigi, Passacaglia and Fugue in C Minor; Beethoven's Symphony No. 2 in D Major; Session's Suite from The Black Maskers, and Death and Transfiguration by Strauss, on Saturday evening at 8:30.

On Sunday afternoon at 2:30, Charles Munch will conduct an all Beethoven program; the First, Fourth and Sixth (Pastorale) Symphonies R.P.

On Friday evening, July 29, Charles Munch will conduct orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard." The latter work is a choral composition which will be sung by the Tanglewood Choir, under the direction of Hugh Ross, with solos sung by Leontyne Price, Arthur Schoep and Regina Sarfaty.

Saturday, Mr. Munch presents an all-Beethoven program, with Rudolph Serkin as piano soloist in the Emperor Concerto, in the Music Shed. Pierre Monteux will be guest conductor on Sunday afternoon at 2:30, in an all-Brahms program, including the Concerto for Violin in D Major with Isaac Stern as soloist.

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

AUG 8 1955

Berkshire Festival

Music in Review

By TUCKER KEISER

TANGLEWOOD, Lenox, Aug. 7—For this showery, breezy Sunday afternoon, Charles Munch chose another all-Beethoven program, the 8th and 5th symphonies and the 4th Piano Concerto. After the "Missa Solemnis," the "Fidelio," and the Wagnerian excerpts, heard in the concerts on Friday and Saturday and all employing huge forces, the gently pulsating 8th Symphony and the lyrical, introspective concerto provided an excellent contrast.

Both works were unusually well played, the Allegretto of the symphony and the Andante of the concerto being particularly beautiful.

In the concerto, a very remarkable pianist, Eugene Istomin, made his belated debut without orchestra. The choice of soloist for this work was indeed a happy one; Istomin is an artist of uncommon sensibilities and capable of well-modulated poetic projection.

Mr. Munch, in his customary manner, allowed the spotlight to fall on the pianist, but he could not help sharing it because he matched every mood and nuance with the soloist.

By the Rondo of the concerto, however, approaching storm signals could be sighted. Mr. Munch began to press the tempo, but the soloist seemed quite oblivious to the urging and continued on his even-paced way, holding back the orchestra.

But like a steam boiler without a relief valve, the conductor with so much nervous energy in check had to explode sometime. And what better piece to explode on than Beethoven's Fifth!

It was even a more violent reading than that with which Mr. Munch closed the Boston season in April. He gives evidence of not the slightest understanding of the piece.

For anyone to whom this particular composition is the epitome of symphonic thought, a treasured document of dramatic power, and a work of indescribable awe, sitting through the conductor's frenzied interpretation can only be compared to watching helplessly while a beloved friend is assaulted. The only defense is to walk out of hearing; this is what one listener did.

The number of people attending the three concerts this week end totaled 25,537, nearly 10,000 fewer than the previous one.

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News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

AUG 4 1955

"Tanglewood on Parade" August 11th

One of the highlights of the Berkshire Music Festival, "Tanglewood on Parade," will be held Thursday, Aug. 11 for the benefit of the Berkshire Music Center at Tanglewood in Lenox. It is expected this popular feature will draw a heavy attendance again this year.

There will be much interest among music lovers in the Boston Symphony Orchestra concert in the shed at 8.15 when Leonard Bernstein will conduct his own "Suite from 'On the Waterfront'." The full orchestra will also play "A Lincoln Portrait," by Copland, with a special speaker.

In addition the Boston Pops Orchestra will play and Bernstein will be a soloist for George Gershwin's "Rhadsody in Blue." This program will also include "Spanish Caprice," by Rimsky-Korsakov and the "Suite from 'the Ballet 'Graduation Ball'," by Strauss-Dorati.

There will also be waltzing on the lawn, door prizes, a picnic supper, lawn party and many other activities beginning at 6 p.m. and ending at 11 p.m.

The Berkshire Music Festival is having another banner year in attendance during 1955 in a series of programs whose emphasis has been on Beethoven. Charles Munch, conductor of the Boston Symphony, has been widely acclaimed again this year for his interpretations of the varied programs that have been played.

Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 12 1955

Bondsville

BONDSVILLE, July 12—Michael S. Mega Jr., son of Mr. and Mrs. Michael Mega of Main street is studying at Tanglewood in Lenox under the supervision of Charles Munch, conductor of the Boston Symphony Orchestra. Mr. Mega is a student at the New England Conservatory of Music in Boston.

... Church Street - New York

CLEVELAND, OHIO
PRESS
Circ. D. 300,880

JUL 29 1955

Social Scene

The Heat's On; Travel Lures Clevelanders

By MARJORIE ALGE

Wind-up of July finds Clevelanders eith on the brink of midsummer holidays or a ready in the midst of vacation fun.

MAINE . . . is cool destination of the Wi liam S. Burtons, Winslow Rd., Shaker Heights who take off for Lucerne Tuesday with daugh ters Betsey Lea, 11, and Deedee, 9.

Driving up they'll stop off in the Adiron dacks to pick up 12-year-old Susan at Moss Lake Camp. They'll route their return in late August via Old Greenwich, Conn., to visit Mrs. Burton's sister and brother-in-law, Mr. and Mrs. William McKenna.

MASSACHUSETTS . . . and their summer place, "Strawberry Hill," in Williamstown will be August address for Mr. and Mrs. Frank E. Taplin and family. They'll take in some of the Berkshire Festival concerts at Tanglewood.

BERMUDA . . . with its blue water and pink sand, is holiday spot for Playhouse director Frederick McConnell and Mrs. McConnell. They sailed aboard the "Queen of Bermuda."

PROVENCE . . . that charming province in southern France, is currently being explored on bike and bus by Joy Bailey, daughter of the Herbert P. Baileys, Lyman Circle, Shaker Heights.

She'll tour the country with an Experiment in International Living group until mid-August then strike out on her own for Denmark with plans to return around the end of September.

First part of Joy's continental summer, which began early this month, was spent in Beaune, France, with M. and Mme. Chastener de Gery and daughter, Mlle. Monique, on their estate "Le Dernois" in the Cote D'Or district.

Letters to the family report a "wonderful time" on the tour, Joy's second. Following her graduation from Wellesley, she was with an Experiment in Living group in Germany.

COLUMBIA, S. C.
STATE
Circ. D. 74,543 - S. 80,990

MAY 29 1955

Edwin A. Freeman

ENGINEER-COMPOSER

Clemson Teacher Wins Music Composition Prize

CLEMSON, May 28 (Special)—A young graduate assistant in engineering drawing at Clemson College with a diversified education has won a $500 prize for musical composition. Edwin A. Freeman, a native of Clemson and a graduate of the college, has been notified that he has been awarded the money to be used for further musical study by the 1954 Student Composers Radio Awards.

This competition is sponsored annually by Broadcast Music, Inc., in this country and Canada to further the creation of concert music in North America. Judges for the 1954 awards were William Schuman, president of the Julliard School of Music; Earl V. Moore, dean of the School of Music at the University of Michigan, and Henry Cowell, composer and professor at the Peabody Conservatory of Music.

Freeman's composition entitled "Fantasy on a Ground" is a passacaglia for orchestra. It was written while he was studying musical composition under Helen L. Gunderson in the School of Music at Louisiana State University. While at LSU he also received a prize from the Louisiana State Federation of Music for a viola suite which he wrote. His other compositions to date include a string quartet, a woodwind quartet, a two-piano sonatine and an art song with words from the poem "The Road Not Taken" by Robert Frost.

So far Freeman's life has been a blending of music and engineering, even in his home life. His father, Professor E. J. Freeman, head of the industrial engineering department, plays the cello, and his mother is an accomplished pianist and organist with whom he studied music from childhood.

At Clemson Freeman studied civil engineering and served as student bandmaster before his graduation in 1949. He later completed the four year course in musical composition at LSU in three years and served two years as a lieutenant in the Army's Corps of Engineers, including a tour of duty in Korea.

At the present time his plans for the future are indefinite. During the summer he will study at the Berkshire Music Center in Tanglewood, Mass., and at the Pierre Monteaux School of Conducting in Hanover, Maine.

ALLENTOWN, PA.
CALL

JUL 15 1956

Music Lovers Plan Second Summer Trip

The Music Lovers Club of Allentown which recently announced a trip to Tanglewood for July 28-31 has planned another to accommodate those members and friends with later vacations for Aug. 11-14.

The first trip will feature attendance at the Jacob's Pillow Dance Festival, at the Berkshire Summer Playhouse and at the concerts given by the Boston Symphony Orchestra.

Those taking the second trip will attend the annual "Tanglewood on Parade." A special Sunday concert will include Beethoven's Symphony No. 9, with chorus and soloists.

Mrs. Grace E. Peters, arranging the trips, has complete details of the artists and personalities participating in dance, music and theater performances in the Berkshires during the intervals mentioned above.

A highlight of the July group's visit will be a performance by 10 leading dancers from the Royal Danish Ballet. The dance group, making its U.S. debut this season, has contrived a repertoire of many ballets by Danish choreographers which never before have been in this country.

RUSHVILLE, IND.
TELEGRAM
Circ. D. 1,167

JUN 14 1955

To Play With Symphony

R. J. Gohn, Straughn and New Lisbon band director, has been selected as a trombonist for the Boston Symphony Orchestra's Berkshire Music Festival this summer. The festival is held in the Berkshires, near Lenox, Mass.

Mr. Gohn was granted a scholarship for the event which will be held at Tanglewood under the direction of Charles Munch, of the Boston Symphony for six weeks from July 4 to August 14. The Berkshire Music Center was established in 1940 by the late Serge Koussevitzky and its purpose is to provide for the advance study of music through experience in group performance.

Mr. Gohn resides with his wife in New Castle. His wife is the former Laura Hungerford, daughter of Mr. and Mrs. Paul Hungerford. He is a graduate of Jordan College of Music and Butler University and has done graduate work at Indiana University.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

AUG 7 1955

Week End Foul-Up Hurts Tanglewood

By TUCKER KEISER

One more week end like the last and the Boston Symphony will be hard pressed to restore its Berkshire Festival to popular favor. After wrenching their way through a traffic snarl that made the name Tanglewood seem a bitter jest, thousands of maddened motorists may well be resolved to attend summer musical events elsewhere, if at all.

The Boston Symphony concerts at Tanglewood undoubtedly constitute the most important summer music festival in the western hemisphere; the range of programs is extremely wide and the level of performance is extremely high.

Every major newspaper here and in Europe carries accounts of the performances. The NBC radio network broadcasts parts of the program each week. The publicity is so universal that cars can be seen from every State in the Union, from Canada and from Mexico.

It becomes increasingly evident, however, that Lenox and Pittsfield cannot cope with the crowds, particularly when other events in the area attract additional visitors.

Last Saturday night's concert dramatically pointed up the problem.

Concert Half Over

Thousands of listeners did not reach Tanglewood until the concert was half over. Tickets were still being sold as the musicians began to play the "Eroica," the last work on the program, and as the final chords were sounded people were still entering the gates. Some of the musicians, as a matter of fact, arrived only after intermission.

The huge turnout was predictable. Mr. Munch had planned a very popular Beethoven program, with Rudolf Serkin playing the "Emperor" Concerto. The weather was ideal—cool and moonlit—and this always means big crowds. It was the height of the vacation season.

The State police and local police had foreseen trouble and despatched every available officer to the area; both groups handled an impossible situation with commendable efficiency.

But the parking facilities were inadequate for the flood of automobiles. By 7:45 p. m. cars were backed up two or three miles and were three abreast on the eastern approaches to Tanglewood, and I assume the western roads were equally clogged.

No plan had been made for handling such a foreseeable emergency. Many cars were abandoned in ditches or in backroad areas. One farm just across from the main gate picked up a tidy bit of change by accommodating over 1000 cars in a hayfield at 50 cents apiece, it is reported.

Some Obligation

Tanglewood assumes certain responsibilities when it sells tickets. Among these is the responsibility to provide adequate facilities. A ticket entitles the purchaser to hear a concert, not simply hear about it.

Surely the Boston Symphony could plan for emergency parking areas, either in hayfields like those organized that night on a personal enterprise basis, or in the large sweep of land between the lake and the Tanglewood grounds.

Passing through the lobby of my hotel Sunday morning, I overheard what might be described as an emotionally disturbed lady summing up in what might be called emphatic tones:

...ew York

WASHINGTON, D. C.
POST & TIMES HERALD

JUL 26 1955

The DISTRICT LINE By Bill Gold

New Yorker Explained By Washingtonian

SEVERAL readers of the New Yorker magazine forwarded the same question to me over the weekend:

"The cover of the current issue shows a group of people sitting on the grass. They're all faced the same way, and I get the impression they're listening to music, because the picture of the people is superimposed on a musical score.

"What is the name of the composition they're listening to?"

Questions like that are the penalty we columnists pay for trying to create the impression that we know everything.

The score on the New Yorker's cover was a complete mystery to me. But the moment I shoved it under Paul Hume's nose, our maestro started to hum the tune.

"Never mind the recital," I said, "just identify it."

"Oh, that's quite clever, isn't it," said Hume. "You know, each summer, more and more music moves outdoors. People just love to sit on green grass and listen to the same music they've heard indoors all winter long."

"The name," I growled. "What's the name of the piece?"

"Of course," Hume continued, "one of the best places to do this outdoor listening is at the Berkshire Festival, given by the Boston Symphony Orchestra under Charles Munch."

"The Tanglewood thing?" I inquired wearily.

"Right," said Hume. "It's up near Lenox, Mass. And of course that's what this New Yorker cover is supposed to depict. The Bach-Mozart concerts have become traditional at Tanglewood — especially the 3d Suite for orchestra, by our old friend Johann Sebastian Bach."

"So that's what the score on the cover is," I said.

"Oh, no," Hume explained. "This is the Overture to the 4th Suite. They didn't play the 3d Suite this year—they played the 2d Suite instead. This cover is very clever, isn't it?"

I'm sure it must be, if Paul Hume says so. But if I didn't have a reputation for omniscience to preserve, I'd have to confess that I didn't follow his explanation too well.

Simons wants ...

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American (e)
WATERBURY, Conn.
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AUG 8 1955

Bernstein At Tanglewood Thursday

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday at Tanglewood, Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Mr. Bernstein open the gala evening concert in the huge 6,000-seat capacity Music Shed at 8:15 p. m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program—the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra — will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront," which won the Academy Award in 1955, also "Oscars" for its director, Elia Kazan, and its star, Marlon Brando.

Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "a Lincoln Portrait," which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUL 29 1955

Berkshire Festival, Tanglewood, Lenox, Mass., under the direction of Charles Munch, presents a series of concerts by the Boston Symphony Orchestra and associated groups through August 14.

Friday, July 29, 8:30 p.m., Boston Symphony Orchestra, Charles Munch, conductor: Handel, "Water Music" Suite; Schumann, Symphony No. 4 in D minor; Barber, "Prayers of Kierkegaard", with chorus conducted by Hugh Ross, and Leontyne Price, soloist; Brahms, Symphony No. 4 in E minor.

Saturday, July 30, 8:30 p.m., Boston Symphony Orchestra, Charles Munch, conductor: Beethoven, Overture to "Egmont"; Piano Concerto No. 5 ("Emperor") with Rudolf Serkin, soloist; Symphony No. 3, ("Eroica").

Sunday, July 31, 2:30 p.m., Boston Symphony Orchestra, Pierre Monteux, conductor: Brahms, Academic Festival Overture, Concerto for Violin in D major with Isaac Stern, soloist; Symphony No. 1 in C minor.

Wednesday, August 3, 8:30 p.m., Rudolf Serkin, pianist: Beethoven, Piano Sonatas in F major, Op. 10, No. 2; D major, Op. 10, No. 3; B flat, Op. 106 ("Hammerklavier").

AUG 5 1955

FINE EXHIBIT BEING ARRANGED AT TANGLEWOOD

An exhibition of sculpture and drawing by Miss Frank Epping of Lenox, Mass., arranged through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry, and photographs of Tanglewood and the American south by Gus Manos, official photographer at Tanglewood, are on display during the coming week, from Saturday through the conclusion of the Berkshire festival, Sunday, Aug. 14, in the glassed reception room at the main gate at Tanglewood, in conjunction with the concerts of the Boston symphony orchestra at Lenox.

A private teacher in Lenox, and director of the sculpture workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors in the Lenox library gardens, having its fifth annual display. This is Miss Epping's third Tanglewood showing.

Miss Epping's sculptures at Tanglewood include "The Musician," in walnut; "The Swimmer," in walnut; "Bereft," in mahogany; "Young David," in walnut; "The Seated Girl," in bronze; three drawings, and a composite photo of a new piece entitled "Profile," modeled from soapstone, recently shown at the Sculptors' Guild outdoor show in New York city.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42 039

JUL 19 1955

Tanglewood Shed Concerts Open Friday

Music Shed Concerts at Tanglewood, Lenox, Mass., will open their season Friday evening when the 104-piece Boston Symphony Orchestra presents an all-Beethoven program. Charles Munch will direct and Isaac Stern, violinist, will be the guest soloist in the Beethoven violin concerto.

* * *

PIERRE MONTEUX will conduct the Saturday evening program with the Tanglewood premiere of Roger Sessions suite from "The Black Maskers." Sessions, professor of music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Three Beethoven symphonies will be conducted Sunday afternoon by Charles Munch.

Tomorrow night Stern and Alexander Zakin will present three of the Beethoven violin sonatas in the Theatre-Concert Hall. The sonatas are the number 2 in A major, opus 12, number 2; the number 5 in F major, opus 24 (Spring); and the number 7 in C minor, opus 30, number 2.

ALL EVENING PROGRAMS at Tanglewood start at 8:30 o'clock, and Sunday afternoon programs at 2:30 o'clock.

The Friday evening program, all Beethoven, will include the Overture to "Coriolan," the violin concerto and the Symphony number 7 in A major.

The Saturday evening program will include the Respighi, Passacaglia and Fugue in C minor; Beethoven, Symphony number 2 in D major; the Sessions suite; and Strauss, "Death and Transfiguration."

The Sunday afternoon program will include the Beethoven symphonies number 1 in C major; number 4 in B flat and the number 8 ("Pastorale').

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 8 1955

Many Prizes Are Announced For Tanglewood on Parade

A high fidelity phonograph and an electric refrigerator will be among numerous prizes to be awarded at Tanglewood on Parade Thursday, Mrs. Bruce Sanborn of Lenox, chairman of the prize committee announced today.

The annual benefit for the Berkshire Music Center will take place rain or shine from 4 p.m. to midnight at Tanglewood.

RCA-Victor has donated its newest high fidelity machine, "The Mark IV" and the General Electric Co., a large refrigerator. A season ticket for two for the 12 concerts by the Boston Symphony Orchestra at Tanglewood during the summer of 1956 is third prize.

Anonymous Donation

Other prizes include an English racing bicycle, which has been donated anonymously; a lifetime subscription to High Fidelity, monthly music magazine published in Great Barrington; an original by Ture Bengtz, Lenox sculptor and painter and director of the Bengtz School of Art; "an evening in the Berkshires," which entitles the winner to dinner for two at the Morgan House in Lee, a pair of seats at Jacob's Pillow Dance Festival and a skirt from the Lenox shop of Calypso of Bermuda; and a similar package, consisting of a dinner for two at Williams Inn and two seats for a performance at Adams Memorial Theater, Williamstown, plus a stole from Bratton Inc., a country shop in Williamstown; recordings of Beethoven's Symphonies 1, 3, 5, 7 and 9 performed by the Boston Symphony under the direction of Serge Koussevitzky or Charles Munch, donated by Victor Records; and the 25th anniversary record of the Boston Pops Orchestra under the direction of Arthur Fiedler.

Silent Auction Planned

Mrs. Serge Koussevitzky, of Lenox, widow of the former conductor of the Boston Symphony, has drawn likenesses of her husband, of Charles Munch, of composer Aaron Copland and of maestro Arturo Toscanini, and these will be placed in the glassed hall at the main gate at Tanglewood for silent auction. The highest bidder announced at auction time will receive them autographed.

Boris Goldovsky, head of the Tanglewood opera department, will draw the winning ticket numbers during the concert in the Music Shed, about 10 p.m., just after intermission and before Arthur Fiedler and the Boston Pops Orchestra commences its portion of the program.

Program Listed

The Shed concert has programmed the Boston Symphony Orchestra, Leonard Berstein conducting, with actor Claude Rains as narrator in Aaron Copland's "A Lincoln Portrait," and the premiere of Mr. Bernstein's film music from "On the Waterfront." Mr. Fiedler will lead the Pops in selections by Rimsky-Korsakov, Johann Strauss and Gershwin's "Rhapsody in Blue," with Leonard Bernstein as piano soloist.

Seats for Tanglewood on Parade are now on sale at the Tanglewood boxoffice, and telephone reservations are being accepted for seats and boxes. Unreserved seats entitle holders to seats in the Shed's rear sections and to participation in the prize-drawing.

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Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675

AUG 1955

Share Tanglewood Podium

Three celebrated conductors are currently sharing the podium of th Boston Symphony Orchestra at its Berkshire Festival concerts bein given at Tanglewood through Aug. 14. Left to right: Charles Munch music director of the Boston Symphony; Pierre Monteux, guest con ductor; and Leonard Bernstein, guest conductor.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUL 29 1955

A Stepney truck driver, Orrin Partrick, was slightly injured and 17 passengers on a bus bound from the Tanglewood Music Festival in Lenox, Mass., to New York City, escaped injury about 9:30 p.m. last Sunday, July 24, when the bus anl pickup truck collided on the new Route 6 highway in Newtown at Pole Bridge Road. The Truck was demolished and the bus was slightly damaged. Edward Bradley, of North Reading, Mass., driver of the bus, also escaped injury.

New England Newsclip Agency, Inc.
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Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

AUG 7 1955

Festival Nears Final Concert AtTanglewood

Special Sunday News Report

LENOX, Mass.—The Berkshire Festival at Tanglewood concludes its 1955 schedule during the coming week.

The week opens with the concluding event of the Wednesday evening event of the chamber music of Bethoven in the Theatre-Concert Hall. Six principal of the Bostor. Symphony Orchestra Gino Cioffi, clarinet; Samuel Mayes, cello, Doriot Anthony Dwyer, flute Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, in the Boston Symphony Orchestra's Music Shed concert of Friday evening, and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon. Pierre Monteux will conduct the Saturday evening program, comprising Wagner, Brahms, Debussy and Strauss.

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Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

AUG 4 1955

Berkshire Festival Program Features Beethoven, Wagner

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood in Lenox moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music by Beethoven, program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three week end concerts in the huge Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening and Sunday afternoon and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium tomorrow night.

Evening concerts at Tanglewood are at 8:30 p.m. The Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wednesday, August 3 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music. Beethoven: Piano Sonatas - F major, Op. 10, No. 2; D major, Op. 10, No. 3; B flat, Op. 106 ("Hammerklavier"). Rudolf Serkin.

Friday, August 5 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra: Beethoven: Missa Solemnis (in memory of Serge Koussevitzky). Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass. Violin solo: Richard Burgin, Organist: Willem Frank. Festival Chorus of Berkshire Music Center students, trained by Hugh Ross.

MARGARET HARSHAW, soprano of the Metropolitan Opera, will make her Tanglewood debut at the Berkshire Festival concert of Saturday evening, August 6, singing the Immolation Scene from Wagner's "Gotterdammerung" and Act II of Beethoven's "Fidelio", with David Lloyd, Mac Morgan and the Festival Chorus of Berkshire Music Center students. Charles Munch conducts the Boston Symphony Orchestra.

Leonard Bernstein, Conductor.

Saturday, August 6 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra: Beethoven: "Fidelio", Act II (First performance at Tanglewood). Leonore - Margaret Harshaw; Rocco - Mac Morgan; Pizzaro and Fernando - Malcolm Bernstein; Florestan - David Lloyd; Marzelline - Christina Cardillo; Jaquino - Arthur Schoep.

Wagner: Excerpts from "Gotterdammerung": Siegfried's Rhine Journey; Siegfried's Death Music; Immolation Scene - soloist, Margaret Harshaw, soprano. Charles Munch, Conductor.

Sunday, August 7 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra: (All-Beethoven). Beethoven: Symphony No. 8, in F major; Piano Concerto No. 4, in G major. Soloist: Eugene Istomin. Symphony No 5, in C minor. Charles Munch Conductor.

Tonight and again on Saturday and Sunday concerts will be given by students of the Berkshire Music Center, now in its 13th season at Tanglewood. The following performances will be given:

Tonight - 8:30 p.m. - Music Shed: Symphony Orchestra Concert by students of Dept. I.

Saturday, August 6 - 3 p.m. - Chamber Music Hall: Composers Forum by students of Dept. III.

Sunday, August 7 - 10 a.m. - Chamber Music Hall: Concert of Chamber Music by students of Dept. I.

Tickets are available at the Tanglewood box office for all Festival concerts, and reservations may be made by telephoning Lenox 600.

ENDICOTT, N. Y.
BULLETIN
Circ. D. 7,383
JUL 22 1955

On WINR

Hats off to Bill Wheeler and Joe Julian, WINR disc jockeys for their splendid job in raising funds to help equip the Binghamton Police Athletic League's newly purchased home for the city's small fry. It's proof that the cops are making every effort to curb juvenile delinquency.

Bill and Joe received hundreds of pledges for money for the worthwhile cause during the last few days. Poor Bill, who isn't used to too much ultra-violet ray, had to broadcast atop the Robinson Building until enough people pledged money to lower Willie back into WINR's studios . . . two stories down.

Music lovers will be happy to know that Charles Munch will conduct the Boston Symphony Orchestra from the famous Berkshire Festival of Music at Tanglewood, Mass., next Monday at 8:15 p. m. It will be heard on WINR-NBC.

Getting back to one Willie Wheeler. Bill's "Timekeeper" program has been extended to 5:30 a. m. Bill used to start the show at 8 a. m. We wonder how he does it, he told us once that he used to rise at 5:50 . . . shave, shower, eat breakfast and drive to the studios.

A salute to WKOP in Binghamton. WKOP this week is celebrating its eighth year of broadcasting. The station just boosted its daytime power to 5,000 watts. 'KOP's nighttime power still remains at 500 watts.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 1 1955

Concerts: Two at Lenox

Serkin Plays 'Emperor' Concerto, Stern Performs in an All-Brahms Program

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., July 31—The second week-end of concerts in the main shed of the Berkshire Festival ended this afternoon with one in which Pierre Monteux directed the Boston Symphony. An audience of about 12,000 attended—a good turnout, but nothing like last night's, in which 15,000 came to hear Rudolf Serkin play the "Emperor" Concerto.

•

The all-time record here for a single concert had been established in 1951, when 15,800 came for a Saturday night concert directed by Charles Munch. Last night, Berkshire officials were desperately looking for another 801 persons; but, honest souls that they are, refused to include the ushers and other personnel in the count. And thus 1951 stands supreme. The official attendance for this week-end was 35,117.

This afternoon's concert was all-Brahms. Mr. Monteux conducted the "Academic Festival" Overture and the First Symphony. Soloist was Isaac Stern in the Violin Concerto. Originally scheduled for this program was the Double Concerto, but Gregor Piatigorsky, who was to play the 'cello part, informed Mr. Munch last week that he was indisposed.

•

The collaboration of Mr. Monteux and Mr. Stern was a delight. Neither violinist nor conductor was out to sweep the world off its feet. They adopted a relatively mild approach to the concerto, one containing much in the way of delicate instrumental interplay. It was above all a lyric reading that almost suggested chamber music in its intimacy and ensemble. Mr. Stern, who never attempted to take over the show, and was content to stay in the framework imposed by the conductor, set a superb example of musicianship. And, needless to say, his violinistics were beyond reproach—firmly centered in pitch, technically deft, rhythmically fluent.

This was the high point of the concert, although Mr. Monteux' ideas about the First Symphony had their usual interest. His tempo for the third movement was somewhat slow, and the music emerged with pastoral characteristics. One does not remember hearing it exactly this way before, but it sounded perfectly natural in this conception.

Saturday night's program was all-Beethoven, containing the "Egmont" Overture, the "Eroica" Symphony and the "Emperor" Concerto.

•

Charles Munch conducted. Mr. Serkin, who was making his Tanglewood debut, played the concerto as usual—with breadth, virility and often a free view toward the music. Some of his playing sounded improvisatory, which probably was the effect he wanted for the sprawling cadenzas of the first movement.

The finale was taken at a remarkably fast clip, with Mr. Serkin never missing a note and going at it with the utmost brio. He received an ovation; one guesses he will not be a stranger to the Berkshire Festival in the future.

The orchestral portion of the program was done with the inevitable polish that Mr. Munch and the Boston Symphony bring to their music-making. These were readings of elegance rather than passion, though it should not be implied that the interpretations lacked intensity. The "funeral march" of the "Eroica," for example, had all the drama one could expect.

•

No official word has yet been received about the Boston Symphony's offer to make an appearance in the Soviet Union during its European trip in the fall of 1956. All that can be said is that matters are being "negotiated." If one can cite a straw in the wind, officials of the orchestra seem remarkably optimistic that the offer will be accepted by the Soviet Government.

MILWAUKEE WISCONSIN JOURNAL
JUL 24 1955

Summer Festivals Bloom

FESTIVALS, festivals, who's going to festivals? Thousands and thousands, everywhere. Music and drama festivals have swept the nation in recent years.

The two North American Stratfords are gaining world attention. Stratford, Conn., has had a Shakespeare festival only since July 12, but its success is already assured. The Stratford (Ontario) festival, in its third year, not only has "Julius Caesar," "Oedipus Rex" and "Merchant of Venice" but a series of concerts, including Stravinsky's dance narrative, "A Soldier's Tale," with Marcel Marceau and Lilian Jarvas (shown at right) among the mimes. The festival will end Aug. 27.

The famed Berkshire festival at Lenox, Mass., will run to Aug. 14, and the Aspen (Col.) music festival will end Sept. 4.

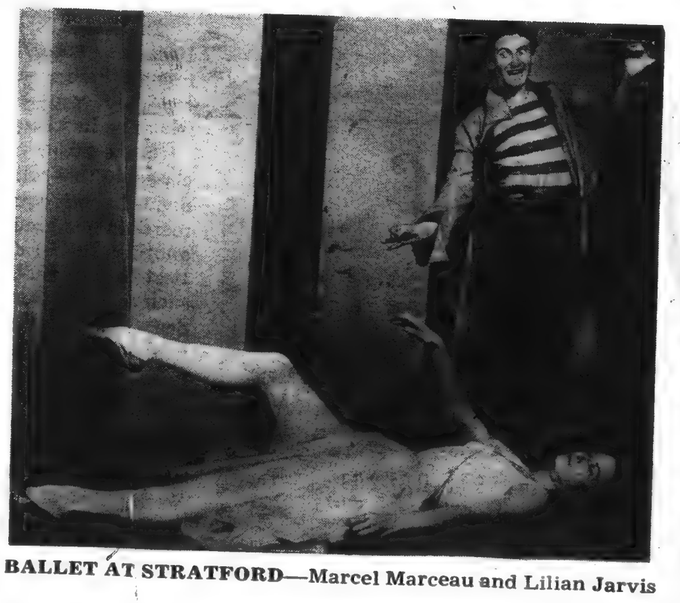
* * *

Milwaukee's own "Summer Evenings of Music" ended Thursday, at Wisconsin State college, and proved so successful that a 1956 festival is assured.

Wisconsin's Peninsula music festival, in its third year, will entail nine concerts, Aug. 6 to 21, at Fish Creek, Wis., under Thor Johnson's baton. The soloists will be Lois Marshall, Canadian violinist; Mayne Miller, Chicago pianist; Isidore Cohn, New York violinst; Grant Johannesen, American pianist; Richard Kapuscinski, cellist, formerly of Milwaukee; and Loren Driscoll, New York tenor.

Enrique Jorda, a Spaniard, leader of the San Francisco symphony orchestra, will make his Ravinia festival debut Tuesday, Thursday, Friday and Saturday. Eugene Istomin will be piano soloist Thursday, in Beethoven's 4th concerto, and Elisabeth Schwarzkopf will be soprano soloist Friday and Saturday.

At Washington park in Milwaukee Paul Whiteman will lead a Gershwin program Thursday—yes, Thursday, not the usual Tuesday. Tonight the Northerners chorus will sing at College camp, Williams Bay, Wis., and next Sunday night Mischa Mischakoff and Samuel Sorin will play violin-piano works.



BALLET AT STRATFORD—Marcel Marceau and Lilian Jarvis

* * *

The Port Players of Oconomowoc will take "Time Out for Ginger" for the last time tonight, and starting Wednesday will present the internationally loved comedy, "My Three Angels." Clinton Anderson will take the chief role, that of a bad man who does good.

Other summer stages: Beloit college, "Dear Charles" Tuesday to Saturday; Lake park, Milwaukee, "The Petrified Forest," Friday, Saturday; Port Washington, "The Happy Time" Thursday to next Sunday; Elkhart Lake, "Main Street Festival" Tuesday to Saturday; Attic, Appleton, "Morning's at Seven," Thursday to Saturday; Racine, "More Than Meets the Eye," Friday to Sunday; Fish Creek, "Laura," Tuesday to Sunday.

TULSA, OKLA.
WORLD
Circ. D. 85,842 - S. 145,258
JUL 24 1955

Music on the Air

What's New in Music

Jill Corey, the DeJohn Sisters and Eddy Arnold will tell "What's New In Music" on The Woolworth Hour today beginning at 12 noon Sunday over KTUL. Percy Faith will open the program with a lively orchestral version of "There's A Great Day Coming Manana." Donald Woods is host and master of ceremonies.

Music Festival

Sir Thomas Beecham's opening concert as guest conductor of the 1955 Bergen (Norway) Music Festival, and a portion of a lieder recital by Elisabeth Schwarzkopf will be presented in World Music Festivals over KTUL at 1:30 p.m. Sunday.

James Fassett, music commentator on the program, will introduce to American audiences a new work by Harald Saeverud, a contemporary Norwegian composer. Sir Thomas Beecham will conduct works of Mozart and Delius, and Miss Schwarzkopf will sing four songs by Richard Strauss. Two works by Edvard Grieg will close the program.

Masterworks

Sunday Masterworks, heard over KOME at 3 p.m. Sunday, will feature the Philadelphia orchestra under direction of Eugene Ormandy in William Schuman's Symphony No. 6.

Zino Francescatti will be soloist in a presentation of Paganini's Violin Concerto No. 1 in D major, opus 6. Victoria de los Angeles, Gino Bechi and Melchoirre Luise will be heard in excerpts from Rossini's "Barber of Seville." Solomon will be soloist in Mozart's Piano Concerto No. 15 as played by the Philharmonic orchestra conducted by Otto Ackermann.

On a Sunday Afternoon

Lucille Norman, one of the entertainment world's most versatile singing stars, has been signed as the lady of song for On a Sunday Afternoon program over KTUL at 3:30 p.m. Her musical duties will range from classical through operetta, musical comedy to popular songs of the day.

Music Hall of Fame

Music Hall of Fame at 10:30 p.m. Sunday on KVOO will feature highlights from Saint-Saens' "Samson and Delilah." Rise Stevens will be heard in the role of Delilah; Jan Peerce as Samson, and Robert Merrill as the high priest.

The NBC Symphony under the direction of Leopold Stokowski. Also on the concert: Artur Rubinstein performing Rachmaninoff's "Rhapsody on a Theme of Paganini," and NBC Symphony orchestra conducted by Arturo Toscanini, playing "Passo A Sei" from Rossini's opera, "William Tell."

At 11 p.m. Tuesday Music Hall of Fame will present Dvorak's "New World" Symphony, performed by Arturo Toscanini and the NBC Symphony orchestra.

Roberta Peters will be heard in an aria from Bellini's "La Sonnambula." The World Symphony orchestra will play "Traumerie," and Leopold Stokowski and his Symphony orchestra will play the Prelude to Act One of Wagner's "Parsifal."

Hour of Music

The music of five composers will be presented on the Hour of Music heard at 7 p.m. daily over KOME. A recital of Edward MacDowell's piano music will be performed by John Kirkpatrick. Also heard will be "Ports of Call," performed by the Philadelphia orchestra, Eugene Ormandy conducting.

Monday, the Concert Arts orchestra will perform Creston's Two Choric Dances and Rounds by Diamond. Alfred Wallenstein will conduct the Los Angeles Philharmonic Tuesday in Ippolitov-Ivanov's "Caucasian Sketches."

William Kapell will play Chopin Mazurkas Wednesday. Also heard will be Greunberg's Violin Concert, Jascha Heifetz soloist with the San Francisco Symphony. George Liberace will be soloist on Thursday's program. Friday operatic highlights from Verdi's "Don Carlo" will be presented with Ebe Stiguani and Maria Cagniia featured.

Hour of Refreshment

"One Night in Venice," by Johann Strauss Jr., with the Vienna Symphony orchestra, soloists, and chorus highlight's Sunday's Hour of Rrefreshment program, a heard over KTUL from 10:15 to 11:30 p. m. daily.

Schubert's Symphony No. 9 in C, performed by the NBC orchestra, Arturo Toscanini conducting, will be the featured selection on Monday's concert. Two major works will be heard on Tuesday's "violin night" presentation: Bach's Violin Sonata No. 5 in F minor with Yahuda Menuhin as soloist, and Saint Saens' Violin Sonata No. 1 in D minor, with Heifetz, soloist.

Bizet's "Arlesienne Suites" No. 1 and 2, played by the Boston Symphony orchestra, Charles Munich, directing will be featured with Rachmaninoff's "Rhapsodie Espagnole" on Wednesday's concert. Thursday's program will be a complete presentation of Verdi's "Requiem" with Arturo Toscanini conducting the NBC orchestra and the Robert Shaw Chorale.

Friday's "piano night" concert will feature Rachmaninoff's Piano Concerto No. 3 in D minor, with Witold Malcuzynski, soloist.

Berkshire Festival

Charles Munch will conduct the Boston Symphony orchestra in the broadcast from the Berkshire Festival at Tanglewood at 7:15 p. m. Monday over KVOO and NBC.

The entire program will be devoted to Beethoven's Symphony No. 7 in A Major. Beethoven himself conducted its world premiere on Dec. 8, 1813. The movements are marked: A. Poco sostenuto, vivace; B. allegretto; C. presto; and D. Finale, allegro con brio.

Telephone Hour

Leonard Warren, the distinguished American baritone, will make his debut as guest artist on the Telephone Hour at 8 p. m. Monday over KVOO. With Donald Voorhees and the orchestra, Mr. Warren will sing three numbers on the broadcast which originates in Carnegie Hall.

Mr. Warren's first selection will be the majestic "Largo" from Handel's "Xerxes," one of the most familiar of the English composer's many compositions. In a complete change of mood, he will then sing the rollicking sea chantey "Blow the Man Down." His concluding selection will be the gripping "Nemico della Patria," from Giordano's "Andrea Chenier," in which Mr. Warren scored a triumph last year at the Metropolitan Opera.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545
JUL 24 1955

WORDS *and* MUSIC

By Harriett Johnson

7,000 Plus Hear Bostonians at Lenox

Tanglewood, Lenox, Mass., July 23—The stalwart Boston Symphony, under the aegis of its firebrand conductor, Charles Munch, defied the hottest, muggiest weather within memory for these parts, and played one of its most exciting concerts here Friday night.

Though the event opened the third week of the Berkshire Festival, it was the first program given in the 6,000-seat music shed. More than 7,000 people turned out to hear an all-Beethoven program with violinist Isaac Stern, as soloist in the D Major Concerto.

Wearing everything from formal summer evening dress to slacks, and sitting on anything from a chair to grass, the crowds were shouting their continued approval as the program closed with a magnificent performance of Beethoven's Seventh Symphony.

One extraordinary aspect of the concert was the high standard of sound-splendor maintained throughout, without any trace of tension. Last season Munch was frequently dynamic, but there was a nervousness which prevented many performances from having the effect of this "Seventh" and Concerto."

Friday's concert found our maestro communicating an inspired ardor to his ensemble, which in turn produced mellowness, high sensitivity and variety of mood. All with an ingratiating relaxation.

During the "Seventh," Munch almost danced on the podium at times, but never with excess of motion. He was quite in command. He employs a kind of whiplash technique, which is inclined to produce over-accents at times, but on this occasion it was minus sting. His directions were imperious, as if he were continuously summoning us all to an experience of great significance, as he well was, artistically speaking. And, also surprising for him, the slow movements of concerto and symphony were as impressive in their contemplation as the more vigorous movements were dynamic.

Stern's performance of the concerto was amazingly controlled, considering the weather. A high point was his finished and virtuoso performance of the cadenza in the long, initial movement followed by a beautiful mood of introspection as he rejoined the orchestra for the lyric theme. Munch and Stern obviously were in sympathy regarding their conception of the work, and the result was remarkable sympathy of mood and merging of color.

The Bostonians continue their music over the week-end and for the following two weeks. Though Tanglewood, the home of the concerts, is a four-hour trip from New York by train or car, the rare enjoyment of listening to great music in these unique surroundings is to receive a lot for little effort.

New England Newsclip Agency, Inc.
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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
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AUG 7 1955

A Look At the Arts

By E. J. D.

If you boys and girls are planning a trip to France this Summer (only the deplorable state of our French and a slim pocketbook are holding us back from the Grand Tour), be sure to visit Perigueux. In that picturesque village you will, surprisingly enough, be able to brush up on your Americana as well as your French history by dropping into the Paul Revere Museum.

Perigueux takes its interest in our Revolutionary War hero from the nearby town of Riccaud, birthplace of Apollos de Revoire, who emigrated to America at the age of 13 and changed his name to Revere, "merely on account," in his own words, "that the bumpkins should pronounce it easier." He married and had 12 children, of whom the third, Paul, was born Jan. 1, 1735.

E. J. Dias

The display at the museum includes a collection in sterling of Paul Revere's famous silverware, duplicates of the Paul Revere papers, which contain an account of his midnight ride; manuscripts, prints, and drawings, and a gift from Boston—a copy of Revere's priceless Liberty Bowl.

Perigord (the section of France in which Perigueux is located) is known, too, for its relics of Cro-Magnon man, the Lascaux Caves with their prehistoric paintings, Roman ruins and Medieval chateaux, and some prized gourmet delicacies—among them turkey stuffed with chestnuts and truffles, pate de fois gras, and regional cooking of hare and chicken.

And, who knows? It might have been this same gourmet heritage which inspired Paul Revere to invent, as he did, the first dental plates in the New World and to advertise them with this unique slogan, "Of Real Use in Speaking and Eating."

Too Many Film Clips on TV

Many of the nation's TV critics are complaining vociferously these days about the number of programs that seem to be devoted, primarily, to long, long commercials about forthcoming Hollywood films.

Two of the greatest sinners in this respect hit the channels on Sunday nights—the Colgate Variety Hour and Toast of the Town. For the last couple of weeks, for example, the Colgate opus has given most of its time to beating the drum for Jack Webb and his soon-to-be-released movie, "Pete Kelly's Blues" and for the new Dean Martin and Jerry Lewis film whose name, mercifully, escapes us at present.

Martin

We have nothing against movies. In fact, we sometimes think Hollywood is right in its proud assertion that "Movies are better than ever." However, the place for trailers and coming attractions is in the movie theater—not in the quiet confines of one's living room. There are enough soul-stirring commercials on TV as it is without having whole programs concerned with pointing out the super-colossal qualities of motion pictures that soon will be on view in your local cinema palace.

TV is obviously doing plenty for the movie industry, with, we suppose, the old slogan in mind, "If you can't lick 'em, join 'em." The question that bothers us, though, is this: What are the movies doing for TV? The answer is nothing.

We expect any day now to see some studio head cavorting on our TV screen in a song-and-dance act. Or maybe Cecil B. DeMille will be on the channels giving bird-calls or imitations of George Gobel. And it is in the realm of possibility that Dore Schary, the genius of MGM, may capture the nation's hearts with a rendition of "You Ought to Be in Pictures!"

As we've said, we can take previews of coming attractions in the darkness of a movie theater. But please, boys, stay away from our TV set. It's entertainment we want—not film clips.

A Report on the Cape Cod Melody Tent

We paid our first visit of the season to the Cape Cod Melody Tent at Hyannis last week to watch a good, brisk production of "Guys and Dolls," that cheerful musical adaptation of some Damon Runyon stories about Mr. Runyon's never-never land of Broadway gamblers and picturesque characters.

Aldrich

Matters at Hyannis seem to be progressing nicely. A capable cast—paced by Norwood Smith as Sky Masterson, Ernest Sarracino as Nathan Detroit, Peggy Bonini as Sarah, Gloria Evans as Miss Adelaide and Jack Harrold as Nicely-Nicely—did well by the Abe Burrows book and fairly well by Frank Loesser's rather uneven score.

The best acting in the production was done by the male principals—Mr. Smith, Mr. Sarracino, and Mr. Harrold. As far as vocal talents go, Mr. Smith has a pleasant, though not outstanding voice; in fact, the best voice on hand probably was Miss Bonini's, although her acting, except in the scene in which she becomes inebriated in Havana, was somewhat stiff.

In any event, "Guys and Dolls" was imaginatively staged by Mr. Sarracino, and Julius Rudel won our admiration and respect by conducting his orchestra with such elan on so hot a night.

Richard Aldrich's Cape Cod Melody Tent is now in its sixth season. We can recall vividly the opening of the enterprise—a gala occasion with numerous celebrities on hand, among them the late Gertrude Lawrence who, by the way, chose Hyannis as the site for the project.

In those early days of music-tent activity, some of us used to wonder whether such production under canvas might not prove to be a mere flash in the pan, a fad that might outgrow its popularity. It is pleasant, therefore, to report that the musical tent seems here to stay—at least for a good number of years. For example, in the first week of "Guys and Dolls" (which ran for two weeks), the Cape Cod Melody Tent grossed $16,000—which, in the vernacular, ain't hay.

This season, of course, with the release for stock performance of such recent musicals as "Guys and Dolls," "Wonderful Town" and "South Pacific," musical tents throughout the nation received what they needed most—new scripts. After all, one can watch "Show Boat" and "The Student Prince" just so many times before he begins to long for something more modern and less familiar.

This week, "Annie, Get Your Gun" will be on display at Hyannis.

HERE AND THERE—Louis Mennini's new one-act opera, "The Rope," will have its world premiere tomorrow night and Tuseday night at Tanglewood. On the same program will be Mozart's unfinished opera, "Zaide." Productions will be presented by students of Boris Goldovsky's opera department.

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AUG 6 1955

Tanglewood Tribute

Koussevitzky Honored In Beethoven Concert

By RAYMOND MORIN, Telegram Music Critic

TANGLEWOOD—An eloquent tribute was paid to the memory of the late Serge Koussevitzky Friday night with the opening concert of the Series "C" of the Berkshire Music Festival.

The chosen work was Beethoven's massive and devout Missa Solemnis in D Major. Leonard Bernstein conducted the Boston Symphony and a chorus of 350 mixed voices of Berkshire Music Center students. Soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, Tenor, and Mac Morgan, bass. All of them are alumni of the Berkshire Center and known to Worcester audiences.

In spite of two vigorous thunderstorms between 5 and 8 p. m. there was an audience of 680.

Appropriate Work

The Bethoven work was particularly appropriate to the occasion — at least it was in Mr. Bernstein's version. Clearly the young conductor was sympathetic to its reverence and the ardor of its musical treatment. But the overall impression was a constant search and determination to produce a virtuosity that was totally reminiscent of the Koussevitzky principle.

Mr. Bernstein hasn't curtailed to any appreciable degree the podium histrionics that were in full charge when we last saw his work five years ago.

If anything, there was a little more podium stomping, athletic shoulders, impassioned facial expressions, and a few stereotypes that adapt themselves to manifold usages.

From Memory

Nevertheless, the talent cannot be denied. Most of the conducting was from memory, without as much as a faulty cue or neglect of the minutest detail.

By and large it was an electrifying performance. It gave cause to wonder if the Beethoven incentive was dominated by technique rather than depth of piety.

The orchestra played magnificently—even the wind instruments were made to behave despite the dampness. Most of the time one felt that the orchestral score was a carpet upon which the voices performed.

Unusual Feature

An unusual feature was the placing of the four soloists to the rear of the chorus. The voices were transmitted by amplifiers so that balances were adequate.

Mr. Lloyd and Miss Addison were in particularly fine voice. Notably in the Credo, Miss Addison produced quiet and high tones of admirable purity and confidence.

Mr. Lloyd produced large resonant tones without forcing and with pure intonation. While Mr. Morgan's solo excerpts were brief, there was a fine quality in his work and a sense of domination over subject matter.

The Kyrie

The evening opened with an arresting performance of the Kyrie. Full-scale attacks in chorus were interspersed with finely modulated solos in which volume was contrasted with precision.

The Gloria was taken at a terrific clip, somewhat obscuring words sung in Latin and creating an effect of impatience. From the "Quitollis peccata mundi" emerged some of the evening's greatest beauty. The fugal portion at the end was a blaze of brilliance — voices were thrilling with excitement and the parts completely solidified.

Tonight's Program

Mr. Bernstein implored from chorus and orchestra a heroic quality from the Credo through which undercurrents of reverence occasionally seeped through. Some of it was shouted not unlike the savage whelpings of Villa Lobos' "Mandu Carara." It was less securely organized in the union of voices and orchestra and between sections of the text. It did afford a beautiful moment, nevertheless, where phrasing was totally relaxed and nuances were of the utmost purity.

Tonig'r.'s program includes the second act of Beethoven's "Fidelio" and excerpts from Wagner's "Gotterdammerung." The chief soloist is Margaret Harshaw, soprano. Charles Munch will conduct.

Boston Herald 8/9

MUSIC

By RUDOLPH ELIE

TANGLEWOOD, Aug. 8—The first performance of Louis Mennini's one-act opera "The Rope" demonstrated what everybody has known for some time: that the late Eugene O'Neill was a very great playwright.

Louis Mennini's setting of this powerful twist on the Biblical story of the prodigal son had a certain power of its own though there was no doubt from the outset that the dramatic mind of O'Neill was the principal motive force.

GHASTLY REVENGE

Once the issues were outlined between the sardonic old man who plans a ghastly revenge on his prodigal and his daughter and son-in-law by a previous marriage, the narrative itself held the stage.

The music served to underline the moods and to add characterization through a declamatory style that, if it never approached the lyrical, remained well within the vocal compass of the cast.

This is to say that Mennini, like Menotti, well understands the limitations of the human voice in action and does not call upon them for wildly jagged intervals requiring so much execution that the expression of character itself is difficult or impossible. Like Menotti, too, Mennini gives the principal musical action to the orchestra, which, now expressively, again violently, underlines and emphasizes the unfolding of the narrative and the characters on the stage.

Musically, Mennini's style derives from Copeland, though there is a strongly individual quality to it as well. His ideas reveal a strong melodic bent, but he doesn't develop them in long-breathed arias or set pieces. Only one, a duet between the rejected daughter and her husband, rises to operatic tension, though the prodigal is given a highly developed moment on the discovery that his ancient father actually wants him to hang himself in the noose set by the old man five years previously.

In general, however, this is a play—and a play with upper harmonics symbolically—with music, spoken, sung and played, and not an opera in the conventional sense. But it is an effective and gripping piece as indeed it would be without music.

WELL TRAINED CAST

The cast in tonight's performance was well trained and well suited to the roles. As Abrahama Bentley, the tortured old salt farmer, Malcolm Bernstein was suitably apoplectic and displayed a strong, well placed baritone voice. Mary MacKenzie as his daughter Annie was occasionally shrill—she was doubtless supposed to be—but effective, while Stephen Harbachick as Luke, the prodigal, gave the role a good deal of vocal and visual authority. Lynn Detwiler sang well as Annie's husband but tended to be a little wooden while Holly McLennan was entirely acceptable as the child who unwittingly frustrates the whole venal litter.

A single set of very imaginative quality and evocative of the New England coastal farm gave the production additional tension and the whole was deftly staged by Boris Goldovsky with fine orchestra support by Henry Janiec and the student orchestra.

HARTFORD

TIMES, TUESDAY, AUGUST 9, 1955

'The Rope' -- A Tanglewood Opera

Special to The Hartford Times

Lenox, Mass.—Louis Mennini's "The Rope" is the first opera commissioned for the Berkshire Music Center.

Boris Goldovsky, before the premiere here last night, explained how this came about. It was neither simple nor inevitable, for while the late Dr. Koussevitzky was a zealot for not only encouraging but engaging composers to produce new works, Goldovsky would have none of it these several years.

He was afraid the contracted-for result would not suit Tanglewood and that he would have to give it whether he liked it or not. But "The Rope," he said, suited: he liked it; they all liked everything about it, and they liked the composer, too.

The audience, when it was over, had Mennini up on the stage and demonstrated thunderously their liking for him and his works. He is a dark, tall and slender and, like all composers today, looks like a successful Jaycee.

* * *

THE QUESTION is scarcely whether this opera suits Tanglewood but whether Mennin's music suits Eugene O'Neill's brief drama. Judging from intermission comments not many had ever seen it done or even read it. Nor had I. So that for once, at least, gives the reviewer on audience perspective which, after all, is the only one that counts.

* * *

THERE IS A TENSION and inevitability about the play not felt by the music which, at best, is a mere obbligato. The score is mildly dissonant; the play is discordant, built, in fact, upon the inharmony of man and the soil. It seems to have been an article of creed with O'Neill that the land drew out that which most is mean and evil in man. "The Rope" has to do with miserliness, hate and retribution. The only sympathetic character in the piece is a half-witted girl who is the instrument of retribution.

This doesn't make a very fit musical subject. There isn't any singing at all; merely a strident declamation which is bad for the voice and often obscures the words, although the principals really put themselves out to be understood last night.

The single set is simple but excellent. The musicianship on the stage and in the pit was highly competent. There was little of that straining eagerness which characterizes many opera workshop amateurs. An entire new cast takes over tonight.

One would expect that either to precede or to follow Mozart would be the most invidious situation in which any contemporary composer would parade his craft. After "The Rope," however, Mozart's "Zaide" sounded very puny indeed.

In the first place, it is only a fragment, as Mr. Goldovsky explained in a pre-curtain lecture. It is quite silly as far as the plot ever took shape and the music isn't very good Mozart, anyway. Mr. Goldovsky didn't say that but he might as well have done so because the perspective of the production seemed to be that the thing was hardly worth doing at all, so better play horse with it.

Mr. Goldovsky, who described himself as "an early settler — that is, of Tanglewood"—delivered an amusing homily on 18th century opera and operation methods at the Music Center. What he had to say was far more diverting that Mozart.—C. E. L.

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THE HARTFORD COURANT: TUESDAY, AUGUST 9, 1955

O'Neill Play Presented In Opera Form

LENOX, Mass., Aug. 8 (Special)—Eugene O'Neill's one-act play, "The Rope," reached the stature of an opera here at the Berkshire Music Center at Tanglewood tonight, when it was presented in a score by Louis Mennini, of the Eastman School of Music, Rochester, N.Y.

It was the first opera commissioned especially for performance by the opera department of the music center, thereby fulfilling an idea envisioned by the late Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the music center.

For those who do not remember back to 1917, or the infrequent intervals since then in which "The Rope" was presented, Mr. O'Neill's play stemmed from his familiar preoccupation with the early American temperament, which, for him, was bleak and forbidding in a gaunt atmosphere generally suggestive of the New England left over from Puritan days and still steeped in an exaggerated morality based on the most vindictive application of the old testament.

Prodigal Son Parable

In "The Rope," Mr. O'Neill told about the father of one such rockbound New England family, who appeared incensed at the fact his favorite son fled the farm for the sea, and who hung a noose in the barn against the lad's return. Naturally everyone thought the old codger wished the death of his offspring, and they are not surprised that when the son finally returns, the old man tries to get him to place his neck in the noose.

Actually, "The Rope" is but a double-take on the parable of the prodigal son, for when the rope is actually pulled, the old man's fortune of gold pieces tumbles from the beam where the rope was suspended. It is unhappy to have to report that the son failed to negotiate the rope, and the curtain goes down on a scene in which a small child, who discovered the secret, skims the fortune into the sea, coin by coin, to see the bright metal skip over the waves.

In view of the material to hand, Mr. Mennini has very competently converted the play into an opera. He is in the first place an able musician in the technical point. He has made a score which sounds well both in the voice and upon the orchestra. The music sings well, plays well, the writing is on the professorial side, having a certain studied quality and manufacture. While to some degree it has modern hwsonies, it is essentially conservative and conventional. It reminds very much of Benjamin Britten, without some of the extremities of style. It is somber, or at least sober, it is perhaps more lyric than dramatic. It is above all romatic, in a somewhat old-fashioned way, barring details here and there.

Ably Directed

It is this respect above all that Mr. Mennini's opera most faithfully embodies O'Neill's "The Rope." However universal may be the themes of O'Neill's plays, however seizing their peculiar atmosphere may be for the American scene, the fact is that they belonged to an era when authors and playwrights were writing about our culture in an almost entirely fanciful fashion. No one could possibly put O'Neill down as a realist among dramatists or the chroniclers of the early American temperament. That he achieved a certain atmosphere which we now accept, however artifically as "American," that he worked out his dramas on enormously impressive canvases reminiscent of the prophets of the old teetaments, no one will deny. Nor has anyone done so well since. But in many ways, O'Neill was the teller of fairy tales, of legends. And it is this impressive, but unreal vein, that is so consonant in Mr. Mennini's music. It is not the music that grows out of some real, dramatic situation. It grows instead out of a fanciful concept. If it were not written for "The Rope," it would be the setting form some equally unreal tale.

Tonight's performance was very ably directed by Henry Janiec. It was much too heavily produced by Boris Goldovsky, head of the music center opera department. The sets and lights by David Hays were in line with Mr. Goldovsky's ideas, but like the music, the play, incurably romantic.

The performance was excellent. Malcolm Bernstein as the Bible-crazed father, Mary Mackenzie as the daughter, Stephen Harbachick as the prodigal, Lynn Detwiler as the foreigner in the midst and Holly McLennan as the child, sang and acted very nicely. That is, they sang very well, and acted as much as the minimal opportunity of the play allows.

A performance of the two-act Mozart opera, "Zaide", rounded out the program, but a flight from the Seraglio was necessary in order to get "The Rope" into today's chronicle.

—T.H.P.

Cleveland Press 8/6/55

Heart of Musicland, the fan-shaped shed at Tanglewood.

By JIM FRANKEL, *Press Staff Writer*

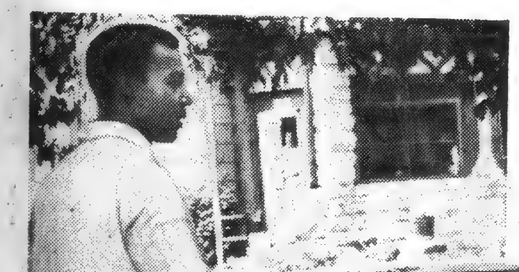
BERKSHIRE HILLS, Mass.: Once the private sanctuary of Boston's wealthy, this graceful mountain area has grown with the past 10 years, into a mammoth music enterprise.

It started with the Berkshire Music Center in 1942. Operated by the Boston Symphony, the center today swells with 405 students from 38 states and 18 foreign countries. This in addition to the festival concerts by the Boston Symphony which help pay for the vast musical plant.

Sprawling on Nathaniel Hawthorne's green and gentle territory, Tanglewood, the Berkshirt Center has become the mother hen which has hatched such healthy baby music chicks as the Jacob's Pillow Dance Festival, the Berkshire jazz festival, the South Mountain chamber music series, the Berkshire folk music fete, the ultra-highbrow Pro Musica Antiqua group, devoted to rare and ancient music, among others.

Cleveland trio: Sheldon Rosen (left) and Herbert Wainer learn to fiddle from Sidney Harth.

Clevelanders meet Conductor Thor Johnson. Left to right: Harriet Smith, Tom Waldman, George Posell and Clyde Hiss.



Haitian Dancer Jean Leon Destine talks on his art to Indian Hill campers.

Clevelanders Camp

One of the worthiest enterprises to arise here is Indian Hill, a music camp operated during July and August by two former Clevelanders, Mordecai and Irma Bauman. Until a few years ago, Bauman was voice department head at the Institute of Music.

In 1952 they moved to New York and Stockbridge, Mass., to open Indian Hill on the former estate of a onetime U. S. ambassador, Norman Davis. Purpose was to help youngsters achieve "a rounded musical and cultural life."

The Baumans started with 37 students. This year they have 81 youths whose devoted parents spend $600 for a summer of music, dance, art, photography and sports.

Four Clevelanders are on the faculty: Sidney and Teresa Harth, now of Louisville, where Sidney is associate conductor of the Louisville Philharmonic, and Seymour Lipkin, pianist serving as guest conductor, and Lou Gilbert, now an actor.

Dual Role for Lipkin

Lipkin also teaches at the Berkshire Center, along with "Signor Opera," Boris Goldovsky, who heads the opera department. Indian Hill, by the way, often supplies choral talent for Tanglewood, three miles away, when the need arises.

A number of Clevelanders have helped support the Bauman culture camp: the Harry Kirtzes, the Elliot Morgensterns and the Joseph Kleins, Arthur Loesser, Marcel Dick and Langston Hughes, among many others.

Both Tanglewood and Indian Hill have Cleveland students enrolled this summer. At Tanglewood are Nancy Harriet Smith, 14, 3264 Rumson Rd., Cleveland Heights, Tom Waldman, 16, 17611 Berwyn Rd., Shaker Heights, George Posell, 13, 2469 Kingston Rd., Cleveland Heights (a walking opera encyclopedia, by the way) and Clyde Hiss, 21, 23160 Gay Ave., Euclid.

Indian Hill campers include Herbert Wainer, 14, 2857 Washington Blvd., Cleveland Heights; Sheldon Rosen, 13, 14168 Cedar Rd., Cleveland Heights; Shelley Bartell, 17, 2215 Barrington Rd., University Heights. The Baumans' daughter, Elizabeth Israels, 16, is also a camper.

State Dept. Honor

This past week Indian Hill won an honor: The State Department invited the camp to perform Purcell's "Masque in Dioclesian," its feature production this summer, for Fulbright scholars studying at Bennington College, Vt.

Artistic impulses like this have made the Berkshires the gathering ground for summer vacationists, and are spurring other areas like Stratford, Ont., Aspen, Colo., and Ellenville, N. Y., to invest profitably in the musical and dramatic arts.

Until Cleveland can came up with an arts center of its own, these growing projects will continue to drain Cleveland talent and money in increasing quantities. Perhaps this should disturb our community's cultural leaders.

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JUL 23 1955

CURTAIN CALL

Bruno Ussher Views Music-Drama Scene

VOCAL SENSATIONS DUE: Vocally the San Francisco Opera company seems well starred indeed. There will be a new Marshaling in "Rosenkavalier" with Elizabeth Schwarzkopff. (Oct. 28 at the Shrine Auditorium in Los Angeles.)

DR. USSHER

There will be the Nedda of Licia Albanesi in "Pagliacci," and "Don Giovanni" (Oct. 30 matinee and Nov. 5.) Renata Tebaldi sings "Andrea Chenier" (Oct. 21, opening night of Los Angeles engagement.) She will be heard again Oct. 26 in "Aida." Inge Borkh is due in "Lohengrin" (Oct. 23 matinee) Her only other appearance is in Verdi's rarely performed "Macbeth" Nov. 1.

Lovers of the new and admirers of soprano Dorothy Kirsten will mark Nov. 4 as the date of the new William Walton opera, "Troilus and Cressida."

One of the top sensations vocally is promised for Sunday October 30 (3 p.m.) when in addition to "Pagliacci" (with Albaneso), Rimsky-Korsakoff's "Coq d'Or" will introduce Mattiwilda Dobbs.

This will be her first operatic role in her native country. (She actually makes her American opera debut in San Francisco October 11 with a repeat October 15.) She sang the role last year in a Royal command performance at Covent Garden for Queen Elizabeth.

Miss Dobbs, daughter of a Negro railway clerk in Atlanta, Ga., is currently on a 30-concert tour of Australia. The coloratura soprano studied in this country at the Berkshire music center. There she won the John Hay Whitney Fellowship for advanced study in Paris.

Capturing first prize at the Geneva International Music Competition in 1950, within a short time she was appearing successfully on opera stages of Paris, Vienna, Stockholm Copenhagen and London. On March 4, 1953, she was acclaimed in her La Scala debut as Elvira in Rossini's "The Italians in Algiers." She thus became the first artist of her race to appear in this world famous Italian opera shrine of traditions.

Miss Dobbs "Song Recital" recording is one of the best-sellers on an Angel recording. Renaissance Records has her featured in Bizet's "The Pearlfishers," and Polymusic in the miniature Mozart opera, "Zaide."

SIBELIUS AND SHAKESPEARE: Sibelius' complete incidental music to Shakespeare's "The Tempest" will be heard at the Empire State Music Festival, Sept. 2 and 3 at Ellenville, N.Y. It has been played only once before complete in this country. That was the winter when the two works were combined in concert form by conductor Thor Johnson and the Cincinatti Symphony.

SPONSORS CONCERTS: The British Broadcasting Company is sponsoring again the famous Promenade Concert season at Queens Hall in London.

NEW WORKS: Word from Mosocw indicates that Sergei Prokofieff, great Russian composer, wrote a ninth Piano Sonata and a second Concerto for Violoncello shortly before he died two years ago. Expectations are that they will be published soon.

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HOLYOKE, Mass.
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AUG 5 1955

Oracle

POETRY

It calls in lyric April's wistful
note,
The breathless hush of every
dawnlit hill,
October's cry of gold whose
echoes spill
In flares of shattered sunset.
Like a boat
Of Faery cargo on a shadow-
moat,
It plies the wharves of dream
aglitter still
With Kubla's dome of dread,
proud Israfel,
Far seas tranced by a bird's im-
mortal throat.
It is the sound of night upon
a lake
In ecstasies of silver; evening's
brush
Of gold against a crag; the ebb-
ing rush
Of weary cities. For its peace-
less ache
Men trade their lives and
dreams; what cry unheard
Has marked a singing line;
what loss, one deathless
word!

—Hugh Wilgus Ramsaur in Wings.

o o

Because the name Barham caught the eye, we submit this one in the do-it-better line: Since she became postmaster at Helotes, Texas, Mrs. Matilda Barham has planted shrubs and flowers out front where there used to be beer cans and trash, installed a flag-pole and completely redecorated the interior of her office. She reports that she believes "nice surroundings help the morale of everyone concerned." Arnold Barham of Royal Ave. is a retired staff member of the local post office. His daughter, Alva Barham Bricks, is the T-T society editor. They might have kinship with the Helotes postmaster. And the August issue of Postal Service News to our desk this week gives her that title, and not postmistress.

o o

The Stratford Shakespeare Festival has received friendly criticism for its first two productions, "Julius Caesar," and "The Tempest," the staging of which has been considered better than acting. It is surprising to note that most critics have found Raymond Massey a disappointment as a Shakespearean actor. So far the actor who has received the greatest critical applause is Roddy MacDowell, the former child star, in the role of Ariel.

o o

Any questions you may have about the origins of the Berkshire Festival and its quick rise to international glory are frankly and neatly answered in a new book "Music Under the Moon," by John G. W. Mahanna, county editor of the Berkshire Eagle. The book is a history of the Festival, profusely illustrated with photographs covering the two decades of the Festival's growth. There may be many who do not know that the Festival did not start at Tanglewood or with the Boston Symphony Orchestra. Mr. Mahanna takes it from the beginning, and shows how it was a labor of love and faith on the part of Berkshire people in the face of much discouragement.

o o

Considering the extended honeymoons of the present day, it's interesting to note the following in the Townshend News of the Brattleboro Daily Reformer: The 50th wedding anniversary celebrated by Mr. and Mrs. Charles A. Fontaine was the fourth golden wedding to be observed by Townshend couples this year. Mrs. Fontaine recalled that the couple left Windham early in the morning for Bellows, Falls in a horse and buggy accompanied by Mrs. Fontaine's mother. The horse was fast and they had a morning wedding and were in Saxtons River by noon for lunch at the inn. The couple set up housekeeping immediately in two rooms in the home of the bride's parents.

o o

During the early months of the year, when all this traffic that tours through our Connecticut Valley is headed for Florida, Holyokers by the hundreds choose to make the trip by Route 301—no hills, only Richmond as a city of size to poke through, nice rolling country, handsome forests, and, on the spring return, lovely with peach blossom and dogwood and later rich with the promise of corn and cotton and tobacco. One of the reasons why 301 rose so swiftly to fame was Hal Orr's motel at Rocky Mount, N. C. It was one of the first modern wayside successors to the old tourist homes that was set up on the way to Florida, if not the very first. Mr. and Mrs. Orr had a peculiar power to make the stranger feel he was at home. They helped create the systm of Quality Courts, which is such a comfort to motorists. Later years Mr. Orr undertook to be the public relations head of that travel serving body. With the upspringing of motels all over the country, as well as on 301, the difficulty was to keep aspirants out rather than gather them in and down came the quality flag if anybody [illegible] had it on his shield fell short of the requirements. One of the factors in the whole motel picture is the community picture they make up and down the land. When the touring public found [illegible] satisfaction at Hal Orr's in Rocky Mount a half dozen more great structures rose to match the popularity of the site. We have the same kind of picture on Route 5 as we head towards the North End Bridge. Hal Orr was one of the builders of this promised land for motorists taking the highways for their vacations or their fields of service. Through the Quality Courts the motorist can reserve and pay for his next night accommodations at any of the courts up or down the line. He may not know it but when he expresses satifaction for the comfort of the road he is paying tribute to the pioneering of Hal Orr whose untimely death is a great loss to the public he has served.

o o

For years now the beautiful snowy egrets have been visitors to our part of the Connecticut River. Sometimes there are more of them — sometimes fewer, but according to Wayne Hanley's official report in the Boston Herald the nesting of the snowy egrets for the first time in Massachusetts history; and the third wood ibis to be seen in the Commonwealth, were July events in our state calendar. The huge ibis has been and is still being seen in Rockport pond. The snowy egrets have nested and brought their young to active life in Dennis on the Cape. So important is this event that the Massachusetts Aubudon Society is keeping the exact location a secret for the security of the birds.

ORACLE.

Blacher: "A little bit different"

MUSIC:

Stranger at Tanglewood

"I'm not a good conductor," said Boris Blacher. No composer, he added with that tested observation, the 52-year-old German composer sat on the sidelines for the major event of the Berkshire Festival at Tanglewood last week, a performance of his little-known opera, "Romeo and Juliet." Blacher had other things, in fact, to keep him busy, for as composer-in-residence, he is also teaching at Tanglewood this summer.

Blacher's music is not often performed here, although he is a key figure in the postwar Central European school of composers, and this is his first visit to the United States. After Kalman Novak put the student orchestra through its intricate paces at Tanglewood last week, both the critics and audience agreed that "Romeo and Juliet" was admirable if not exciting.

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Much about Blacher has been a little bit different. He was born in China of Russian parents and studied music in Siberia. In 1922 he went to Berlin to study architecture, but wound up instead at the Hochschule für Musik, which he now heads. Performances of his works were few and far between, and he supported himself playing the piano for silent movies. Not until 1937 and his ballet, "Carnival in the South," did he find any success.

Oohs and Ahs: His newest opera, "Abstrakte Oper Nr. 1," with a text by Werner Egk, is a fantasy on the problem of communication, this time in terms of politics. In addition to learning a libretto in both English and Russian, the cast also has to sing a curious language of oohs and ahs (to convey love and fear). The less the cast understands, Blacher theorizes, the more the audience understands. Singers, if they sing very clearly, give a phony impression. But if [illegible]ly, that's more musical.

Extremely popular with his classes at Tanglewood, Blacher has a cheering sense of humor about himself and his work. The Berkshires have been a novel experience for him, and so, in its way, was New York, where he saw the Broadway hit, "Pajama Game," from the orchestra pit. "I was willing," he recalls, "to play the celesta or something, but they didn't need any help from me."

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUL 23 1955

Boston 'Pops' Set for Aug. 11 At Tanglewood

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* * *

THE PROGRAM, which last year attracted 10,050 persons, is presented with the aid of the Boston Symphony Orchestra's summer school of music, the Berkshire Music Center.

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Seats for the "Tanglewood on Parade" program are now on sale at the Tanglewood box office and may be reserved by telephone to Lenox, Mass.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee.

OMAHA, NEBR.
World Herald (Sunday)
Circ. S. 261,246

JUN 26 1955

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165 Church Street - New York
NEWSWEEK
NEW YORK, N. Y.
JUL 25 1955

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It has been remarked, callously, that the best thing to be said about a festival, musical or otherwise, is the employment it provides. Certainly, the only common

Newsweek—Marc S[illegible]

The summer audience: Fortitude

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 8 1955

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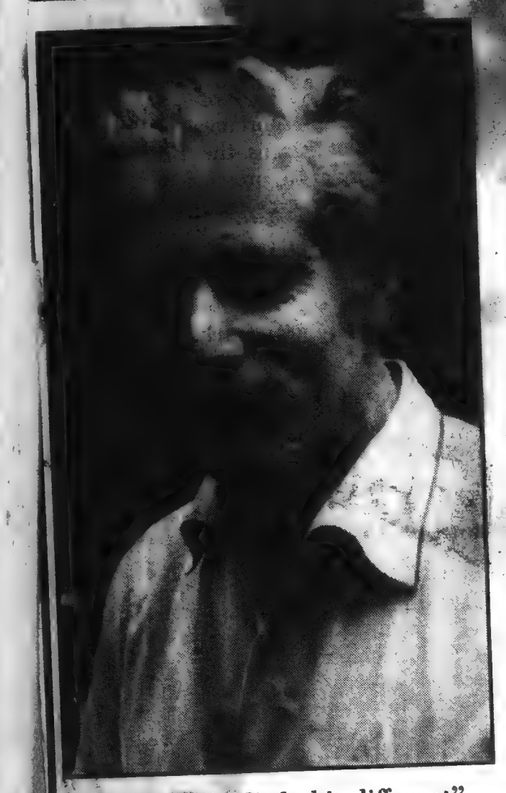
NEWSWEEK
NEW YORK, N. Y.
JUL 25 1956



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OMAHA, NEBR.
World Herald (Sunday)
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Marc Simont

The summer audience: Fortitude

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-2800

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

AUG 1955

SOLOISTS DO WELL WITH MUSIC FROM BEETHOVEN OPERA

Margaret Hardshaw Outstanding in Second Portion Of Tanglewood Program

WILLARD M. CLARK

Tanglewood, Aug. 6—The Berkshire Music Festival paid its respects tonight to Beethoven, the opera composer, performing the second act of his only opera "Fidelio."

Fine Soloists

Charles Munch gathered together a fine group of soloists including several from the Berkshire Music School. Resplendent in a crimson gown, Margaret Harshaw sang the title role of Leonora. The versatile David Lloyd sang Florestan; Mac Morgan sang Rocco; Christina Cardillo sang Marzelline; Malcolm Bernstein sang both Pizarro and Fernando and Arthur Shoep sang Jauino. The festival chorus was prepared by Hugh Ross and John Krueger.

Beethoven's opera of wifely virtue and fidelity is a grim tale which needs the settings to make it really effective. The second act discloses Florestan in his dungeon where the action takes place. Mr. Lloyd seems to be aiming toward the robust tenor realm, but at the expense of tone quality. He projected well tonight and sang his big aria effectively.

Miss Harshaw's opulent tones vitalized the ensemble numbers. She communicated the stress and strain of the heroine through a nice contrast of utterance. There was also much to admire in the big voice of Malcolm Bernstein. In the few measures allotted her, Christina Cardillo's lovely soprano was effective. Mr. Morgan and Mr. Shoep were adequate.

Mr. Munch conducted vigorously but did not succeed in overpowering the soloists. The chorus sang rhythmically and injected a note of happiness into this otherwise grim story.

Margaret Harshaw Shines

Margaret Harshaw was the particular star of the second half of the program. She repeated again her wonderous performance of the immolation scene from "Gotterdamerung" which she sang here a couple of seasons ago. The opening phrases were sung with stunning effect, for hers is a voice of power and beauty. She has gained greatly in her characterization of the "Gotterdammerung" Brunhilda and there was a constant play of color in the voice and a sure awareness of mood. It was a magnificent performance aided by the superb orchestral collaboration.

The immolation scene was prefaced by fine readings of the "Day Break" and Siegfried's death music. These two Wagnerian tone poems embrace some of the master's greatest music. There was a constant flow of exquisite tone color, reflective and at times overpowering in intensity. Mr. Munch was at his conductorial best in these excerpts and he received full support and response from the orchestra.

This afternoon Eugene Istomin will be the soloist in an all Beethoven program. He will play the "Piano Concerto No. 4 in G. Major." Surrounding the concerto will be "Symphony No. 8 in F Major" and "Symphony No. 5 in C Minor."

RED SLAVE

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 7 1955

MIDSUMMER HARVEST

As you go west in Massachusetts from the sea to the Berkshires, something happens which everyone must feel but no one mentions. Is there another spot in North America where this could be duplicated within an area equivalent?—Atlantic coast, Connecticut Valley and Berkshire Hills, within four hours' driving one is in three distinct regional cultures.

In first settlement the Valley trod upon the heels of the coastal towns, for the river was the road; but although the Indians did not like the mountains, the Berkshires came under cultivation almost a century later. Berkshire County, however, has made up bravely since, and especially in the past two decades, for it is now our Summer capital of music, the dance, and to some extent, drama. From Nathaniel Hawthorne's modest volume of stories for children written in a red cottage on a slope of the scenic Stockbridge Bowl, to the Berkshire Symphonic Festival, Tanglewood is by now such a thrice-told tale that its deeper and more abiding fertilization of our soil may be overlooked amid the very abundance of its yearly harvests, for when the sounding billows of its orchestral and choral music subside, and its multitudinous audiences depart,

"Still do thy sleepless ministers move on,
"Their glorious tasks in silence perfecting."

* * *

It was Tanglewood which first proved on a grand scale that our people are eager to go to Summer music festivals on a small and intimate scale as well as a large one; that concerts of chamber music in poetical settings can be as enchanting a Midsummer Night's Dream as can a symphonic performance. Does anyone suppose the Summer festival at Aspen, Colorado, would have come into existence but for Tanglewood, or indeed, this benign inundation of our lives and our landscapes with music, dance, and theatre, as well as exhibitions of the visual and plastic arts in Summer?

Facts and figures cease to be dull and may even turn exciting when it is understood what they mean,

"For Greece and its foundations are
"Laid beneath the tides of war,
"Based on the crystaline sea
"Of thought and its eternity."

Beneath the dazzling programs and brilliant performances in the Music Shed, the Theatre-Concert Hall, and the Chamber Music hall at Tanglewood move the currents and rising tide of a human sea of talent, for our American social system is more and more performing that prime function of any civilized society—release of the widest possible spread of potential talents among its people.

And among other peoples, for these talents now come to the Music School at Tanglewood not only from all quarters of these United States, but from Europe, Asia and South America, to be sent out again from here as seed-carriers, the Appleseed Johnnies of golden orchards.

Thus the facts can now be seen for what they mean: more than ten percent of the membership in all the major symphony orchestras in the United States are by this time former students at Tanglewood; fledgling instrumental virtuosi take off from this Berkshire hilltop on the eagle flights of their touring careers; young singers walk off its platforms and out on the stages of opera house and concert hall; composers work both in and for Tanglewood, teaching, producing commissioned scores, and sending finished works here from abroad for first performance. The happy idea of a study group for amateur musicians to come and spend from two to six weeks making music to hearts' content has fished up from the deep sea soundings of our common life students as various as secretaries, housewives, officers from the armed services, medical doctors, a priest, a manufacturer of macaroni, salesmen, teachers . . . their ages ranging from eighteen to seventy-one.

* * *

A city grows complacent. Even though we may be on our guard against such stupidity, a notion tends to get abroad that nothing much of importance happens outside the metropolitan area. How all too easily do our minds and lives yield to the little tract within fifteen miles of the gilded State House dome, that domain where twenty-cent fare is King, when all the while this is no more than a postage stamp on a continent.

No sooner does one's car roll into the beautiful Worcester County hills than the human climate changes, the old rustic New England reasserts its identity, and the delightful twang of Yankee speech, the twang of a bowstring that launches shafts of wit, makes glad the ear and heart. By the time you reach the River Gods of the Connecticut Valley, Boston has ceased to cut much ice; they can cut their own, thank you—what with three famous old colleges, Amherst, Mt. Holyoke, Smith, and now a Massachusetts University, two colleges in Springfield, and the academies at Deerfield, Northfield and Mt. Hermon which are by now almost equally famous. The very doorways of the colonial houses in Deerfield and the Hadleys are distinctive to the Valley.

* * *

In Berkshire County, our third regional culture, the planting of a century ago which then drew thither Hawthorne, Melville, Longfellow, and Holmes, is now in full flower. Pittsfield is a city to which the United States Government entertains touring officials from abroad, as an example of a self-contained metropolis of moderate size and distinguished quality; the Berkshire Museum in Pittsfield is a notable art collection admirably managed, and to this add the two art museums in Williamstown, that of the College and the handsome new building for the Clark collections. Both the Berkshire Playhouse at Stockbridge and the Jacob's Pillow Dance Festival at Lee were in being before Tanglewood, and Jacob's Pillow is most unique in that the art of dance is relatively new in this country and therefore in its excitingly formative state of fluidity and experimentation.

The boundary lines of Massachusetts, artificial because political, run east and west; the natural lines, those of our mountains, hills and biggest river, run north and south; while the Berkshires, paralleling the Hudson, are tributary to New York. One sees this in the very audiences at Tanglewood, thronged though the place is with New Englanders: the Orchestra is Boston's, the people are from everywhere, not only New York, as well as New England, but from the West, South and points beyond, even to overseas.

Toynbee was not the first to notice that although the French, Dutch and Spanish had equally good chances to dominate the settlement and cultural development of North America, still it was the English who walked off with the prize, and, of the English, it was the New Englanders who most impregnated the young nation with their basic ideas, and this largely because of the stern discipline they drew from their scrawny soil. And now these our New England pastures, the Summer through flourish seed-pods of the arts, which burst in autumn and strew their winged insemination far and wide.

UNCLE DUDLEY.

SCHENECTADY, N. Y.
UNION-STAR

JUN 11 1955

Miss Sylvia Elaine Mallery, daughter of Mrs. Robert H. Mallery, Secret Caverns, and the late Mr. Mallery, received a BA degree in music Monday at the 101st commencement of Syracuse University. Miss Mallery has been accepted for graduate work in education at Harvard University. She will also study music this summer at Tanglewood, Lenox, Mass.

TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251

JUL 31 1955

Concert Tonight In Memory Of Elkan Naumburg

Special to The Blade

NEW YORK, July 30—The third concert in the Golden Anniversary season of the Naumburg Symphony Orchestra will be tomorrow at 8:30 p.m. on the Mall in Central Park. The concert is in memory of Elkan Naumburg, founder of the series, who died on that date in 1924, and will be conducted by Thor Johnson. Emanuel Vardi, violist, will be soloist.

Mr. Johnson, one of the youngest directors of a major symphony orchestra in America, was appointed permanent conductor of the Cincinnati Symphony in 1946 at the age of 33. Following a full season with the orchestra this past year, Mr. Johnson assumed a heavy schedule for the spring and summer as well.

In early May he conducted the University of Michigan Choral Union and the Philadelphia Orchestra in concerts at the annual May Festival. He then served as co-conductor of the Symphony of the Air during its Oriental tour, returning to act as music director of the Early American-Moravian Music Festival and Seminar at Winston-Salem, N.C., of which he is co-founder. This was followed by an engagement at the Berkshire Music Festival in Tanglewood, Mass., where he conducted the Boston Symphony Orchestra. In August, he will direct the third annual Peninsula Music Festival at Fish Creek, Wis., which he founded.

Mr. Vardi is a composer as well as a viola virtuoso and will perform as soloist in one of his works at the July 31 concert. Mr. Vardi and Mr. Johnson are no strangers as Mr. Vardi also toured with the Symphony of the Air in the Far East.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUN 13 1955

MISS SYLVIA ELAINE MALLERY

Miss Sylvia Elaine Mallery, daughter of Mrs. Roger H. Mallery of Secret Caverns and the late Mr. Mallery, received a BA degree at the 101st commencement exercises of Syracuse University. Governor Averill Harriman was guest speaker.

Miss Mallery has attended Skidmore College, Adirondack Studio of Song and Plymouth Rock Center of Music. She will do graduate study at Harvard University and will study at Tanglewood this summer.

Her activities at Syracuse University included Chapel choir, Madrigal singers, University chorus and Women Student Government assembly. She was a member of Alpha Omicron Pi social sorority.

CORPUS CHRISTI, TEX.
CALLER-TIMES
Circ. S. 62,176

JUL 26 1955

TODAY'S WOMAN

Stork Club Jazz Lover Starts Milking Cows

By DOROTHY ROE

LENOX, Mass., (AP)—If you feel an inferiority complex when people discuss long hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture conscious husband into a rabid jazz enthusiast.

Stephanie is a sultry blonde who worked as a fashion publicist in New York, married the boss, a good looking city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York City, took to country life like a kitten to cream, worked furiously at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while her husband Phil carried on his business in New York.

Jazz Festival

Since the inn is situated near Lenox, Mass., home of the famous annual Berkshire Music Festival, Stephanie couldn't escape the atmosphere of highbrow music.

She personally preferred jazz. Neighbors now remark thoughtfully that one really never should underestimate the power of a woman, for this year Phil and Stephanie are opening their music barn, where, deep in the longhair music country, they are offering a program of folk and jazz concerts, with appearances by such well known downbeat artists as Count Basie, Richard Dyer-Bennet, Dizzy Gillespie.

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POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

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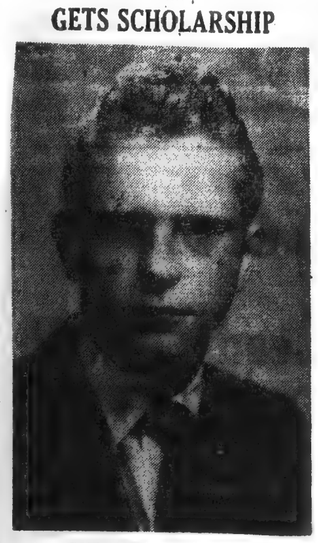
Sentinal (e)
ANSONIA, Conn.
Ind. Republican
Circ. 12,663

JUN 15 1955

GETS SCHOLARSHIP



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News (e)
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CORPUS CHRISTI, TEX.
CALLER-TIMES
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JUL 26 1955

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TIMES
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American (e)
WATERBURY, Conn.
Independent
Circ. 39,271

MAY 20 1955

Stranieri Gets Tanglewood Scholarship

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VINCENT R. STRANIERI

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Mr. Stranieri was chosen from a limited number of students for the Festival's active division. He will study conducting with Leonard Bernstein and Hugh Ross. The course begins July 4 and runs to Aug. 14.

The festival was begun in 1940 by Serge Koussevitzky, late conductor of the Boston Symphony orchestra. Festival director this summer will be Charles Munch, present director of the Boston orchestra.

Mr. Stranieri received his bachelor of arts degree in music from the University of Bridgeport. He was graduated from Columbia University with a master of arts degree in music. In 1953, he won top honors in a competition at Columbia for his conducting of Verdi's 'Requiem.' He is studying violin with Paul Bernard in New York City.

Sunday Journal
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WINSTON SALEM, N.C.
TWIN CITY SENTINEL
Circ. D. 34,377

JUL 25 1955

Hart Plans To Attend Institute

James M. Hart, minister of music at First Presbyterian Church, will begin a "musical" vacation this week.

He and Mrs. Hart will leave Thursday morning for New England. They will stop at the Berkshire Festival at Lenox, Mass., to hear the Boston Symphony with Rudolph Serkin as pianist. Leontyne Price, young American Negro soprano, will sing.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

JUL 30 1955

Radio Fill-In:

TODAY'S

3:00 WRC—Direct from Mecca; first radio description of the pilgrimage.

8:05 WGMS — Opera House: Complete performance of "Die Fledermaus"; soloists and chorus of the Vienna State Opera; Vienna Philharmonic conducted by Clemens Krauss.

10:00 WWDC—Treasury Agent: "The Case of the Untrustworthy Telephone."

SUNDAY'S

2:30 WTOP—World Music Festivals: Sir Thomas Beecham heard in excerpts of final concert at Bergen (Norway) Music Festival; includes Beethoven's Piano Concerto No. Five.

3:00 WRC—Monitor: Backstage at Berkshire Music Festival.

6:05 WGMS — Gilbert & Sullivan: H. M. S. Pinafore, Part Three.

9:45 WWDC — Harry Wismer: Sportscaster interviews Vice President Nixon.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 129,251

JUL 19 1955

TALKING IT OVER

Young Musicians, Known Here, Have Full Summer Schedule

By EMMA VAN WORMER

Professional musicians, violinists and pianists, with wide acquaintance in the Syracuse Metropolitan area, have several summer engagements. Among them are Violinists Helen Kwalwasser and James D. Yannatos.

Kwalwasser

Yannatos

Cornell University Summer Session announces a series of three concerts, free to the public, on Thursday nights at 8:15 o'clock. The first will be given by Helen Kwalwasser with Harvey Wedeen at the piano. Miss Kwalwasser, Syracuse-born, and daughter of Dr. and Mrs. Jacob Kwalwasser, music-educators, now in New York City, has appeared in Cornell Campus halls on various occasions, first as a child prodigy, later as soloist in her late teens, then as recitalist and soloist in Bailey Hall Series. Her program July 21 will be in the Memorial Room, Willard Straight Hall. Recently, Miss Kwalwasser was soloist with the American Chamber Orchestra in a first performance, in this country, of the recently discovered "Melk" Concerto by Haydn. That concert was in New York City's Town Hall.

Among three young conducting students under Charles Munch and Leonard Bernstein in "Tanglewood" Berkshire Music Center and summer home of the Boston Symphony Orchestra, is James D. Yannatos, concertmaster of the San Antonio, Texas Orchestra. Yannatos came from New York City several years ago to study composition in Syracuse University School of Music with Ernst Bacon, composer-in-residence. He played in several concerts in Crouse College including one featuring his own compositions. Mrs. William Cornell Blanding, Syracuse music patron and long identified with Syracuse Morning Musicals, Inc., gave him the violin, on which she had played some years previous.

Mrs. Theodore M. Hancock (Eleanor Stone), who passed a week-end in "Tanglewood," accompanying Florence Kopleff, Robert Shaw Chorale contralto, now on her way to the Pacific coast to visit and fill engagements, contacted Yannatos in the Berkshires. On San Antonio, he does some conducting of childrens' concerts. Last summer, he studied conducting in Aspen, Col. with Darius Milhaud; next year he hopes to go to Italy to study (with a scholarship in mind). Florence Kopleff gave her first New York Town Hall recital last year. With the Robert Shaw Chorale, she sang solos in the Bach B Minor Mass. In the west she will sing the role of the Sorceress in "Dido and Aeneas." In San Diego she will do the contralto parts in the Bach St. Matthew Passion with the Shaw singers. Robert Shaw, among other programs, is conducting the Berlioz Requiem on the coast.

There will be a reception in the Alumnae Lounge of the Women's Building Thursday night, following the concert to be given by Violinist Carroll Glenn and Pianist Eugene List. On Friday afternoon at 2 o'clock in Crouse College auditorium, a Forum recital will be presented by these two artists. They will discuss their careers and various aspects of music as a whole and will do some performing. There also will be a question-answer period with opportunity for those who hear Thursday night's program to participate. In private life the artists are Mr. and Mrs. List. Their summer home is East Dorset, Vt.

Mr. and Mrs. Charles W. Carlton (Marjorie Almy Carlton) the latter a member of Civic Morning Musicals, Inc., board, have been near Sturgeon Lake, Dunsford, Canada, for a week for meetings of the International Association of Master Penmen of which Mr. Carlton is a member. There will be a Pop Concert tomorrow night in Chautauqua, Walter Hendl conducting the chautauqua Symphony with Cecil Stewart leading the Chautauqua Symphony Choir. The program will be a Rodgers & Hammerstein Night with excerpts from "Carousel", "Allegro", "State Fair" and "Oklahoma".

Sister George Maria, CSJ, of

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 26 1955

Cellist Cancels Tanglewood Dates

Because of a shoulder ailment cellist Gregor Piatigorsky has canceled engagements at three concerts at the Berkshire Festival at Tanglewood.

He was to have appeared Sunday afternoon and Aug. 10 and 12, but yesterday wired Charles Munch, music director of the Boston Symphony Orchestra, he would be unable to leave his California home.

Mr. Munch announced today the three programs have been revised. Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at the Symphony's all-Brahms program Sunday afternoon, Mr. Stern will perform Brahms' Concerto for Violin D, Op. 77.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 22 1955

Orchestra Draws 400 Students to Berkshire Center

LENOX, Mass. — With 38 states and 18 foreign countries represented in its enrollment of 405 music students, the 13th session of the Berkshire Music Center is now in operation at Tanglewood. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival is the only school in the world sponsored by a major symphony orchestra.

The music center was established in 1940 by the Boston Symphony to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony Orchestra, is director of the center.

Opera students, students of composition and pianists as well as those interested in stringed instruments and woodwinds and tympani, are enrolled at the school.

Study Group Is Newer

A Tanglewood Study Group (Department V) was set up four years ago to offer to students of music, professional or amateur, an opportunity to spend their vacations in extensive chamber orchestra reading, and practice also in early compositions for unusual ensemble. This year again under the chairmanship of Ingolf Dahl, associate professor of music at the University of Southern California, this department has enrolled 103 students, of whom 41 will stay for the six-week session, 22 are studying for four weeks, and 40 have elected a two-week study period.

Occupations of students at the center are many and varied, ranging from priest, armed services officers, macaroni manufacturer, salesman, housewives, secretaries, medical doctors, educators. Their age range is from 18 to 71. Since there is national competition for the scholarship grants towards tuition (the Tanglewood Revolving Scholarship Fund), the students are highly talented. These scholarships are awarded annually to those who play in the orchestra and chamber groups to conductors and composers, to those who are active in the choral and opera departments.

The majority of Tanglewood's students live at the Lenox Preparatory School and at Wheatleigh, a nearby estate owned by the Boston Symphony. For recreation they swim and boat in Stockbridge Bowl (Lake Mah-Kee-Nac), the lake whose shoreline touches the Tanglewood estate.

Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.

JUL 18 1955

Tonight's Tops in Radio Programs

TONIGHT

NIGHT MUSIC (8, WRVC-FM), high fedility recordings—Wagner; Die Meistersinger"—Overture; Brahms: Concerto No. 2.

BERKSHIRE FESTIVAL (8:15, WAVY), Thor Johnson conducts the Boston Symphony Orchestra in Handel's Concerto Grosso No. 12 and Haydn's Symphonie Concertante.

MERRILL

VOICE (8:30, WGH), baritone Robert Merrill is guest soloist on program including "Mountain Greenery," "Stouthearted Men" and "Trees."

PARLEY AT THE SUMMIT (10:05, WTAR), special broadcast with top CBS newsmen focuses attention on the Big Four conference at Geneva.

TUESDAY

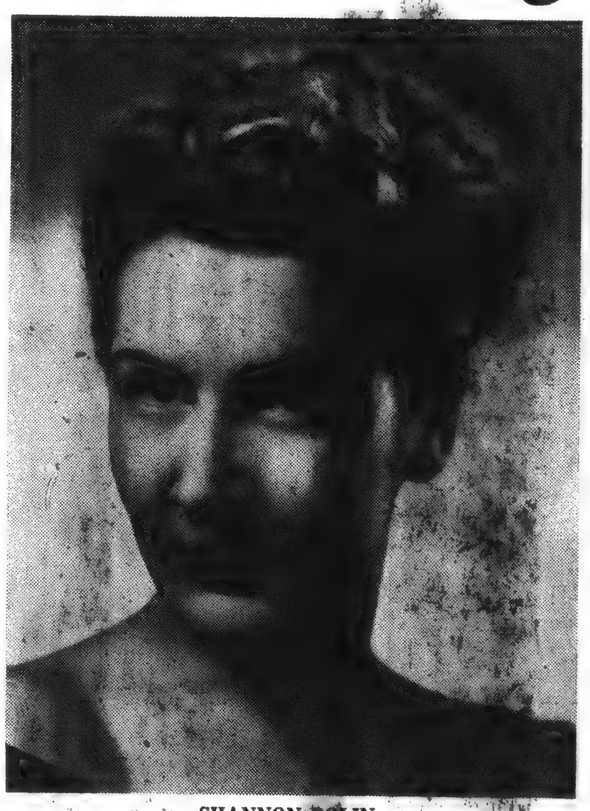
MAKE UP YOUR MIND (11:30 a. m., WTAR), Enid Haupt, editor of Seventeen magazine, discusses the teen-ager's desire for privacy.

ARMED FORCES HIT PARADE (11:45 a. m., WGH), USS Cape May County is featured.

BASEBALL (1:55 p. m., WLOW), Baltimore vs. Detroit.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

JUL 31 1955



SHANNON BOLIN

Stephen Douglass and Shannon Bolin, currently featured in the Broadway production of "Damn Yankees," will be featured guests on Kathy Godfrey's show this afternoon at 2:05 on WCBS.

Because of the large number of letters received from her listeners Miss Godfrey will repeat her singing rendition of "My Button Don't Bell, Bump," with Norman Leyden and his orchestra supplying the accompaniment.

* * *

Isaac Stern, American violinist, will be soloist with the Boston Symphony Orchestra under direction of Charles Munch in the broadcast from the Berkshire Festival in Tanglewood tomorrow night over WRCA at 8:15. The entire 45-minute program will be devoted to Beethoven's Concerto in D for violin and orchestra. The three movements of the work are marked: Allegro Ma Non Troppo Larghetto and Finale Rondo.

* * *

A radio milestone will be reached tonight when WABC's America Town Meeting of the Air will be heard from its 200th different point of origination. The broadcast, 8 to 9, will emanate from Lafayette College, Easton Pa.

The subject to be discussed at the residential seminar on world affairs will be "Outlook for Our China Policy." Participating in the panel discussion will be a spokesman for Nationalist China a representative of the U.S. State Department and other experts on the Far East. Shepherd L. Witman, director of Residential Seminars on World Affairs, will be the moderator.

It's doleful reading that Pittsfield's accident rate for the first six months of this year has risen a third over the same period of last year, and comparing the same two periods, fatal accidents increased from one to nine . . . At this writing, the Weather Bureau tells us that Connie isn't going to blow Tanglewood's parade into Stockbridge Bowl. The blowing will be confined strictly to "Rhapsody in Blue" . . .

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
JUL 27 1955

Personally Speaking

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* * *

Mrs. Charles Hitchcock, 106 Sedgwick Dr., and Miss Eleanor Hughes, 1445 S. Salina St., have gone to the Berkshire Mountains in Massachusetts to attend the Music Festival at Tanglewood.

* * *

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* * *

Mr. and Mrs. William F. Mc Carthy, 203 Hancock Dr., are the parents of a son, James O'Neill McCarthy, born in Memorial Hospital. Mrs. Mc

SPOKANE, WASH.
CHRONICLE
Circ. D. 75,684
JUL 22 1955

Long-Haired Music Lover Converted to Jazz 'Hound'

By DOROTHY ROE
Associated Press Women's Editor

If you feel an inferiority complex when people discusss long-hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into a rabid jazz enthusiast.

Stephanie is a sultry blonde who worked as a fashion publicist in New York, married her boss, a good-looking city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York city, took to country life like a kitten to cream, worked furiously at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while her husband Phil carried on his business in New York.

Atmosphere Highbrow

Since the inn is situated near Lenox, Mass., home of the famous annual Berkshire music festival, Stephanie couldn't escape the atmosphere of highbrow music. She personally preferred jazz. Neighbors now remark thoughtfully that one really never should underestimate the power of a woman, for this year Phil and Stephanie are opening their music barn where, deep in the longhair music country, they are offering a program of folk and jazz concerts, with appearances by such well-known downbeat artists as Count Basie, Richard Dyer-Bennet and Dizzy Gilepsie.

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Says Phil: "When you meet a city girl who looks like she belongs strictly in a Stork Club atmosphere, look out. She may have you milking cows before you know what's happening."

ROANOKE, VA.
TIMES
Circ. D. 43,917 - S. 79,504
JUL 18 1955

Radio-TV Hilites

Radio

HOWARD MILLER, 11:45 a.m., WDBJ—One of the midwest's most dynamic radio personalities makes his bow as a network star on a new Monday through Friday series. The program will present newest and most interesting recordings in the popular music field and interview's with personalities. Today's guest is Julius LaRosa.

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SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
JUL 28 1955

TALKING IT OVER

Berkshires Offer Choice of Jazz or Bach and Brahms

By EMMA VAN WORMER

From the Berkshire Music Barn in Lenox, Mass., in a setting not far from beautiful "Tanglewood," summer home of the Boston Symphony Orchestra, comes word of a contrasting musical weekend. It's two of the "Three B's" in one hall and modern scores in the other.

While Concert Violinist Isaac Stern, internationally known is playing Brahms with the Orchestra, under the baton of Guest Maestro Pierre Monteux in the Great Shed in "Tanglewood," or the all-Beethoven symphonic program is led by Director Charles Munch, with Pianist Rudolf Serkin, soloist, British and American folk songs and modern music (described as subtle) will be offered in the Berkshire Barn.

The Beethoven program is Saturday night; the all-Brahms concert is Sunday afternoon. The Barn concerts are Saturday afternoon and Sunday night. Richard Dyer-Bennett is the artist in The Barn on July 30, appearing in the third of a series reviewing the whole sweep of Scottish, Irish, English and American folk songs with a new group of songs not previously done in The Barn. The Teddy Charles Quartet, known for having introduced some of the elements of post-impressionistic music into jazz, is headed by Charles.

The leader had some formal musical education in Juilliard, but his most significant training, he says, came from his association with Pianist-Composer Hall Overton. Overton and Charles gave a series of concerts in the Museum of Modern Art, New York City. In the Charles Quartet are Charles Mingus, who is among top stringed bass players in the realm of jazz; Rudy Nichols, drums, and J. R. Montrose, tenor sax, known also as a composer. Hall Overton's newest composition, commissioned by the Boston Symphony, is to be played this year in Tanglewood."

Plans for a benefit sale will be discussed tonight in the Syracuse Conservatory of Music when members of the board of directors of the Syracuse Philharmonic Society meet. Mrs. Henry Travis is president of the society which sponsored a June performance of "La Boheme", in Central High School . . . Miss Jane H. Todd, vice chairman of the Republican State Committee and president, New York State Federation Women's Republican Clubs is expected to come to the State Fair on Women's Recognition Day when several women who worked with the Women's Committee in earlier years will be honored. Also expected is Miss Angela R. Parisi, Democratic Federation head.

The two Federations of major political women's clubs—Republican and Democratic—are seeing to it that there is recognition for the women who did the "spade work" through the years. Among them: Mrs. Edward S. McGuire of Syracuse, Miss Ursula Hornbrook of Ogdensburg, Mrs. Eliza Keats Young of Milton, and Mrs. Walter Scott McNab of Schenectady, with special honors for Mrs. Martha H. Eddy of Ithaca, for a decade or so director of women's activities. Mrs. Eddy has been acting as counselor this summer to Mrs. Gleason White of Schenectady, new women's activities director at the Fair. Mrs. Eddy and Mrs. McNab are sisters.

ZANESVILLE, OHIO
SIGNAL
Circ. D. 12,543
JUL 25 1955

What's on the Air

By NAOMI

Television

FAMILIES OF Zanesville communities will have an opportunity tonight at 7:30 o'clock on WHIZ-TV to see the award winning TV film used as an entry by the Ohio Fuel Gas company. The award was made recently by the Public Utilities Advertising association, at which time some 2,000 entries were judged. Utilities from Canada, Hawaii and the 48 states participated.

* * *

BIG TOWN BRINGS a factual news drama tonight on WHIZ-TV at 8 o'clock. When a homicide squad honor cop suddenly becomes close-mouthed about the details of a murder crime, and the victim turns out to be the policeman's own sister, Steve Wilson suspects the reason for the news blackout, and launches his own hunt for the murderer in "Shield of a Killer."

* * *

GENE POIRIER of Niagara Falls and Danny Jo Perez of New York City will feature the boxing show at St. Nick's Arena tonight at 9 o'clock. Poirier and Perez are both sharp punchers and crowd pleasers; both are established favorites at St. Nick's where they turned in their best performances. Perez has had two fights this year. He drew with Orlanda Zulueta on January 31st and lost a decision to Frankie Ryff on March 11th. Both

Radio

FIBBER McGEE AND MOLLY with Jim and Marian Jordan starring as the cheerful residents of 79 Wistful Vista can be heard on WHIZ Radio at 11:45 a. m. and 10 p. m. You'll want to follow the episodes in the lives of this loveable couple.

* * *

PRESENTING CLAUDE RAINS . . . the distinguished actor in a series of dramatic - narrative stories to be heard on WHIZ Radio Monday through Friday at 3:30 p. m.

* * *

THIS WEEK STELLA DALLAS heard Monday through Friday on WHIZ at 4:15, tries to persuade her daughter, Laurel, and her son-in-law, Dick Grosvenor not to get a divorce. Will she be successful? Why don't you listen for the outcome.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in the broadcast from the BERKSHIRE FESTIVAL at Tanglewood tonight at 8:15 o'clock. The entire program will be devoted to Beethoven's "Symphony No. 7 in A Major." Beethoven himself conducted its world premier on December 8, 1913. This season's concerts at the great Berkshire Festival are stressing the music of Beethoven. Many of his memorable works will be heard during the festival and re-broadcast in this series.

PROMENADE
NEW YORK, N. Y.
JUL 1955

talk talk talk . . .

by Ralph Pomeroy

. . . about jazz in the Berkshires. The Berkshire Music Barn down the road a piece from the Boston Symphony's famed summer home at Tanglewood. Purpose? To display all kinds of jazz and folk music. Among musicians already lined up are Art Farmer, Dizzy Gillespie, Richard Dyer-Bennet and Count Basie. . .the restoration of City Hall's 1812 look due to be finished next year. Statistics: ninety workmen, 3,000 tons of Alabama limestone, ten of the last 18 members of the Stone Carvers Union in New York—important face lifting. . .scrabble in other languages like Latin and French . .the first published photograph taken by Luis Azarrogas' astonishing new camera: a view of the liner United States showing six miles of Manhattan skyline and reaching across sixteen columns in the Herald Tribune where it appeared. . . the New School's "Course in Breathing As An Air Conditioner, Especially in Hot Weather" held twice a week. . .plans for a city center covering seventy eight acres alongside the Grand Concourse and atop the main lines of the New York Central and New Haven Railroads in the south Bronx from East 138th to East 161st Streets. . .gay yellow discs being tested as safety markers on subway platforms, replacing the continuous yellow line of yore. . .Einstein's disarming reply to the endless requests that he define relativity:

"I was once walking in the country on a hot day with a blind friend and I said I could do with a drink of milk.

"'Milk'? said my friend. 'Drink I know; but what is milk?'

"'A white liquid,' I replied.

"'Liquid I know,' said the blind man, 'but what is white?'

"'The color of a swan's feathers.'

"'Feathers I know, What is a swan?'

"'A bird with a crooked neck.'

"'Neck I know—but what is crooked?'

"I took his arm and straightened it. 'That's straight,' I said; "Then I bent it at the elbow. *(Continued on page 33)*

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SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
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[illegible]
JUL

J454

talk talk talk . . .

by Ralph Pomeroy

• • • about jazz in the Berkshires. The Berkshire Music Barn down the road a piece from the Boston Symphony's famed summer home at Tanglewood. Purpose? To display all kinds of jazz and folk music. Among musicians already lined up are Art Farmer, Dizzy Gillespie, Richard Dyer-Bennet and Count Basie. . .the restoration of City Hall's 1812 look due to be finished next year. Statistics: ninety workmen, 3,000 tons of Alabama limestone, ten of the last 18 members of the Stone Carvers Union in New Yor[illegible]portant face lifting. . .scrabble in other languages like [illegible]nd French . .the first published photograph taken by [illegible] Azarrogas' astonishing new camera: a view of the line United States showing six miles of Manhattan skyline and reaching across sixteen columns in the Herald Tribu[illegible]ppeared. . . the New School's "Course in Bre[illegible] Conditioner, Especially in Hot Weather" held t[illegible]eek. [illegible]lans for a city center covering seventy eight a[illegible] the Grand Concourse and atop the main lines of [illegible] New [illegible] Central and New Haven Railroads in the [illegible] Bronx from East 138th to East 161st Streets. . .gay [illegible] dies being tested as safety markers on subway platforms, [illegible]cing the continuous yellow line of yore. . .Einstein's disa[illegible]ing reply to the endless requests that he define relativity:

"I was once walking in the country on a h[illegible] day with a blind friend and I said I could do with a drink of milk.

" 'Milk'? said my friend. 'Drink I [illegible] but what is milk?'

" 'A white liquid,' I replied.

" 'Liquid I know,' said the blind man, 'but what is w[illegible]'

" 'The color of a swan's feathers.'

" 'Feathers I know, What is a swan[illegible]'

" 'A bird with a crooked neck.'

" 'Neck I know—but what is crook[illegible]'

"I took his arm and straightened [illegible] 'That's straight,' I said; "Then I bent it at the elbow. *(Continued on page 33)*

ZANESVILLE, OHIO
SIGNAL
Circ. D. 12,543
JUL 25 1955

What's on the Air

By NAOMI

Television

FAMILIES OF Zanesville communities will have an opportunity tonight at 7:30 o'clock on WHIZ-TV to see the award winning TV film used as an entry by the Ohio Fuel Gas company. The award was made recently by the Public Utilities Advertising association, at which time some 2,000 entries were judged. Utilities from Canada, Hawaii and the 48 states participated.

* * *

BIG TOWN BRINGS a factual news drama tonight on WHIZ-TV at 8 o'clock. When a homicide squad honor cop suddenly becomes close-mouthed about the details of a murder crime, and the victim turns out to be the policeman's own sister, Steve Wilson suspects the reason for the news blackout, and launches his own hunt for the murderer in "Shield of a Killer."

* * *

GENE POIRIER of Niagara Falls and Danny Jo Perez of New York City will feature the boxing show at St. Nick's Arena tonight at 9 o'clock. Poirier and Perez are both sharp punchers and crowd pleasers; both are established favorites at St. Nick's where they turned in their best performances. Perez has had two fights this year. He drew with Orlanda Zulueta on January 31st and lost a decision to Frankie Ryff on March 11th. Both

Radio

FIBBER McGEE AND MOLLY with Jim and Marian Jordan starring as the cheerful residents of 79 Wistful Vista can be heard on WHIZ Radio at 11:45 a. m. and 10 p. m. You'll want to follow the episodes in the lives of this loveable couple.

* * *

PRESENTING CLAUDE RAINS . . . the distinguished actor in a series of dramatic - narrative stories to be heard on WHIZ Radio Monday through Friday at 3:30 p. m.

* * *

THIS WEEK STELLA DALLAS heard Monday through Friday on WHIZ at 4:15, tries to persuade her daughter, Laurel, and her son-in-law, Dick Grosvenor not to get a divorce. Will she be successful? Why don't you listen for the outcome.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in the broadcast from the BERKSHIRE FESTIVAL at Tanglewood tonight at 8:15 o'clock. The entire program will be devoted to Beethoven's "Symphony No. 7 in A Major." Beethoven himself conducted its world premier on December 8, 1913. This season's concerts at the great Berkshire Festival are stressing the music of Beethoven. Many of his memorable works will be heard during the festival and re-broadcast in this series.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
JUL 27 1955

TALKING IT OVER

Eminent German Composer Is In 'Tanglewood' for Opera

By EMMA VAN WORMER

World premiere opera performances in the Berkshire Music Center in "Tanglewood," Lenox, Mass., attract attention of the free world of music. Included is "The Rope," a one-act work by Louis Mennini, commissioned by the Center Opera depart...t.

The distinguished German composer Boris Blacher, visiting in the United States for the first time, is guest teacher of composition in the Music Center. The "Tanglewood" premiere of his opera, "Romeo and Juliet," is set for next Monday night in the Theater-Concert Hall, the composer conducting. On the same program will be short operas by Milhaud and Martinu and choral music. In the cast will be Farr as Juliet, remembered by Syracuse music lovers for her recital during the 1953 biennial convention of the New York State Music Clubs convention in Hotel Syracuse. Miss Farr is a National Auditions winner. Also from New York is Regina Sarfaty as The Nurse. For the Syracuse convention, Mrs. Manfred W. Gerstley of Skaneateles was chairman. Mrs. Gerstley returned from Europe recently.

Boris Blacher

The role of Romeo will be sung by Harold Johnson of Chicago. Lynn Detwiler of Altoona, Pa., will be Tybalt; Peyton Higgison of Mobile, Ala., is cast as Capulet; Gwendolyn Belle of St. Louis as Lady Capulet and Robert Kearns of Utica, Mich., as Benvolio.

"The Rope," to be sung Aug. 8, is based on Eugene O'Neill's one-act play of that title. Composer Mennini, member of Eastman School of Music faculty, Rochester, passed the summer of 1953 in "Tanglewood" on commission by the Koussevitzky Music Foundation, in preparation for his work. A native of Erie, Pa., Mennini studied composition in Eastman under Dr. Howard Hanson and Bernard Rogers. He was graduated in 1947 with degrees of Bachelor and Master of Music.

* * *

G.O.P. Women Will Assist Sept. 3 at N. Y. State Fair

Mrs. Marion Harrison Greene, president of the Onondaga County Women's Republican Club, announces these hostesses to serve Sept. 3 from 11:30 a.m. to 2:30 p.m. in the Women's Building at the State Fair:

Mrs. Donald H. Mead, wife of the mayor; Mrs. Melanie Kreuzer, president of the Syracuse Common Council; Mrs. Norma W. Stone, vice chairman, Onondaga County GOP Committee; Mrs. George L. Traister, wife of the County Chairman; Mrs. William J. McNerney, Mrs. Carmen Regitano, Mrs. Frank Terry, recording secretary, New York State Federation of Women's Republican Clubs; Mrs. Ethel Carpenter Benz, Mrs. Helen Fulsom and Mrs. Jay A. Happich.

There will be entertainment, games for adults and children, with prizes, and possibly square dancing at the annual picnic of the County Women's Republican Club in Camp Brockway Aug. 10, according to Mrs. Greene. This will be a family event with candidates on the November ticket expected to attend.

Word comes to Syracuse of the passing of Mr. Paul H. Stoes, long active in concert artists management. Mr. Stoes was manager for Fritz Kreisler, the world famous violinist, who played here on several occasions, including his last concert tour, and for the Original Don Cossacks under Serge Jeroff, on arrival from Europe years ago . . . Doris Doree, who gave a fine Syracuse performance of Santuzza in Mascagni's opera "Cavalleria Rusticana," Nicholas Rescigno conducting several seasons ago, will stage and direct "The Telephone" by Gian-Carlo Menotti and "The Door", by Irving Mopper, one act operas, sung in English, during the '55-56 season in the United States and Canada.

Gus Manos Photo

NAOMI FARR, right, and Gwendolyn Belle, as Juliet and Lady Capulet, respectively, in the premiere of "Romeo and Juliet" in "Tanglewood," Aug. 1.

Organist E. Power Biggs, one of the first American artists to play in Iceland, introduced a number of organ works by American composers . . . Among artists receiving honorary degrees: Charles Munch, Boston Symphony director, that of Doctorate in Music from Boston University; Adele Addison, singer, master of arts from the American International College in Springfield, Mass.; Erica Morini, violinist, a Doctorate in Music from Smith College . . . Rudolph Bing, Metropolitan Opera director, is conducting auditions in France, Italy, Austria and Germany during his three months stay in Europe.

Programs Listed For Opera Scenes, Composers' Forum

The revised programs for the opera scenes to be presented tomorrow afternoon by Tanglewood's Dept. 4 under Boris Goldovsky, and for the composers' forum under the supervision of Dept. 3 were announced today. Both events will start at 4:30, the opera program in the theater-concert hall and the forum in the chamber music hall.

The opera program is as follows:

Manon — Massenet
Act II, Duet.
Naomi Farr, soprano.
Harold Johnson, tenor.

La Boheme — Puccini
Act III.
Thomas Cole, tenor.
Naomi Farr, soprano.
Rosemary Eves, soprano.
Malcolm Bernstein, baritone

Cosi Fan Tutte — Mozart
Duet.
Lucille Villeneuve, mezzo.
Virginia Babikian, soprano.

Aida — Verdi
Duet.
Rosemary Eves, soprano.
Gwendolyn Belle, mezzo.

Marriage of Figaro — Mozart
Cherubino Aria.
Helen Hess, soprano.
Robert Kirkham, baritone.

Un Ballo in Maschera — Verdi
Eri Tu.
McHenry Boatwright, baritone.

Carmen — Bizet
Michaela and Jose.
Darlene Miller, soprano.
Paul Berry, tenor.

MacBeth — Verdi
Sleepwalking Scene.
Mary Jane Paul, soprano.
Joan Lamberty, soprano.
Darius Robinson, bass.

The composers' forum program:

Music for Trombone and Piano.
Michael Sahl.
Arthur Kerr, trombone, Michael Sahl, piano.

String Quartet — Susan MacAdam
Elizabeth Beebe, violin; Jean Bohl, viola; Judith Heins, violin; Phyllis Rode, violoncello.

Piece for Pianoforte — Edward Miller
Robert Miller, piano.

String Quartet: Adagio — William Sydeman
Edward Filmanowicz, violin; Pandoro Hopkins, violin; Midhat Serbaji, viola; Mary Ann McClelland, violoncello.

Violin and Piano Work — Richard Maxfield
Poul Gurevich, violin; Tossi Ichiyanagi, piano.

Mass: Kyrie — Salvatore Martirano

Flagless Tanglewood

To the Editor of THE EAGLE:—

Lest you have not seen it, you may be interested in the following paragraph from the column of George E. Sokolsky which I read in the *New York Journal-American:*

"Now that Chou En-lai has gone in for good-will, it is almost complete. What we need to make it perfect is to find that Nehru's private devil, Krishna Menon, will go in for good-will and lustily sing out 'The Star-Spangled Banner,' which is more than one can hear at the Tanglewood concerts where last year there was an American flag but this year there is none. Perhaps it is characteristic of the era of good-will to put the American flag in mothballs for the duration."

L. J. LUNDE
231 George St.,
Babylon, N.Y.

Eagle 8/11

Public Events

Tonight

5:45—Fanfare for "Tanglewood on Parade," annual Berkshire Music Center benefit. Tanglewood, Lenox.

6:00—Simultaneous performances of opera, symphony orchestra, chamber music. Tanglewood.

8:15—Concert by Boston Symphony Orchestra, Leonard Bernstein conducting and Boston Pops Orchestra, Arthur Fiedler conducting, with Bernstein as piano soloist. Tanglewood.

8:30-11:00—Teen-age dance. Girls' Club.

8:40—"The Late George Apley." Williamstown Summer Theater.

8:45—"The Tender Trap." Berkshire Playhouse, Stockbridge.

8:45—"Here We Come Gathering." Malden Bridge (N.Y.) Playhouse.

Tomorrow

All day—Second annual Berkshire County Fair. Hancock.

4:00 p.m.—Jacob's Pillow dance festival, featuring Moscelyne Larkin and Michael Maule, Myra Kinch & Co. and Priyagopal. East of Lee.

N'York THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season by the Boston Symphony—Thursday, Aug. 11, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, a concert by the Boston Symphony (conducted by Leonard Bernstein) and the Boston Pops (conducted by Arthur Fiedler, with Leonard Bernstein, piano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 12, at 8:30: Charles Munch conducting; no soloists. . . . ¶ Saturday, Aug. 13, at 8:30: Pierre Monteux conducting, no soloists. . . . ¶ Sunday, Aug. 14, at 2:30: Charles Munch directing an all-Beethoven program, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and a chorus. (Tanglewood, Lenox, Mass.)

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
JUL 23 1955

Munch to Offer Premiere Of Barber Work Friday

Charles Munch, director of the Boston Symphony Orchestra will conduct the orchestra in two of three Berkshire Festival concerts in the Music Shed at Tanglewood next weekend. Pierre Monteux will take the podium for the third program.

Mr. Munch, will conduct the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard" Friday night. Leontyne Price, soprano, has the principal solo role in this work. Supporting roles will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. The Tanglewood Choir, trained by Hugh Ross, will assist.

The program also will include music of Handel, Schumann and Brahms.

Mr. Munch will give his third all-Beethoven program of the 1955 festival next Saturday night. Rudolf Serkin, noted pianist, will make his first appearance in the Music Shed as soloist in the "Emperor" Concerto. The program also will offer Overture to "Egmont" and Symphony No. 3.

The third Shed concert of the weekend will be Mr. Monteux's all-Brahms program Sunday afternoon. This program will have Isaac Stern and Gregor Piatigorsky as soloists in the concerto for violin and cello.

Festival patrons also will have the opportunity of hearing the Boston Symphony in a public rehearsal at 10 a. m. next Saturday. A nominal admission charge will go into the orchestra's pension fund.

Eagle 8/11

Tanglewood Parade Program

The complete program for Tanglewood on Parade which will benefit the Berkshire Music Center tonight follows:

P. M.

5:45—Fanfare (composed by Karl Kohn, assistant head, Tanglewood Study Group); welcome address by Ralph Berkowitz, Dean, Berkshire Music Center—**Lawns outside Music Shed**

Music Shed—Short symphonic works, Orchestra (students of Dept. I)
Theater-Concert Hall—One-Act Operas (Department IV students)
Chamber Music Hall—Chamber Music program (Dept. I students)

7:00—Lawn party, picnic supper—Concert by Chorus (Dept. II students)—**Porch of Main House**

8:15—**Music Shed**—Gala concert:

BOSTON SYMPHONY ORCHESTRA—Leonard Bernstein, Conductor

Suite from "On the Waterfront" — Bernstein
(First performance)
"A Lincoln Portrait" — Copland
Claude Rains, narrator

Intermission and drawing of door prizes by Boris Goldovsky.

BOSTON POPS ORCHESTRA—Arthur Fiedler, Conductor

Capriccio Espagnole — Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra — Gershwin
Soloist: Leonard Bernstein

Suite from "Graduation Ball" — Strauss-Dorati

11:00—Waltzing on the lawn

CAIRO, N. Y.
HERALD
Circ. W. 415
JUL 21 1955

Tanglewood Shed Concerts To Begin

The Berkshire Festival concerts at Tanglewood, Lenox, move into high gear this week when the entire 104-piece Boston Symphony Orchestra inaugurates the annual series of week end concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch. Again this year twelve concerts will be performed. A feature of the Shed series this year will be music by Beethoven.

Haberille Journal 8/11

TANGLEWOOD, AUGUST 5
By A. C. S.

Beethoven's *Missa Solemnis* was given its third Tanglewood performance this evening. It was first heard here under the direction of Serge Koussevitzky who had planned to repeat it during the 1951 season but died in June of that year. Leonard Bernstein presented the work then, as he did tonight, as a memorial to the great musician. A more fitting memorial would be hard to imagine for the Mass has more appeal for the musician than for the layman. It lacks the more popular aspects of tunefulness and outward emotionalism which make an appeal to public taste. The extremely personal protestations of faith remove it from the realm of both church and concert hall.

It is not unnatural to presume that Mr. Bernstein would mature in his interpretation of the Mass since 1951, but we were unprepared for the depth of understanding shown. The tempi were thoughtfully calculated; the blending of performing elements (solo quartet, chorus, orchestra) was handled with finesse; the inner compulsion of the work was keenly felt. "Impressive" is the word that comes to mind.

No quartet could have been more effective than the one tonight. Adele Addison, soprano, Eunice Alberts, contralo, David Lloyd, tenor, and Mac Morgan, bass, blended perfectly in ensemble and sang handsomely in solo passages. The chorus showed excellent training and was most responsive. The dedicated efforts of all performers under the leadership of an inspired conductor provided a memorable and moving exp[illegible]nce.

TANGLEWOOD, AUGUST 6
By A. C. S.

Charles Munch presented an unusual program of music from the operatic field this evening. The first half was devoted to Beethoven, the second to Wagner.

Margaret Harshaw, David Lloyd, Malcolm Bernstein, Mac Morgan, Christina Cardillo, and Arthur Shoep joined the Festival Chorus and the Boston Symphony Orchestra in a concert performance of Act II of *Fidelio*. The opera has its drawbacks when presented on stage and the removal of that crutch proved no help. The plot is pedestrian, the factors involved rather obscure (and mainly relegated to spoken dialogue which was omitted tonight). The infrequency of presentation in any form seems to give evidence of its lack of appeal. Despite moments of brilliance, this evening's reading was less than rewarding. Only Florestan's aria, the duet of husband and wife, and the final choruses had the stamp of authority usually associated with Tanglewood performances.

It is unusual for Wagner to rescue Beethoven but that was the case at this concert. Selections from *Gotterdaemmerung* (Daybreak, Siegfried's Rhine journey, the death music of Siegfried, and the Immolation Scene) eradicated all previous disappointment. Miss Harshaw, singing the taxing role of Bruenhilde, displayed vocal power and dramatic intensity which won a deserved ovation. Mr. Munch and the orchestra were enthusiastic and convincing in realizing the emotional content of the score.

Berkshire Festival 8/11

The Boston Symphony orchestra gives the final pair of concerts of its 1955 Berkshire Festival Saturday evening at 8:30 p. m. and Sunday afternoon at 2:30 p. m. in the huge Music Shed at Tanglewood, Lenox.

[illegible] FOR SALE [illegible]

Pierre Monteux, the conductor from 1919-1924, and a Festival guest conductor annually since 1952, is on the podium for Saturday's program, and Mr. Munch will conduct the concluding event.

If attendance figures of last summer, when 21,650 persons attended the final brace of concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the music shed, again all records will be shattered for the third consecutive year in this 18th summer of symphonic music in the hills of western Massachusetts, the 16th since the Boston Symphony participated.

Saturday's program is all symphonic, with Mr. Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman;" Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite for "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith college and assistant to Hugh Ross in the Tanglewood student choral department.

Concluding Concert

The concluding concert will be the sixth all-Beethoven concert on the 12-concert shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

Eagle 8/11

Music

Beethoven Potpourri Ends Chamber Concerts

By JAY C. ROSENFELD

THE SIXTH and final concert in the Wednesday evening chamber music series at Tanglewood was played in the theater-concert hall last night by five of the instrumental soloists of the Boston Symphony Orchestra and tenor David Lloyd assisting Ralph Berkowitz, pianist and dean of the Berkshire Music Center in a heterogenous program of Beethoven.

Mr. Berkowitz took part in the six offerings, each one for a different combination of instruments, and was a dependable anchor man in every instance. The program was a replacement of one originally announced in which Mr. Berkowitz would have played an evening of sonatas for 'cello and piano with Gregor Piatigorsky but in which the 'cellist was prevented from appearing by a recent slight but disabling accident.

* * *

BERKOWITZ organized last night's program by enlisting a half-dozen fellow-artists in a list of Beethoven's music which is rarely heard, consisting of chamber music for wind instruments, a 'cello and piano sonata and a short song cycle.

Beethoven was his own most severe critic. His first opus, published in 1793, was by no means the first he wrote. He discarded or at least kept hidden

Ralph Berkowitz

reams of manuscript on which he worked in his youth and even early young manhood. The trio for flute, bassoon and piano in G major which Doriot Anthony Dwyer and Sherman Walt played with Berkowitz had no opus number and was found among his posthumous effects. Yet it must not be supposed that Beethoven leaped in one bound from the status of apprentice to full-fledged master. He, himself, would have been the last to ask that. Thus much of his Bonn output has had to be catalogued in the indefinite column.

* * *

THE E FLAT quintet, Opus 16, is from the early Vienna days when, evidently, wind playing was much in vogue, accounting for Beethoven's preoccupation with instruments of that category in his first eight years there. Oboist Ralph Gomberg, clarinetist Gino Cioffi, French horn James Stagliano with bassonist Sherman Walt played here with Berkowitz. This is such a pleasant and harmonically rich composition that Beethoven made arrangements of it for several other instrumental combinations. The excursions into distant tonalities are features of it which recommend it in any guise and doubly so in its original setting when so expertly played as it was last night.

* * *

'CELLIST Samuel Mayes had two opportunities on the program: The first with Cioffi and Berkowitz in the B flat trio, Opus 11, one of the early works in which Beethoven gave the clarinet the full freedom of the concert hall; and second, in the sonata for 'cello and piano, in A major, Opus 69. Beethoven's appreciation of the timbre and capacities of the instruments for which he wrote is exemplified nowhere better than in the broad slow phrases in this sonata that he gave the 'cello, and which both artists realized in complete understanding.

* * *

MR. LLOYD was called upon only for the song cycle "An die ferne Geliebte," opus 18, (written "entfernte" in my copy). Whether the lady was "far distant" or "far removed" may be a semantic question. The tenor sang the six songs, to disconnected poems of Alois Jeittleles, with much warmth. The piano part runs on from one song to the next and the first song is reechoed as a code of the sixth. By 1816, poor, frustrated Beethoven had about given up the fruitless search for a loved one and renounced what he had so often sung. Lloyd's vocalism made the musical climaxes and stressed the textual content. Berkowitz's piano was more than a little contribution to the success of this cycle as it was in so many other parts of the program.

* * *

THE EVENING was not consistent in the matter of tonal balance. Probably the best adjusted was the trio for fute, bassoon and piano where a degree of sensitiveness was apparent that was not so patent at other times. As a gratuitous bonus, an encore was offered the highly pleased audience in the form of a Beethoven march for four hands, in which Mr. Berkowitz was joined by Boris Goldovsky. It was good fun and light entertainment but out of character

Soviet Considers Visit by 'Porgy and Bess'; Operetta Suggests U. S. Tour by Ballet

NYT 8/12

Special to The New York Times.

MOSCOW, Aug. 11—The press department of the Foreign Ministry said today a proposal that "Porgy and Bess," American Negro folk opera, appear in the Soviet Union was under consideration by the Moscow Ministry of Culture.

Recently the management of the "Porgy and Bess" company that is playing in South America informed Soviet Government leaders that the company would welcome an invitation to this country. It has already played in fourteen other foreign countries.

Today's statement was the first official acknowledgment of the proposal. At the same time the press department said no proposals had been received from two other United States organizations that have expressed interest in appearing here.

One of these is the Boston Symphony Orchestra, which volunteered during the Geneva conference to present a series of concerts in the Soviet Union. The other is the Sauter-Finegan Band, which has made tentative inquiries about playing American jazz in Moscow.

A tour of the United States by the Moiseyev State Folklore Ballet, one of the best known Soviet dance troupes, was suggested by the "Porgy and Bess" management in its proposal to the Soviet Government.

but spaghetti for supper, [illegible]

COMBINE WORK WITH PLAY: Union County students are among many spending vacations studying music at Berkshire Music Center at Tanglewood, Mass. Pausing for relaxation here are, left to right: Roger Sessions, American composer; Carol Douglas of 936 Leland Ave., Plainfield; Ellen Berse of 652 Nottingham Pl., Westfield; Kaid Friedel of Morristown and Peter Ciurczak of 16 Rankin St., Elizabeth. Elizabeth NJ. Journal 8/10/55

Lakeville 8/11

Grace Notes

TANGLEWOOD CONCERT
SUNDAY
By E. G. B.

When Charles Munch addressed this season's students at the opening of Tanglewood, he explained the choice of Beethoven as the principal composer of the Festival this year by saying: "This music is above all human. Everyone can find in it what he needs and what he is searching for . . . It is elevating and ennobling." Munch proved his point on Sunday last in conducting an all-Beethoven program: the Eighth symphony, the four piano concerto in G major, and the Fifth symphony. Eugene Istomin was the soloist.

Friday evening's storm which blew in from the West seemed to collide with a black cloud that the Raynsfords had observed moving across the lake from the direction of Hotchkiss School. In about a minute and a half, the small but violent twister wreaked havoc on the Raynsford property. The tent, rented from the Riverton Fair, and 40x80 in size, was ripped to shreds by the wind. Tent poles dented the Raynsford car and replacement of the top may be necessary.

Phillip Cianciola, fruit and vegetable dealer, who happened to be stopping at the Raynsford home, prevented an aluminum chaise longue from being hurtled by the wind through a plate glass window.

The tent had been left standing

Smith. Performances are given nightly except Sunday, with matinees on Wednesday and Saturday.

GRACE NOTES

(Continued from Page Six)

Mr. Istomin is a thirty-year-old pianist, a native New Yorker, who has played each year at the Casals festivals in France and who was making his first appearance with the Boston orchestra. He has a brilliant technical equipment, and plays with assurance and well controlled dynamics. There was a refreshing, individual expressiveness in his phrasing, in the musical dialogue of the second movement of the concerto. Unfortunately the rainstorm beat about the music shed with its greatest violence when the piano part was at its gentlest, but for those fortunate ones seated near enough, the effect was not spoiled.

The Boston orchestra's tone is always a delight, and their unity and precision a sort of constant "tour de force." Munch used these attributes to maintain clarity of line and form to make the most of Beethoven's typical and sudden contrasts. If his tempi might sometimes be thought just a shade too fast, the music thereby losing in dimension, yet it was that factor which contributed largely to the cumulative excitement of the performance of the Fifth. It was all in all a most satisfying renewal of old enjoyments.

y Holly McLennan, an appealing oung person who hummed to her oll but otherwise only spoke lines. uke, the prodigal son was sung by tephen Harbachick, who tried too ard to be the villain.

The audience demanded the comser's appearance and he proved to a personable young man, modest d grateful. One of the characters the work sings, "I can't make ad nor tail to it" . . . one wonders w many in the audience really uld.

The second part of the program was a delightful gathering together of some resurrected fragments of an early Mozart work. These were written when he was twenty-one, but even so, one hears sheer loveliness. It seems that even the lesser works of real genius are worth while. The story is a prevue of the later "Die Entfuhrung aus dem Serail," turkish pasha, intruding tenor, charming maiden and even three oriental dancers. One hears themes which Mozart later used in his finished Entfuhrung, the most noticeable one being the orchestral interlude in the quartette, which he later used in Constanza's music. As always Mozart is vocal, pure joy to sing, and brings out the best in voices. It gives a singer every opportunity for lovely tone and clear diction. There is a lovely trio and one remembers the theme "The storm has passed away and it's such a lovely day." The performers seemed to have fun. Jefferson Morris has a light tenor of appealing quality and he looked like Van Johnson with a red beard. Allazim was sung by McHenry Boatwright with richness and ease. Christina Cardillo sang musically, her voice is a good one but not as free as one might wish. Howell Zulick did the Sultan with care and seriousness but seemed not to be at ease. Osmin, his son was George Lussier, a charming youngster who only spoke lines.

The settings for both works were most effective, the first grim and forbidding, and the second delightfully graceful and colorful.

The orchestra sounded well rehearsed and one appreciates the great opportunity these young people are enjoying.

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TANGLEWOOD OPERA
By M. S. R.

On Monday night, for a large and enthusiastic, invited audience, the opera dept. at Tanglewood presented two operas: *The Rope* by Louis Mennini and *Zaida* by Mozart. One can hardly imagine two more dissimilar works. The printed pro-

(Continued on Page Thirteen)

gram was changed, The Rope being presented before the Mozart work, a wise decision probably arrived at after the dress rehearsal.

The Rope is a disturbing opus, adapted from a stark one-act play by Eugene O'Neill. It has a difficult-to-sing libretto and contrived, labored and obviously "clever" music. One hears snatches of Menotti, Hansen, Moussorgsky, and once, believe it or not, a faint provocative whiff of Porgy and Bess. There is a duet between Pat and Annie, which for a moment becomes interestingly dramatic, but the work, for the most part has no continuity. Pieces of vocal music are stuck together with discordant orchestral bits.

The performers did very well with their characterizations, acting realistically, sometimes awkwardly, but one felt, sincerely.

Malcolm Bernstein, as the father, looked like a character from Dostoievsky but sang his role convincingly. Mary Mackenzie as Annie, his daughter, was in turn shrewish and sympathetic. Lynn Detwiler was her husband and his voice was natural, his diction clear, and his acting easy. Mary their child was played

Lakeville 8/11

Grace Notes

TANGLEWOOD CONCERT
SUNDAY
By E. G. B.

When Charles Munch addressed this season's students at the opening of Tanglewood, he explained the choice of Beethoven as the principal composer of the Festival this year by saying: "This music is above all human. Everyone can find in it what he needs and what he is searching for . . . It is elevating and ennobling." Munch proved his point on Sunday last in conducting an all-Beethoven program: the Eighth symphony, the four piano concerto in G major, and the Fifth symphony. Eugene Istomin was the soloist.

Friday evening's storm which blew in from the West seemed to collide with a black cloud that the Raynsfords had observed moving across the lake from the direction of Hotchkiss School. In about a minute and a half, the small but violent twister wreaked havoc on the Raynsford property. The tent, rented from the Riverton Fair, and 40x80 in size, was ripped to shreds by the wind. Tent poles dented the Raynsford car and replacement of the top may be necessary.

Phillip Cianciola, fruit and vegetable dealer, who happened to be stopping at the Raynsford home, prevented an aluminum chaise longue from being hurtled by the wind through a plate glass window.

The tent had been left standing

Smith. Performances are given nightly except Sunday, with matinees on Wednesday and Saturday.

GRACE NOTES

(Continued from Page Six)

Mr. Istomin is a thirty-year-old pianist, a native New Yorker, who has played each year at the Casals festivals in France and who was making his first appearance with the Boston orchestra. He has a brilliant technical equipment, and plays with assurance and well controlled dynamics. There was a refreshing, individual expressiveness in his phrasing, in the musical dialogue of the second movement of the concerto. Unfortunately the rainstorm beat about the music shed with its greatest violence when the piano part was at its gentlest, but for those fortunate ones seated near enough, the effect was not spoiled.

The Boston orchestra's tone is always a delight, and their unity and precision a sort of constant "tour de force." Munch used these attributes to maintain clarity of line and form to make the most of Beethoven's typical and su
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The performers did very well with their characterizations, acting realistically, sometimes awkwardly, but one felt, sincerely.

Malcolm Bernstein, as the father, looked like a character from Dostoievsky but sang his role convincingly. Mary Mackenzie as Annie, his daughter, was in turn shrewish and sympathetic. Lynn Detwiler was her husband and his voice was natural, his diction clear, and his acting easy. Mary their child was played by Holly McLennan, an appealing young person who hummed to her doll but otherwise only spoke lines. Luke, the prodigal son was sung by Stephen Harbachick, who tried too hard to be the villain.

The audience demanded the composer's appearance and he proved to be a personable young man, modest and grateful. One of the characters in the work sings, "I can't make head nor tail to it" . . . one wonders how many in the audience really could.

The second part of the program was a delightful gathering together of some resurrected fragments of an early Mozart work. These were written when he was twenty-one, but even so, one hears sheer loveliness. It seems that even the lesser works of real genius are worth while. The story is a prevue of the later "Die Entfuhrung aus dem Serail," turkish pasha, intruding tenor, charming maiden and even three oriental dancers. One hears themes which Mozart later used in his finished Entfuhrung, the most noticeable one being the orchestral interlude in the quartette, which he later used in Constanza's music. As always Mozart is vocal, pure joy to sing, and brings out the best in voices. It gives a singer every opportunity for lovely tone and clear diction. There is a lovely trio and one remembers the theme "The storm has passed away and it's such a lovely day." The performers seemed to have fun. Jefferson Morris has a light tenor of appealing quality and he looked like Van Johnson with a red beard. Allazim was sung by McHenry Boatwright with richness and ease. Christina Cardillo sang musically, her voice is a good one but not as free as one might wish. Howell Zulick did the Sultan with care and seriousness but seemed not to be at ease. Osmin, his son was George Lussier, a charming youngster who only spoke lines.

The settings for both works were most effective, the first grim and forbidding, and the second delightfully graceful and colorful.

The orchestra sounded well rehearsed and one appreciates the great opportunity these young people are enjoying.

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WEATHER CUTS CROWD TO 6637 AT TANGLEWOOD

Boston Symphony, Pops Orchestra Present Programs

By WILLARD M. CLARK

Tanglewood, Aug. 11 — Black clouds hurtling across the sky, frequent squalls and some good old-fashioned Berkshire thunder storms cut the attendance at the annual "Tanglewood On Parade" to 6637.

Two Orchestras

However, those who did arrive had a wonderful view of the activities of the Berkshire Music School as well as hearing both the Boston Symphony Orchestra conducted by Leonard Bernstein and the Boston Pops Orchestra conducted by Arthur Fiedler.

Mr. Bernstein was really the star of the concerts. He was at his most theatrical while conducting his own suite from his prize winning score to the picture "On the Waterfront" and Copland's "A Lincoln Portrait." The Bernstein profile was much in evidence and the Bernstein gestures were spacious.

The talented composer has made a delightful suite from his music to "On the Waterfront." It lasts approximately 30 minutes and because it contains such a variety of moods, ranging from turbulent cruelty to downright sentimentality there is never a dull listening moment. There are some lovely melodic moments and arresting moments of sheer, stark drama. The suite should enrichen the orchestral repertoire.

"A Lincoln Portrait" is one of Aaron Copland's most rewarding compositions. Tonight it had the distinguished actor Claude Rains as its narrator.

Copland has used excerpts from Lincoln's speeches, ending with the final passage from the Gettysburg Address. The music is powerful but seldom obtrusive. Mr. Raines and Mr. Bernstein collaborated in fine manner and all participants were heartily applauded at its conclusion.

The second portion of the program brought us the Boston Pops Orchestra conducted by its founder Arthur Fiedler in a characteristic program which included "Capriccio Espagnol" by Rimsky-Korsakoff and a suite from "Graduation Ball" by Strauss and arranged by Dorati. Between these two, Leonard Bernstein appeared as soloist in Gershwin's "Rhapsody in Blue." Just when Bernstein gets time to practice we do not know, but his playing tonight brought vitality and considerable splendor to this pops program.

Fine Choral Concert

There was much going on this afternoon. All departments were showing what they had accomplished. We listened particularly to a very fine choral concert by the Tanglewood choir and to a charming performance of Puccini's "Gianni Schicchi." This was to have been given in the formal gardens, but weather conditions put it inside. Also on the opera bill were some scenes from Ibert's "Angelique."

The student orchestra gave a fine program which enlisted the services of such excellent young conductors as James Yannatos of the Bronx, N. Y., conducting Copland's "An Outdoor Overture;" Kenneth Schermerhorn of Schenectady conducting Brahms' "A Tragic Overture" and George Mester from Mexico, conducting "The Afternoon of a Faun" by Debussy. The orchestra played better than many professional orchestras we have heard.

During the afternoon, brief ceremonies marked the renewal of the 30 years association of the Boston Symphony Orchestra with RCA Victor Records. Charles Munch, conductor of the Boston Symphony Orchestra and Arthur Fiedler, conductor of the Boston Pops Orchestra, were on hand to sign the contract. Making his first appearance at "Tanglewood On Parade" was Frank M. Folsom, president of the Radio Corporation of America.

NY Times, 8/12

Ex-Banker's Income Tax Lament Is Sung by Tanglewood Choir

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 11—Only a banker, or the Internal Revenue collector, would sing about the income tax. At Tanglewood tonight a retired banker, Avery Claflin of Brooklyn, contributed a madrigal, "Lament for April 15." His subject may have been unpromising, but his mood was right.

"Lament for April 15" had its première in the course of Tanglewood on Parade. It was sung by the Tanglewood Choir on the porch of the administration building of the Berkshire Festival while people were having their picnic suppers. If on Aug. 11 they could remember April 15 without pain, Mr. Claflin's touching lament did not cause them to gag on their sandwiches and liquid refreshments.

Mr. Claflin, who used to be president of the French American Banking Corporation in Brooklyn, retired recently and decided to devote himself to his old love—writing music. He was at work on a suite for string orchestra when he had to drop his inspirational efforts to take up the dreary task of preparing his income tax return early this year.

As he read the instructions, the words persisted in arranging themselves in a rhythmic and melodic pattern. He found that he was writing music instead of doing his duty by the Government. He ended by taking six excerpts from the instructions and molding them into a five-and-a-half-minute piece for five-part chorus.

The composition begins with the portentous phrase, "Who must file," and plunges into its stirring opening lines, "Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1,200 if 65 years of age or over) or more gross income in 1954 must file."

Being a thoroughgoing craftsman, Mr. Claflin gives every one of his chosen words his due. He has even taken the trouble to set the parentheses to music.

The "Lament" goes on with

Continued on Page 10, Column 2

Ex-Banker's Income Tax Lament Is Sung by Tanglewood Choir

Continued From Page 1

its incantation to "why you must file a return," to a detailed section on dependents, to "the case of children who are residents of the Republic of the Philippines" and winds up with these consolatory lines, "After reading these instructions you should be able to prepare your return, unless you have complicated problems."

Hugh Ross of the Berkshire Music Center faculty conducted this "Lament" with a tongue-in-cheek sobriety that suited well Mr. Claflin's setting. The composer, knowing that the subject carried the weight of its own gravity, used the gracious and lilting madrigal form to cover the emotion of all his—and our—memories.

Mr. Claflin, who is 57 years old, was here from his summer home in Rensselaerville, N. Y., to listen to the première of his unforgettable inspiration. Before he drove home he told of his musical studies with John P. Marshall, Archibald T. Davison and Erik Satie, French composer.

"I studied with Satie before World War I," he said, "and he was quite a teacher. You met him at 11 A. M., and went out at once to have an aperitif with him. Then you bought him lunch. Then he went to work. He could spend forty-five minutes on one measure, and believe me you learned something."

Mr. Claflin has written symphonies, operas and compositions in various other forms. Born in Keene, N. H., and educated at Phillips Exeter Academy and Harvard, he went to work as an office boy in the Wall Street area not far from the office of Charles Ives, another American who made a success in business and wrote music in his spare time. He remembers seeing Mr. Ives in those days, but he said tonight he was more interested in Mr. Ives' partner, Julian Myrick.

"Mr. Myrick was a tennis official," Mr. Claflin said, "and I was crazy about tennis."

Mr. Claflin, a quiet-spoken gentleman who answers all questions about his music with seriousness, said that he had wondered whether he had any right to appropriate the deathless words in the tax-instruction sheet.

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Continued on Page 11, Column 4

NYT 8/12

Music: All-Beethoven

5 Chamber Works Are Heard at Tanglewood

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 10—Tanglewood is full of musicians, and Wednesday night's chamber - music program proved that enough talent could be assembled in a short time to make an unusual evenging of Beethoven.

The concert was to have been devoted to the five 'cello sonatas of Beethoven, with Gregor Piatigorsky as the soloist. But he hurt his shoulder while swimming in his pool in California and sent word that he could not appear. Ralph Berkowitz, his accompanist, who is dean of the Berkshire Music Center, promptly recruited David Lloyd, tenor, and a number of first-desk players from the Boston Symphony Orchestra.

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The result was a program of five Beethoven chamber works, after all, although only one was a 'cello sonata. The other pieces were compositions you scarcely encounter in years of concert-going. If it was not all the greater Beethoven there were some delightful things, and it was pleasant to encounter the great man in some of his more modest aspects.

Mr. Berkowitz was the program's binding agent. Committed as he was to play in all the 'cello sonatas, he proceeded to play the piano in all of the pieces. But his associated instruments kept changing.

First, there was the Trio for clarinet, 'cello and piano, Op. 11, with Gino Cioffi, clarinetist, and Samuel Mayes, 'cellist. Then came the Trio for flute, bassoon and piano, with Doriot Anthony Dwyer, flutist, and Sherman Walt, bassoonist. This work belongs to Beethoven's boyhood, and it has a kind of fresh innocence.

Mr. Mayes then rejoined Mr. Berkowitz for the A major 'cello Sonata, Op. 69. He played with a clean, singing tone and considerable musicianship. Mr. Lloyd, Mr. Berkowitz' next colleague, performed the song cycle, "An Die Ferne Geliebte." He sang with restraint and feeling, filling down his voice and coloring it for expressive effect.

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For the closing Quintet for oboe, clarinet, horn, bassoon and piano, Op. 16, Mr. Berkowitz had Mr. Cioffi and Mr. Walt back with him. The added starters were Ralph Gomberg, oboist, and James Stagliano, French horn player. Every one played with the give and take of the chamber-music spirit.

In the end, though, it proved to be Mr. Berkowitz' evening. By redeeming an awkward situation and by playing with consistently thoughtful musicianship, he deserved to make it so.

Ralph Berkowitz

BANKER PENS SONG OF THE INCOME TAX

Continued From Page 1

its incantation to "why you must file a return," to a detailed section on dependents, to "the case of children who are residents of the Republic of the Philippines" and winds up with these consolatory lines, "After reading these instructions you should be able to prepare your return, unless you have complicated problems."

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Teacher Had a System

"I studied with Satie before World War I," he said, "and he was quite a teacher. You met him at 11 A. M., and went out at once to have an apertif with him. Then you bought him lunch. Then he went to work. He could spend forty-five minutes on one measure, and believe me you learned something."

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Music: Big Play at Lenox

Ball Goes From Boston to Pops to Puccini

Special to The New York Times.

LENOX, Mass., Aug. 11—"Tanglewood on Parade," the hours-long fiesta wherein the hundreds of musicians at Tanglewood strut their stuff, took place this afternoon and evening with undiminished spirit despite overcast skies, frequent showers and the pother about the wind named Connie.

The bad weather cut down the size of the crowd, which was too bad for those who had planned to come and found they couldn't. It was also too bad for the exchequer, since the proceeds go to the school here known as the Berkshire Music Center.

But there were almost 7,000 men, women and children on the Tanglewood grounds. And if they were curious and their legs and ears held out, they could hear anything from old music to new, symphonic music to opera, serious material to cheerful stuff. From 4 to 11 P. M. there was scarcely a moment when one couldn't hear some kind of musical performance.

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The big show took place in the big shed when the Boston Symphony Orchestra, first in its own identity and then converted by the mere use of a different name into the Boston Pops Orchestra, did the performing.

Leonard Bernstein was the conductor in the first half of this program. He directed the Boston Symphony in the first performance of his suite based on his music for the film "On the Waterfront." With Claude Rains as narrator, he also directed Aaron Copland's "A Lincoln Portrait."

Mr. Bernstein's suite makes great, big, beautiful sounds. It conveys some atmosphere, but if you had not seen the movie, you would have difficulty associating this music with its violence. Every bit of it comes off, but it goes on too long. It has a kind of spaciousness that might pass for nobility. When James Stagliano, the first horn player, went offstage for a few moments, someone asked, "Who was that who went off?" One felt like replying, "The ghost of Richard Strauss."

Mr. Bernstein got a rousing performance of this work from the Boston Symphony. Then he did equally well with Mr. Copland's touching hymn to Lincoln and democracy. Mr. Rains read the soaring words of the sixteenth President with fervor.

In the second half Arthur Fiedler, conductor of the Boston Pops, took over on the podium. He conducted Rimsky-Korsakoff's "Capriccio Espagnol," Gershwin's Rhapsody in Blue, with the busy Mr. Bernstein as the piano soloist, and the Strauss-Dorati "Graduation Ball" suite. Mr. Fiedler, who knows how to get some fun out of music, led performances of characteristic humor and gusto.

Arthur Fiedler

The day began with performances by the Tanglewood study group in the barn. At the same time the Opera Department offered Puccini's "Gianni Schicchi" in the theatre-concert hall. Showers caused the transfer of this show from the formal garden.

Then at 5:45 there was a fanfare and Ralph Berkowitz, dean of the center, formally welcomed the audience. Simultaneous performances followed, by the student orchestra, led by student conductors in the shed; opera scenes by the Opera Department in the theatre-concert hall, and music by Tanglewood composers in the chamber music hall.

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During the afternoon the signing of a new contract between the Boston Symphony and R. C. A. Victor took place. A group of officials led by Frank M. Folsom, president of the Radio Corporation of America, came up for the day to sign the agreement. Thomas D. Perry Jr., manager of the orchestra; Charles Munch, its conductor, and Mr. Fiedler took part in the ceremony.

While the official announcement said only that the contract was "a long-term renewal of the forty-year recording association" of these two groups, it was learned from a Victor official that the pact was for five years. Under its terms Victor is expected to concentrate its major effort in this country on the Boston Symphony and the Boston Pops.

H. T.

BC

Music in Review

By TUCKER KEISER

LENOX, July 24—Charles Munch conducted the Boston Symphony Orchestra in an all-Beethoven program this afternoon in the Music Shed before an audience of 9000. Three symphonies made up the list, the first, the fourth, and the sixth.

Though Mr. Munch holds highly individualistic notions about Beethoven in general, the universality of the music is such that it remains a valid musical document no matter how unusual the emphasis or personal the approach.

Sympathetic treatment of music from the classical era has been one of the conductor's most impressive abilities, so it is not surprising that the First Symphony emerged a well-mannered, gracefully proportioned experience. The Andante with its flowing Cantabile was particularly touching; the conductor drew from the orchestra polished phrases sung in rich, fluent tone.

The Fourth Symphony was no less interesting if less aristocratic in articulation. Mr. Munch, pressing for orchestral effect in the 3rd and 4th movements (a conductor's prerogative), brought to these sections a thrust somewhat overbearing at times, but rompishly diverting nonetheless.

In the "Pastorale" we had a series of brilliantly colored pictures rather than a sequence of connected events. Each picture bore little relationship to what went before or what came after, despite Beethoven's allusions and recapitulations. Yet this interpretation possessed the virtue of a novel approach to a familiar score.

NY Times
Aug
UST 12 1955

6,637 Brave the Rain

Bernstein's Premiere Climax To 'Tanglewood on Parade'

By Jay S. Harrison

LENOX, Mass., Aug. 12.—"Tanglewood on Parade," the Berkshire Music Center's annual procession of student skills, talent and ingenuities took place last night in the midst of intermittent rains and generally surly weather. As a climax to the event Leonard Bernstein appeared in the triple-threat capacity of composer, conductor and pianist by directing both the world premiere of his suite from the Academy Award winning film "On the Waterfront" and Aaron Copland's "A Lincoln Portrait" and by acting as piano soloist in Gershwin's "Rhapsody in Blue."

The latter number enlisted the services of the Boston Pops Orchestra which, under Arthur Fiedler's supervision, also played Rimsky-Korsakov's "Capriccio Espagnol" and the Strauss-Dorati "Graduation Ball" Suite. Claude Rains was narrator of Lincoln's lines in the Copland work.

6,637 Despite Showers

Previous to this rocketing finale in the festival grounds music shed, the various student divisions of the center had put on their customary admirable show with demonstrations—simultaneously staged throughout the area—of the choral, conducting, composition and opera departments. Despite harassing, needle-like showers, an audience of 6,637 early arrived on campus to cheer the youngsters ahead.

The "Parade's" major enticement, the evening concert, was also met with cheers, though for far different reasons. It is virtually conceded among musicians that Mr. Bernstein's background score for "On the Waterfront" was the most artistically conceived of the year, and his suite from the film thus provides an opportunity of meeting again an old and admired friend.

As did the movie, the present excerpt opens with a melancholly horn theme developed canonically and followed by a percussion fugue loud enough to stir the deaf into hearing. Subsequently we are introduced to the love-motif, a misty-eyed, sentimental theme after the Hollywood manner, which is enlarged upon to such a degree that there is no doubt as to what direction the love has taken.

These, and a few lesser ideas, are for all purposes the materials of this suite. They are, frankly, overextended in length, but the work nonetheless is one so overwhelmingly dramatic (albeit in the popular movie manner) that it literally crushes any reservations. "Waterfront" is theatrical in the best sense that it is music tailor-made for the theater. It is urgent and compelling and vivid as flame.

Vivid, as well, was Mr. Bernstein's rendition of "Rhapsody in Blue," though in achieving this quality he all but scuttled Gershwin. It was, in brief, an unorthodox, highly personal reading, erratic in tempo and rhythmically unstable. Nor was it aided by patent technical shortcomings and the presence of a wayward cymbal which mysteriously crashed to the floor during a soft piano solo, thereby jarring the audience and performing participants into a state of mild hysteria.

Elsewhere, however, the concert fortunately proceeded without incident. Mr. Bernstein's understanding of Copland's music is already a legend, and as such "A Lincoln Portrait," excluding a somewhat gamy rendition by Mr. Rains, was aburst with power and inner vibrancy.

For his part, Mr. Fiedler rode the Boston Pops Orchestra in the grand circus manner and concluded the evening with much demanded encores. Included among them was a hilarious, bulldozer version of "Davy Crockett" that at one point required the instrumentalists to yelp like a pack of Geronimos on sighting the United States Cavalry. And since the Boston Pops is without question the greatest organization of its kind, it is a pity it did not devote itself to more numbers of the pops variety. The concert might then have become more of a howler than it was.

'Fore' They Shout, Four They Get

LONDON, Aug. 12 (AP).—Two golfers halted on a suburban golf course today when they saw a group of children on the fairway.

"Fore!" They chorused to get the youngsters out o fthe way.

The next thing they saw was an ice cream seller walking across the links from a nearby road holding four ice cream cones in his hand.

"Your order, gentlemen," he said.

New York Journal American
8/12/55

Berkshire Festival:

Tanglewood On Parade

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 12.—Tanglewood went on parade yesterday when the four departments of the Berkshire Music Center performed simultaneously and later a gala concert in the music shed brought the Boston Symphony and the Boston Pops Orchestra together.

A rainy afternoon and generally threatening weather cut the crowd expected to 6,637 people.

The display of talent among the composers, conductors, singers, and other performers involved in this annual musical benefit told again of the staggering amount of music-making crowded into the six-week period when Tanglewood comes alive.

The student orchestra played Copland, Brahms, Debussy, and Berlioz under four different conductors. The opera department gave scenes from Ibert's "Angelique" and Martinu's "Comedy on a Bridge." Six composers held forth in the Chamber Music Hall.

Banker's Lament

One of the interesting items came during the concert by the Tanglewood choir. A "Lament for April 15" by Avery Claflin, a Brooklyn banker, was performed under Hugh Ross' direction. It is a piece about the income tax, undoubtedly the first of its kind.

Leonard Bernstein conducted the Boston Symphony in the first performance anywhere of his suite from the film "On the Waterfront," and Copland's "A Lincoln Portrait" with no less than Claude Rains as narrator.

Bernstein is, of course, a Tanglewood product, and Copland the assistant director of the school; so the concert was quite a family affair.

The music from the film is powerful stuff. It stood its ground firmly, shorn of the film; revealed again Bernstein's undisputed talent; and conveyed atmosphere graphically even without program annotation. Though suggestive of other composers, its themes ring true. Effective orchestrally, it was brilliantly performed. The crowd liked it.

Pops Plays 'Davy'

Arthur Fiedler of course conducted the Pops Orchestra according to his individualistic style. They offered Rimsky-Korsakov's "Capriccio Espagnol"; Gershwin's "Rhapsody in Blue" with Bernstein in this third assignment, this time as pianist; and the Strauss-Dorati suite from "Graduation Ball," sometimes a bit deliberately paced.

When the encores came, they broke loose with Davy Crockett, coonskin hat and all.

For early comers the day's generous program had as a preface a performance by the Tanglewood study group and one of Puccini's "Gianni Schicchi."

RCA Victor took the opportunity to sign up both orchestras for a five-year renewal of their recording association.

Rain Holds Down Attendance at Parade

Babbitt

THE TANGLEWOOD CHOIR entertained more than 400 music lovers at the main house porch at Tanglewood last evening before the major concerts opened in the Music Shed. Hugh Ross, head of the choral department, and several student conductors, presented an hour-long program, including the premiere of Avery Claflin's "Lament for April 15," which Mr. Ross is leading in this view from the porch.

Plouffe

JOINING THE CROWD in the enthusiastic ovation accorded Leonard Bernstein, at left, following his performance as piano soloist in Gershwin's "Rhapsody in Blue," at the Tanglewood on Parade program in the Music Shed last night, is Arthur Fiedler, right, conductor of the Boston Pops Orchestra, who thrilled the audience with his program of light music and novelty numbers.

Music Center Gross Is $15,952; 6,637 Attend

By MARY JANE GROSS

A crowd of 6,637 braved the afternoon downpour and the threat of hurricane "Connie" to attend Tanglewood on Parade last night.

The annual benefit for the Berkshire Music Center, the BSO's summer school of music now in its 13th year, grossed $15,952. The event netted $22,000 in 1954, an all-time record, made on a balmy Friday evening.

Despite a steady downpour, several hundred were on hand when the doors opened at 3:30 to watch all of the school's 405 students participate in some way in the afternoon activities. An opera for box and reserved seat holders, originally scheduled to take place in the formal gardens, was transferred to the Theater-Concert Hall. It was filled to near capacity for the performance.

Composers in Limelight

Ralph Berkowitz, dean of the Center, officially welcomed guests at 5:45, when a "Fanfare" was played in front of the main Shed. Immediately after, simultaneous performances were given by the orchestra, opera and composition departments. An innovation was the demonstration of work by 22 young composers, among them Williamstown's Robert Ceeley, who played his own piano composition.

Early arrivals, many of them draped in the blankets which they had intended to spread on the lawn, scurried for cover from the rain in all buildings of the area. They staked claims to the most desirable seats, and some settled down to the business of eating immediately. Suppers ranged from fancy repasts of such goodies as hot fried chicken, and lobster sandwiches accompanied by gallons of martinis, to simple fare like ham sandwiches and bottles of milk. Many feasted in the Theater-Concert Hall, and one gentleman even napped there on five chairs in a rear row.

Camps Cancel Reservations

When the drizzle subsided, undaunted groups moved their picnic paraphernalia to the lawn in front of the main Shed or near the formal gardens. Among picnickers were George E. Judd, retired BSO manager, and Mrs. Judd, who came from their home in Cannonsville, N.Y. At the last minute some cocktail parties were switched to their hosts' homes to escape the elements. Several of these parties arrived just before the main Shed program, with some of their members dressed in furs and finery, in contrast to their sensible neighbors who were armed with raincoats and umbrellas.

Unlike other years, it was an adult gathering. Few children were in evidence, and the high incidence of polio caused several nearby camps to cancel their reservations.

By 8:15 every seat was taken in the packed Shed, ready for the main concert.

Leonard Bernstein, a conducting pupil of Dr. Koussevitzky during the school's initial two years, led the Boston Symphony Orchestra in the opening number of the main concert, the first performance of his Suite from "On the Waterfront," completed only last July 5. For the performance the orchestra rehearsed but once. Mr. Bernstein later was pianist for Gershwin's "Rhapsody in Blue" under Arthur Fiedler's baton with the Boston Pops. Last night marked Bernstein's final appearance this summer at the Center, where he heads the department of orchestra and conducting. He flies to California today for a week-long Festival of the Americas, of which he is director, in Hollywood Bowl. The Festival opens Aug. 16. The composer-conductor will return to his summer home in Great Barrington for a fortnight's relaxation before commencing preparation for a New York Carnegie Hall series in the autumn.

'Hooks' Plane Ride to N.Y.

Noted stage and screen star Claude Rains narrated excerpts from speeches by Abraham Lincoln, concluding with lines from the Gettysburg Address. The short narration was accompanied by music written by Aaron Copland, "A Lincoln Portrait."

Arthur Fiedler, who appeared for the first time at Tanglewood last summer, was recalled this year for a repeat performance. With his attractive wife, he arrived Wednesday by plane, and immediately after the concert "hooked a ride" with Frank Folsom in the RCA-Victor plane to New York, from which he will fly to Miami this morning. He will conduct the Miami Pops in a concert on Sunday, and the following day will return to Massachusetts for a Boston Pops concert.

Local residents captured a high proportion of the 11 door prizes, which Lady Luck usually distributes to visitors from East Overshoe, or other far-flung places. Six of the 10 main awards stayed in Berkshire County.

A member of the Tanglewood on Parade committee, Mrs. Albert Sterner of Richmond, won the General Electric refrigerator, and Miss Loretta A. Audner of Lenox won BSO tickets for two for the coming season.

Other Prize Winners

Others who won prizes were Miss Getrude Kudla of 118 Morningview Dr., "An evening in the Berkshires," consisting of dinner for two at the Red Lion Inn, tickets to the Berkshire Playhouse, a skirt from Calypso of Bermuda and a portrait by Whitestone Photographers of Lenox; Norton M. Case of Lenox, an English bicycle; Joe Watt of Lenox, "An exening in the Berkshires," consisting of dinner for two at the Morgan House, tickets to Jacob's Pillow, a skirt from Calypso and portrait by Whitestone; Miss Dorothy Perkins of Lee, a life-time subscription to High Fidelity Magazine.

A bonus door award was an autographed copy of Dr. Charles Munch's book, "I Am a Conductor," awarded to Mrs. Ira C. Jones of Cranford, N.J. Other winners were a high fidelity phonograph from RCA Victor to Naomi Goldsmith of Port Washington, N.Y.; "An Evening in the Berkshires" with dinner at the Williams Inn, tickets to the Adams Memorial Theater and a stole from Bratton Inc., to Dorothy Woodcock of Buffalo; RCA Victor recordings to five Beethoven symphonies, Miss Lillian Lazurus of Forest Hills; and a lithograph by Ture Bengtz, Miss Gwynne Gillette of Canaan, Conn.

Boris Goldovsky, head of the school's opera department, was master of ceremonies for the drawings, which took place this year at intermission, rather than at the close of the festivities, as in the past.

Other Tanglewood Stories On Page 20

Plouffe

NARRATOR Claude Rains of stage and screen fame, at left, shares with Leonard Bernstein, at right, the plaudits of the audience at Tanglewood on Parade last night following the performance of Aaron Copland's "A Lincoln Portrait," which was heard for the first time at Tanglewood. Bernstein also conducted the BSO in his own Suite from "On the Waterfront," Academy Award winner this year.

August 11/55

MILLBROOK ROUND TABLE

Student Soloist

CATHERINE AKOS, contralto, a student of the Berkshire Music Center at Tanglewood in 1954, is one of the soloists in 1955 of the concluding Berkshire Festival concert by the Boston Symphony Orchestra, Charles Munch conducting. Miss Akos, with Adele Addison, David Lloyd and Donald Gramm and the Festival Chorus of BMC students will perform Beethoven's Ninth Symphony (Music Shed, 2:30 p.m.)

Weekend Concerts Open Tonight; No Reservations for Connie

TANGLEWOOD — The most unwelcome guest at the concluding concerts of the Boston Symphony Orchestra over the weekend is Hurricane Connie.

Connie's activities along the East Coast provided the only sour note at last night's annual Tanglewood on Parade benefit when rains kept the attendance below 7,000.

The weekend concerts will open tonight at 8:30, rain or shine, when Charles Munch will conduct the Boston Symphony Orchestra in a concert of French music in the Music Shed.

The program, slightly revised from that announced originally, will include the "Symphonie Fantastique" by Berlioz; "La Mer" by Debussy; and the Second Suite from Ravel's ballet "Daphnis and Chloe." Berlioz' "Symphonie Fantastique" was one of the outstanding features of last summer's Festival when Mr. Munch conducted all the major orchestral works of the composer in honor of the 150th anniversary of his birth. It is the only Berlioz composition included in this summer's Festival programs.

In the remaining concerts tomorrow night at 8:30 and Sunday afternoon at 2:30, Pierre Monteux and Charles Munch respectively will conduct.

Beethoven's Ninth Sunday

Mr. Monteux' Saturday evening will include music by Wagner, Brahms, Debussy and Strauss; and on Sunday the 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch. Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass; are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning at 10 a.m. for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box-office, and telephone reservations are accepted. Admission for listening from the lawn will be on sale the day of each concert.

Seven Music Center Students Are Picked To Tour With Pops

TANGLEWOOD — Seven students of the 1955 session of the Berkshire Music Center, have been hired to take part in the Boston Pops Touring Orchestra's tour through the United States and possibly Canada, Rosario Mazzeo, personnel manager of the Boston Symphony and the Boston Pops announced today.

They are: Barth Bennitt, French horn, of Miami, Fla; Bruce Paine, trombone, of Canajoharie, N.Y.; Peter Ciurczak, trumpet, of Elizabeth, N.J.; Sheldon Henry, horn, of Cadillac, Mich.; William Kaplan, bassoon, of Madison, Wis.; John Grande, clarinet, of New York City and Nicholas Apostle, oboe, of Kenton, Ohio.

Selected by Fiedler

All of them were personally selected by Arthur Fiedler, conductor of the Boston Pops Orchestra, who came to Tanglewood, to audition students for the tour. Mr. Bennitt today was awarded the Dreyfuss Scholarship for outstanding Tanglewood students. He is a former member of the U.S. Air Force band and the University of Miami Symphony. Peter Ciurczak will be drafted into the U.S. Army after the tour.

This will be the fourth season of the Boston Pops Touring Orchestra, which was first instituted in 1953. The tour, led by Mr. Fiedler will begin in Boston in Jan. 1, 1956, last 12 weeks and will cover the major cities across the continent to California and back. Concerts in Canada have also been envisioned.

The orchestra will travel mainly by bus, occasionally also by train or plane. At times they will travel with as many as eight performances a week. Mr. Fiedler will drive his own Cadillac, occasionally assisted by an orchestra member.

Tanglewood Tales

Where Do They Go?

Where do they go after Tanglewood? The Berkshire Festival, which concludes its 18th summer at Tanglewood on Sunday, and the Berkshire Music Center which simultaneously winds up its 13th six-week summer session, disperses a number of noted musical personalities until most of them reassemble in Lenox next summer.

Boston Symphony Orchestra Music Director Charles Munch, who is also director of the summer music school, has a day of recording with the orchestra in Symphony Hall, Boston, on Monday, then flies to Europe to conduct in Salzburg, Austria; Montreux, Switzerland; Florence, Italy. The Salzburg Festival concert is one originally announced for the late Wilhelm Furtwangler, with whom Mr. Munch was associated in his youth, and will consist of Mozart, Honegger and Beethoven. After a vacation in his native France, Mr. Munch will return to Boston on Sept. 25, the day before his 64th birthday, to prepare for the 75th anniversary season of the Symphony, which will include a tour of the South and performances of 15 new works commissioned from eminent modern composers.

Pierre Monteux, who conducts for the last time this season at Tanglewood tomorrow will return immediately to his conducting school at Hancock, Maine, and will conduct at the Metropolitan Opera in the fall and winter. In February, 1956, he will be guest conductor again at the Boston Symphony.

Leonard Bernstein left Tanglewood directly after Tanglewood on Parade last night, to conduct a Festival of the Americas, a week-long, concert series in Hollywood Bowl. After its conclusion he will be back at his summer home in Great Barrington for a fortnight's relaxation with his wife and two young children, before going to New York in mid-September to prepare for the concerts he will conduct with the Symphony of the Air, and to do further work on his full-length opera "Candide," which, with Tyrone Guthrie directing, will be heard on Broadway in the fall of 1956.

* * *

Jacksons Entertain

Mr. and Mrs. C. D. Jackson of Lenox entertained at their home, Lakeside Stables, following Tanglewood on Parade. Among the guests were Pops Orchestra Conductor, Arthur Fiedler, and Mrs. Fiedler; Conductor Leonard Bernstein and Mrs. Bernstein; Boston Symphony Orchestra trustees Edward A. Taft, Talcott M. Banks Jr., Lewis Perry and Michael P. Kelleher with Mrs. Perry and Mrs. Kelleher; Rossario Mazzeo, BSO personnel representative, and officers of the Radio Corporation of America who earlier in the evening witnessed the signing of a contract between RCA Victor and the orchestra.

* * *

Festival on 'Today'

This morning the NBC television program "Today" went behind the scenes of the Berkshire Festival. The nationally televised program was seen at 7:15 and 8:15. The "Today" camera crew was at Tanglewood two weeks ago and took some 6,000 feet of film, which was edited into an eight minute documentary film on Tanglewood's many activities. Seen were Charles Munch and Leonard Bernstein rehearsing and conducting the Boston Symphony. Dave Garroway, regular host of the "Today" program, is on vacation and in his absence the noted actress Faye Emerson has been substituting for him.

* * *

100 Hear Waltz Music

Although the concert wasn't over until after 11 o'clock, more than 100 gathered in front of the Main House to hear waltzes played by Ralph Berkowitz, dean of the music center and Ingolf Dahl, head of the study group. They played from the second story, and music was piped out by means of loudspeakers. One lone couple waltzed on the wet lawn.

* * *

Three Boxes Donated

All boxes and reserved seats were sold for the concert. Three boxes were donated for scholarship students' use by Mrs. Albert Spalding, of Great Barrington and New York, widow of the noted violinist; by Mrs. Alvan T. Fuller of Little Boer's Head, N.H., the former Massachusetts governor's wife; and by Mrs. Bruce Crane of Dalton.

* * *

David Lloyd Going to Greece

David Lloyd, tenor soloist this year and one-time student, soon will fly to Greece, where he will take part in the Athens Music Festival under Dmetri Metroupoulos.

* * *

Guests of Orchestra

Guests of the BSO and the Center were Mayor Robert T. Capeless; County Commissioners John F. Shea of Pittsfield, James A. Bowes of North Adams, Clinton J. Foster of Stockbridge; Selectmen R. H. Barnes, Charles F. House, David Mackey of Lenox; Warren A. Turner, Michael J. Sullivan, Peter Guristante of Lee; Arthur W. Maskell Jr., Stephen W. Cooney and Oliver E. Hanna of Stockbridge.

* * *

Fiedler Fiddlers

Arthur Fiedler believes his surname is occupational. For generations the Fiedlers have been fiddlers-violinists. The conductor's paternal grandfather, Isaac Fiedler, played the violin and conducted the town orchestra in Sambor, Austria. His father, Emanuel, was a violinist in the Boston Symphony from 1885 to 1910. Two of his father's brothers, Bernard and Gustav, both were BSO violinists. There are three sisters, Frederika, violinist; Elsa, pianist; and Rosa, cellist.

* * *

$152 Bid Wins Mrs. Koussevitzky's Drawings

Miss Constance Parrish of Lenox won the album of prints of Mrs. Serge Koussevitzky's drawings. The drawings are of Dr. Koussevitzky, Charles Munch, Arturo Toscanini, Pierre Monteux, Leopold Stokowski, Sergei Rachmaninoff, Jascha Heifitz, Gregor Piatigorsky, Aaron Copland, Leonard Bernstein, Boris Goldovsky, and the donor, Olga Koussevitzky.

The winning bid benefiting the Berkshire Music Center was $152.

Retired Banker Scores a Hit With 'Income Tax' Madrigal

Flouffe

TAX-RETURN WOES gave rise to former bank president Avery Claflin's "Lament for April 15," discussed before world premiere at Tanglewood last night by the composer, left, and conductor Hugh Ross, who led performance by Tanglewood choir.

TANGLEWOOD — "Lament for April 15," a short choral work, had its premiere last night in the course of Tanglewood on Parade. Its subject was the income tax, and its composer a retired banker, formerly president of the French-American Banking Corp. of Brooklyn, N.Y.

The 5½-minute piece was sung from the steps of the Tanglewood administration building by the student choir, under Hugh Ross' direction, while visitors ate their picnic suppers on the lawns.

Composer Attends

The composer, Avery Claflin, 57, was present for the premiere, having driven over from his summer home at Rensselaerville, N.Y. He told interviewers of his studies in music with Erik Satie before World War I, and described how, after his recent retirement, he decided to return to his composition. He was at work on a suite for string orchestra when interrupted by the dull task of preparing his 1955 income tax return.

As he read the instructions, the words persisted in forming a rhythmic pattern. Instead of filing his return, he first wrote his "Lament," arranging six excerpts from the tax instructions for a five-voice group and chorus.

The composition opens with the words, "Who must file," sung last night by soloist Kalman Novak of Cambridge. The chorus then answers, "Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1,200 if 65 years of age or over) must file." Even the parentheses are pronounced by the chorus.

Something of a lyrical height is attained by the quintet, which dwells at length on the words, "You can deduct your mother-in-law." At last the chorus cuts off this section with a resounding, "But," and plunges on into the fine print.

At the end, all are assured that "After reading these instructions you should be able to prepare your return, (pause) unless you have complicated problems."

Mr. Ross, both in introducing the work and in conducting it, drew laughter by his mock gravity. Audience reaction was epitomized by one lady's gay, "Isn't that cute!"

BSO and RCA Renew Contract

TANGLEWOOD—A long term renewal of the 40-year recording association of the Boston Symphony Orchestra with RCA Victor Records was announced last night during Tanglewood on Parade festivities at the Berkshire Music Festival.

The signing of a new contract extending the existing exclusive recording association of the Boston Symphony and Boston Pops Orchestras with their respective conductors, Charles Munch and Arthur Fiedler, took place in the library of the Main House on the grounds at Tanglewood.

RCA President Here

The contract was signed by Henry B. Cabot, president of the board of trustees; Thomas D. Perry Jr., manager of the Boston Symphony; Charles Munch, music director; and Mr. Fiedler, conductor of the Boston Pops with Lawrence W. Kanaga, vice president and operations manager, RCA Victor Records. Making his first appearance at Tanglewood on Parade for the occasion was Frank M. Folsom, president of the Radio Corporation of America, who witnessed the contract signing with members of the board of trustees of the Boston Symphony, who included Michael T. Kelleher, Lewis Perry, C. D. Jackson, Talcott M. Banks Jr., Edward A. Taft.

Following the contract signing, the participants and members of the press covering Tanglewood on Parade adjourned to a cocktail party on the grounds.

The orchestra's first recording session under its new contract will take place on Aug. 15 and 16 at Symphony Hall, Boston. Conducting one session on the eve of his departure for a European holiday prior to the opening of the BSO's fall season will be Charles Munch, with Pierre Monteux, guest conductor for the Boston Symphony, conducting the second session.

The first symphony orchestra in the nation to make phonograph records, the Boston Symphony's career on records dates back to 1916 when the first discs were made for the Victor Talking Machine Co. The Boston Symphony Orchestra's forthcoming 1955-56 season of symphony concerts represents the 75th anniversary of the orchestra.

In Brief . . .

Connie's fretful tears yesterday are estimated to have cost the Berkshire Music Center $10,000 at the gate in the Tanglewood on Parade benefit. Her peeve is the more annoying because every dollar would have been matched by the Rockefeller Foundation . . . Considering the ruggedness of the terrain it's surprising how few airplane fatalities, such as yesterday's crash on Brick House Mountain, there are in the Berkshires. On the other hand, the Garnet Peak disaster in Peru in 1942 when a military transport crashed on a training mission killing 16 GIs could last us a lifetime . . . If personable Archie Moore is as quick with his gloves as he is in accepting Berkshire service club invitations to speak, he'll keep on his feet in Yankee Stadium in September . . .

The Laurel Hill Association in asking a noted planner to deliver the principal address at its annual do in Stockbridge on Aug. 27 could not have been more forehanded. With the Massachusetts Throughway scheduled for completion November, 1956, the question yet to be answered is whether Berkshire towns along its route want to be forewarned . . . Stockbridge has formally asked Lenox how to deal with the scantily clad to which our informal advice would be to look the other way unless she's worth looking at . . .

August 13

Symphony Group Has Rehearsal At Tanglewood

Practices Today for Concert With Boston Orchestra Tomorrow

Eighty - one singers from the Springfield Orchestra Association's Symphony Chorus will leave for Lenox early this morning for an 11 a. m. rehearsal of Beethoven's Ninth Symphony with the Boston Symphony and Tanglewood Chorus directed by Charles Munch. This is the final rehearsal before a performance Sunday afternoon at 2.30 in the Music Shed of the Berkshire Music Festival.

Second Season

This is the second successive season the Symphony Chorus has had an invitation to sing a major symphonic work with the Boston Symphony. Last year the chorus participated in a performance of the Berlioz "Requiem" and received high praise from Mr. Munch and Hugh Ross, director of the Choral Department at Tanglewood.

Since the Symphony's new music director, Robert L. Staffanson, does not arrive in Springfield until September, Ross, assisted by John Kruger from his staff, has conducted Beethoven Ninth Symphony rehearsals at Technical High School during July and August.

Symphony Chorus officers are: Ernest W. Furnans, Jr., Wilbraham, president; Ruth Gebeau, Wilbraham, vice-president; Louise Wolfson, Wilbraham, corresponding secretary; Helen Ritsher, Longmeadow, recording secretary; Helen Zea, Springfield, treasurer; Emerald Abbott, Springfield, assistant treasurer; Leslie Bezanson, Springfield, librarian.

Singers in the Sunday performance, from Springfield unless otherwise indicated, include: Sopranos, Eleanor Anderson; Margaret Aspinall, Effie Plaice; and Blanche Chilson, Westfield; Ruth Donnis, South Hadley; Henrietta Dunn and Marcia Francis; Eleanor Graves and Marion Magee, Northampton; Ruth McElwain and Mildred Harris; Mary Migdoll and Dora Nowak, Indian Orchard.

Altos: Katharine Atwood, Barbara Biever, Marion Coles, Gertrude Cowles and Mary Ellen Cullinan, Springfield; Maryke de Boer, Longmeadow; Beverly Nessell and Madeline Getchell, Wilbraham; Janet Hale, West Springfield; Hope Harder, Florence Jones, Eugenia Kuras, Barbara Murphy, Barbara Rochford, Beatrice Smith, Clio Stearns and Joyce Walker.

Tenors: James Denning and Homer Mallary; Joseph Donnis, South Hadley; James Wallace, Wilbraham; Norman Wrigley, Longmeadow; Ellis Wyman, West Springfield.

Basses: Bruce Skipton, Paul Atwood, and Alfonso Coles, John F. Henry and Donald King, Amherst; Beven D. Long, East Longmeadow; Robert MacFarlane and Morey Stearns, Donald Tull, James Prophy and Robert Tull, Wilbraham; Ernest J. Hills, Longmeadow; J. Richard Keating, Northampton.

Augmenting the chorus will be Gilbert Vickers, from the Springfield College music staff and Henry Teller, Williston Academy music director and associate conductor of the Hampshire Choral Society of Northampton.

Teller will bring two June graduates of Williston Academy who reside in Longmeadow, Harlow G. Ide, Jr., president of the glee club at Williston, and Carl G. Ericson, vice-president.

Plan Journey to Lenox

With Leslie Bezanson, Springfield Symphony Chorus librarian, pointing out the route on a map, members of the singing group plan their trip to Lenox for participation tomorrow afternoon in a concert at the Berkshire Music Festival. Mrs. Louise Folsom, extreme left, is corresponding secretary of the chorus. Mrs. Helen Ritscher is recording secretary.

Daily Argus, Mount Vernon, N.Y., Tues., Aug. 2, 1955

NEW YORK THEATERS

by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

The recent announcement that an Empire State Festival is to take place in Ellenville, N. Y., indicates that the sponsors of that activity have caught up with the special fervor for Summer music that has been so long a feature of the Massachusetts' vacation lure. The Ellenville project will include the contribution of the NBC Symphony Orchestra which was formerly conducted by Arturo Toscanini and besides, a series of operas the first of which will be "La Boheme" to be followed by "Madame Butterfly", "La Traviata" and "Cosi Fan Tutte". There will also be a series of soloists among whom are Eugene List, pianist; Leonard Rose, cellist, Oscar Shumsky, violinist, and Jose Limon and his company of dancers. In short, the festival spirit has caught up with New York State and this indicates an awareness on the part of the promoters that the Summer weeks are just right for a projection of these art forms.

* * *

For a long time now the festival of music urge has been bustin' out all over and no little credit must be given to that long known establishment located in the Berkshires, in Tanglewood, Lenox, Mass.

* * *

This writer, in his Summer wandering along the eastern seaboard inspecting Summer theatres, show-tents which feature popular operettas, the full program of dance at Jacob's Pillow, and the Berkshire music program, has repeatedly pointed out in these columns that a vast amount of New Yorkers were making pilgrimages to the excellent anchorage there of melody under the auspices of the Boston Symphony Orchestra with the chief direction by Charles Munch. Now that New York State is joining in, the interest in symphony and opera will only tend to widen the audiences for both festivals; and if we are in for more hot Summers the caravans to the mountains will increase as appeal for this type of popular hearing spreads.

* * *

A particularly interesting facet of the Berkshire Music Center is the campus for music students who come from 38 states and 18 foreign countries to study in the very lap of the Boston Symphony. This center was established in 1940 so that serious young musicians may add to their professional training and artistic experience. The faculty of the school has proven a magnet for the young people. It includes such notables as Leonard Bernstein, Richard Burgin, Boston Symphony's Associate Conductor, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl and members of the symphony. This season 405 students have come to study and among them are top composers from Japan, Chile, France, Brazil and other quarters of this ever growing smaller world.

* * *

Ten of the students have enrolled from Westchester County. Some are Salvatore Martirano, Suzanne Heckman, Alice Handleman, Jack Gottlieb, Helene Goldberg and Robert Miller who are shown above with Ralph Berkowitz, dean of the school.

The Berkshire Festival ends August 14th but the Ellenville tones go on through the first week of September.

kshire Evening Eagle

Massachusetts, Friday, August 12, 1955.

Plouffe

TOP PRIZE WINNERS at Tanglewood on Parade pose with Miss Margo Miller, left, secretary of the community committee, sponsors of the annual Berkshire Music Center benefit. Miss Naomi Goldsmith of New York, center, won the RCA-Victor high fidelity phonograph; and Mrs. Albert Sterner of Richmond, right, a General Electric refrigerator. Eleven prizes were awarded, six to county residents, after intermission.

Tanglewood Tenor To Sing at First Church

Harold Johnson, tenor with the opera department at Tanglewood, will be soloist Sunday at the First Congregational Church. Mr. Johnson is a senior at the University of Illinois, and last winter sang with the Lyric Theatre in Chicago.

He is singing in two of the operas which are being given at Tanglewood: "Romeo and Juliet" by Blacher, and "Zaide" by Mozart.

is garden behind ... for old-timers and others who may be footsore. . . . If you lack the price of admission at Tanglewood, a dime will get you the program in one of the phone booths just outside the gate. Called a number the other night, and found phone wires rebroadcasting the program, or something, and couldn't even hear other party it was so loud. . . . Mileage is a funny thing. From New Ashford, via Brody Mountain to Malden Bridge, N.Y., is 25 miles, the same as from Pittsfield. Must ...

Sadie McCollum Soloist Sunday

STOCKBRIDGE — Miss Sadie McCollum of Meridian, Miss., a scholarship student at Tanglewood will be guest soloist at the First Congregational Church Sunday at the 11 a.m. service.

Miss McCollum a mezzo-soprano, has studied for 11 years at colleges. She was four years at the Cincinnati Conservatory of Music; she studied at the Juilliard School of Music in Baltimore and in Vienna for a year and a half as a Fulbright scholar, and for three and a half years at International House in New York. She was invited to sing in Rome at Santa Cecilia while singing in Salzburg. She has also sung in Switzerland, France and Germany. In the fall she will sing in concerts, at the Colony Club and for 30 weeks at the Met under Leopold Saches.

Berkshire Eagle 8/12

Music

Tanglewood Parade Runs From Solemn to Hilarious

By JAY C. ROSENFELD

THE ANNUAL one-day carnival at Tanglewood which by now is a tradition of Berkshire Festivals always ends in a climactic gala concert in the big tent at the close of the seven-hour program. (They call it "the great Shed" for the regular concerts.) Last night's will give way to none in the past for excitement, interest and gaiety, both planned and unplanned.

In one of the most emotional moments of Leonard Bernstein's piano solo, while he was playing Gershwin's "Rhapsody in Blue" with the Boston Pops orchestra under Arthur Fiedler, one of the percussionists—let him remain unidentified—fell into his drums and cymbals. Martin and Lewis never contrived a more hilarious moment in all their careers. Bernstein took it in wonderful good sportsmanship and enjoyed the unrehearsed interpolation as much as anyone, and never allowed it to detract or alter the incandescent performance of the Rhapsody which he, with the truly splendid support of Fiedler, was giving.

* * *

THE POPS orchestra played a short few programmed numbers for their half of the concert and added a few, but not enough, additional ones which are always the most anticipated on the program. "Davy Crockett" and a thrilling "Buglers' Holiday" were among the kind that had everyone a-tingle and demanding more.

The first part of the program had been devoted to a first performance of Bernstein's new suite for orchestra written on the music he composed for the prize-winning movie, "On the Waterfront." This might give a still better impression when it is conducted by someone other than the comp r, for, granted his talents in that capacity, he seemed to be extra anxious for his offspring last night and forced the orchestra off balance in the busiest parts of the score.

* * *

THE LOVE STORY is graphically wr ten and the Boston orchestra strings gave him to the utmost of their ample abilities, but he allowed the brass to blow so strongly at the same time that the picture, we feel sure, was distorted. The register for the strings he chose for this particular section and the instruments he selected to play the introduction were examples of his fine intuition and craftsmanship. We had the impression that this was going to be a prime lesson in orchestration, but he strayed from what we thought was a wonderful start to intricacy and traffic snarls without apparent rationality. A lovely solo for the oboe which next passes to the flute was a gem of rare beauty and there were other excerpts which will bear remembering.

The well-known actor Claude Rains was the narrator in Copland's "A Lincoln Portrait," and he was eloquent with dignity. This is one of Copland's most successful scores and Bernstein's conducting and Rains' expressive delivery were in exactly the right vein.

Springfield Union 8/13

Scholarships Given to Seven At Tanglewood

Lenox, Aug. 12—Seven scholarships and cash awards to students of the Berkshire Music Center at Tanglewood were announced today. Tuition scholarships, and cash prizes will be presented at intermission of Saturday afternoon's concert by the student symphony orchestra in the Music Shed by Ralph Berkowitz, dean of the Berkshire Music Center.

The Gregor Piatigorsky Prize, value $250, has been awarded by the noted musician to student cellest Alice Q. Ober, 24, of Pasadena, Cal.

The High Fidelity Magazine Scholarship, value $250, goes to Peyton Higgison, 28, of Mobile, Ala.

The Serge Koussevitzky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season went to Edward Jay Miller, 25, of Miami Beach, Fla.

The Samuel Wechsler Commission, value $300, goes to Jacob Druckman, of New York City.

Through the interest of the Industrial Buildings Corp. of Chicopee, there has been initiated this year an annual prize of $250 to a student composer, in memory of Raphael Sagalyn, given this year to Salvatore Martirano, 28, of New Rochelle, N. Y. The prize-winning composition, entitled "Contrasto", is to be performed Saturday afternoon during the first half of the student symphony concert, Seymour Lipkin conducting. Two scholarships, which cancel a student's indebtedness to the Tanglewood Revolving Scholarship Fund for his tuition received from this fund are awarded to student horn players Barth Bennitt, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton, Mass. Both are valued at $150.

In addition to the awards announced today, 14 pupils have attended the 13th session of the Berkshire Music Center on scholarships awarded at the beginning of the season.

Herald Statesman, Yonkers, N. Y.
Tues., Aug. 25 1953

at the NEW YORK THEATERS

by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

The recent announcement that an Empire State Festival is to take place in Ellenville, N. Y., indicates that the sponsors of that activity have caught up with the special fervor for Summer music that has been so long a feature of the Massachusetts' vacation lure. The Ellenville project will include the contribution of the NBC Symphony Orchestra which was formerly conducted by Arturo Toscanini and besides a series of operas the first of which will be "La Boheme", to be followed by "Madame Butterfly", "La Traviata" and "Cosi Fan Tutte". There will also be a series of soloists among whom are Eugene List, pianist; Leonard Rose, cellist, Oscar Shumsky, violinist, and Jose Limon and his company of dancers. In short, the festival spirit has caught up with New York State and this indicates an awareness on the part of the promoters that the Summer weeks are just right for a projection of these art forms.

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This writer, in his Summer wandering along the eastern seaboard inspecting Summer theatres, show-tents which feature popular operettas, the full program of dance at Jacob's Pillow, and the Berkshire music program, has repeatedly pointed out in these columns that a vast amount of New Yorkers were making pilgrimages to the excellent anchorage there of melody under the auspices of the Boston Symphony Orchestra with the chief direction by Charles Munch. Now that New York State is joining in, the interest in symphony and opera will only tend to widen the audiences for both festivals: and if we are in for more hot Summers the caravans to the mountains will increase as appeal for this type of popular hearing spreads.

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A particularly interesting facet of the Berkshire Music Center is the campus for music students who come from 38 states and 18 foreign countries to study in the very lap of the Boston Symphony. This center was established in 1940 so that serious young musicians may add to their professional training and artistic experience. The faculty of the school has proven a magnet for the young people. It includes such notables as Leonard Bernstein, Richard Burgin, Boston Symphony's Associate Conductor, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl and members of the symphony. This season 405 students have come to study and among them are top composers from Japan, Chile, France, Brazil and other quarters of this ever growing smaller world.

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Ten of the students have enrolled from Westchester County. Some are Salvatore Martirano, Suzanne Heckman, Alice Handleman, Jack Gottlieb, Helene Goldberg and Robert Miller who are shown above with Ralph Berkowitz, dean of the school.

The Berkshire Festival ends August 14th but the Ellenville tones go on through the first week of September.

William J. Cox, chairman of the Friends of the Berkshire Music Center, and Mrs. Cox are spending the week in Stockbridge at the Pilgrim Inn.

William M. Judd of New York is spending August on vacation at the Meadowlark, his summer home, on the Dugway, Glendale.

Mr. and Mrs. George White and Mr. and Mrs. Irving M. White and children, Carolyn, Patty and Brenda, of 107 Appleton Ave., have returned from a nine-day holiday at the 1750 House, Hyannis, Cape Cod.

Mr. and Mrs. Edward Mazzer of 119 Ridgeway Ave. have returned after a week's vacation at Niagara Falls, Canada and Hampton Beach, N.H.

Berkshire Festival Closes Sunday

The Berkshire Festival at Lenox, Mass., moves into its final week-end of orchestral concerts tomorrow night with Charles Munch conducting an all-French program featuring the "Fantastic Symphony" of Berlioz; Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite, No. 2.

Saturday night's concert finds Pierre Monteux on the podium with Brahms' Symphony No. 3; Debussy's "Three Nocturnes" and Strauss' Suite from "Der Rosenkavalier."

The final event takes place Sunday afternoon when Munch will conduct the Boston Symphony in Beethoven's Ninth Symphony, assisted in the fiital movement by the Festival Chorus under the direction of Hugh Ross. Soloists will be: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass.

For further information telephone Lenox 600.

N.Y. Post Thurs. Aug. 13

Springfield Union 8/13

Ravel, Debussy Works Exciting At Tanglewood

By WILLARD M. CLARK

Tanglewood, Aug. 12—Charles Munch, one of the foremost interpreters of the music of Hector Berlioz, opened the last Friday night concert in the shed with the "Symphonie Fantastique," a work with which he scored a great success last season when the festival was centered around Berlioz. The change in program was necessitated by the illness of cellist Piatagorsky who was to have appeared with the orchestra.

Uncomfortable Listening

We are told that Hurricane Connie has nothing to do with the steady rain we have had all day, but it couldn't have been wetter if she were pouring it on. Naturally the audience suffered, but there was a large number of stalwart listeners on hand.

In this evening's all-French program, Mr. Munch included "La Mer" by Debussy and the second "Daphne et Echlose" suite by Ravel. Few symphonies have the savage impact of the Fantastique. Berlioz himself was somewhat awed at its results. It is the kind of music on which the Boston Or-

Ravel, Debussy

Continued From Page 1

chestra thrives. Tonight there was a solidity, richness of tone, dynamic range and an inner excitement that almost brought the audience to its feet.

There was beautiful utterance of the long-lined melody of the opening movement in which the "Estelle" motif is first announced which is to be "idee fixe" of the entire symphony. The waltz-Scherzo of the ball scene was inimitable in its grace and in its dramatic impact when the scene suddenly changes mood. The English horn and oboe sang sweetly in the Scene Au Champs.

"La Mer" by Debussy was always one of the great performances of the Boston Symphony Orchestra when led by Serge Koussevitzky. It continues to be a notable performance as led by Charles Munch. The symphony strings shimmer with myriad colors and the mysterious moods are communicated. There is, however, a sort of realism in the Munch conception that often obscures the fanciful nature of this music and makes of it more a tone poem than a thing of moods. This is music which must be remote from reality if it is to faithfully mirror the dreams of the composer.

Rich, Colorful

The scoring of "Daphne et Chloe" by Ravel, is so rich and colorful that it practically plays itself without the benefit of profound interpretation. The amazing flute cadenza tonight was played with ravishing tone by Doriot Anthony Dwyer.

Pierre Monteux takes over tomorrow night in the shed conducting a diversified program.

The festival will end Sunday when Mr. Munch leads the augmented festival chorus, orchestra and soloists in Beethoven's "Symphony No. 9 in D Minor." The soloists will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. Members of the Springfield Symphony chorus will appear with festival chorus.

Standard-Star, New Rochelle, N. Y.—Tues., Aug. 2, 1955

at the NEW YORK THEATERS

by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

The recent announcement that an Empire State Festival is to take place in Ellenville, N. Y., indicates that the sponsors of that activity have caught up with the special fervor for Summer music that has been so long a feature of the Massachusetts' vacation lure. The Ellenville project will include the contribution of the NBC Symphony Orchestra which was formerly conducted by Arturo Toscanini and besides, a series of operas the first of which will be "La Boheme" to be followed by "Madame Butterfly", "La Traviata" and "Cosi Fan Tutte". There will also be a series of soloists among whom are Eugene List, pianist; Leonard Rose, cellist, Oscar Shumsky, violinist, and Jose Limon and his company of dancers. In short, the festival spirit has caught up with New York State and this indicates an awareness on the part of the promoters that the Summer weeks are just right for a projection of these art forms.

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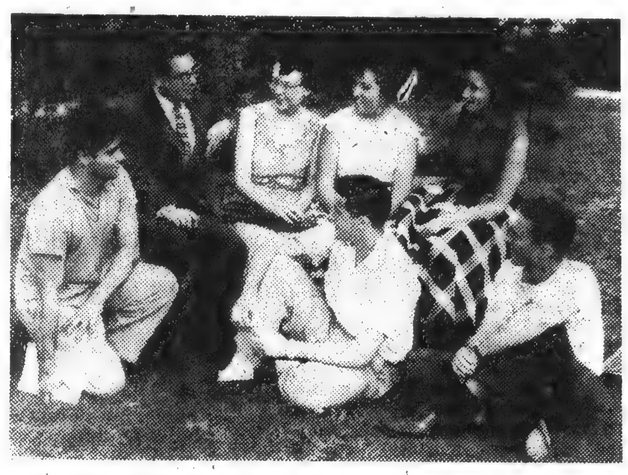
The Citizen Register, Ossining, N. Y., Tues., Aug. 2, 1955

at the NEW YORK THEATERS

by Charles K. Freeman



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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 6 1955

Tanglewood Performance Not Up To Standard

Beethoven's "Missa Solemnis" is a massive magnificent work, a standing revelation of the composer's belief in God. Last night, the Boston Symphony Orchestra with soloists and festival chorus performed the Mass at Tanglewood in honor of Serge Koussevitzky, founder of the Berkshire Music School and guilding spirit of the festival.

The orchestra is, of course, a suberb unit, and it performed with style and grace, providing integrated backdrop for the choral utterances. The chorus, trained by Hugh Ross, was enthusiastic and followed direction of Conductor Leonard Bernstein admirably. The soloists sang with style and feeling, especially Miss Addison and Miss Alberts.

The "Benedictus," with violin solo revealing the theme taken alternately by quartet and chorus, was the most successful movement, but much of the evening was very gratifying.

Unfortunately, Mr. Bernstein gave the impression throughout of directing a qui vive gallop, and the mighty Mass is certainly not this. Frenetic display of energy, for its own sake, while a thing of wonder on a hot humid night, serves only to distract. Personal idiosyncracies are not usually a subject for comment but last night Mr. Bernstein's mannerisms produced a permeating staccato effect alien to the spirit and musical text of the Mass. Mr. Bernstein, too, reached extremes in tempi which were not happy.

The chorus, too, was not well balanced. The music is extremely difficult, actually calling for tireless voices. There just weren't enough tenors and basses to match the soprano and alto sections, and the sopranos many times sounded shrill.

Beethoven did not spare his singers, either choristers or soloists. The chorus sounded tired, and the quartet did too. Fortunately Miss Addison and Miss Alberts are both fine singers and fine musicians, Mr. Lloyd, the tenor, has ample style, but the voice sounded lustreless and pinched.

Although there were many fine things about the performance, the powerful fugue in the Gloria, the dramatic dynamic contrasts, the thoughtful and effective Agnes Dei, with the solo introduction offset by telling repititions of Miserere Nobis by the chorus, the evening was not as successful as it should have been. The performance did not measure up to high Tanglewood standards.—B. D.

County Residents, Guests At Tanglewood On Parade

Dr. Robert P. Knight, medical director of Riggs Foundation, Stockbridge, second from right, and his brother, Paul D. Knight of Chicago, discuss the Tanglewood on Parade program with the latter's wife. Seated at left is Mrs. Adele Blasingame. Paul Knight is a speech pathologist in private practice.

Between numbers Mrs. Marion R. Hollingsworth of Lenox chats with Lt. Gov. Sumner Whittier, Lenox Selectman Ralph Henry Barnes and State Police Sgt. John LaPointe, guests of the Boston Symphony.

All photos by Flouffe

During intermission occupants of Roger W. Wellington's box chat with friends. Left to right are Harrison L. Amber, Harry C. Dutton, Mrs. Amber, Mr. Wellington and Lenox resident Robert Hibbard. The short intermission was followed by door prize drawings, with Boris Goldovsky as master of ceremonies.

Music: Big Play at Lenox

Ball Goes From Boston to Pops to Puccini

LENOX, Mass., Aug. 11— "Tanglewood on Parade," the hours-long fiesta wherein the hundreds of musicians at Tanglewood strut their stuff, took place Thursday afternoon and evening with undiminished spirit despite overcast skies, frequent showers and the pother about the storm named Connie.

The bad weather cut down the size of the crowd, which was too bad for those who had planned to come and found they couldn't. It was also too bad for the exchequer, since the proceeds go to the school here known as the Berkshire Music Center.

But there were almost 7,000 men, women and children on the Tanglewood grounds. And if they were curious and their legs and ears held out, they could hear anything from old music to new, symphonic music to opera, serious material to cheerful stuff. From 4 to 11 P. M. there was scarcely a moment when one couldn't hear some kind of musical performance.

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The big show took place in the big shed when the Boston Symphony Orchestra, first in its own identity and then converted by the mere use of a different name into the Boston Pops Orchestra, did the performing.

Leonard Bernstein was the conductor in the first half of this program. He directed the Boston Symphony in the first performance of his suite based on his music for the film "On the Waterfront." With Claude Rains as narrator, he also directed Aaron Copland's "A Lincoln Portrait."

Mr. Bernstein's suite makes great, big, beautiful sounds. It conveys some atmosphere, but if you had not seen the movie, you would have difficulty associating this music with its violence. Every bit of it comes off, but it goes on too long. It has a kind of spaciousness that might pass for nobility. When James Stagliano, the first horn player, went offstage for a few moments, someone asked, "Who was that who went off?" One felt like replying, "The ghost of Richard Strauss."

Mr. Bernstein got a rousing performance of this work from the Boston Symphony. Then he did equally well with Mr. Copland's touching hymn to Lincoln and democracy. Mr. Rains read the soaring words of the sixteenth President with fervor.

In the second half Arthur Fiedler, conductor of the Boston Pops, took over on the podium. He conducted Rimsky-Korsakoff's "Capriccio Espagnol," Gershwin's Rhapsody in Blue, with the busy Mr. Bernstein as the piano soloist, and the Strauss-Dorati "Graduation Ball" suite. Mr. Fiedler, who knows how to get some fun out of music, led performances of characteristic humor and gusto.

The day began with performances by the Tanglewood study group in the barn. At the same time the Opera Department offered Puccini's "Gianni Schicchi" in the theatre-concert hall. Showers caused the transfer of this show from the formal garden.

Then, at 5:45 there was a fanfare and Ralph Berkowitz, dean of the center, formally welcomed the audience. Simultaneous performances followed, by the student orchestra, led by student conductors in the staging opera scenes by the Opera Department in the theatre-concert hall, and music by Tanglewood composers in the chamber music hall.

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During the afternoon the signing of a new contract between the Boston Symphony and R. C. A. Victor took place. A group of officials led by Frank M. Folsom, president of the Radio Corporation of America, came up for the day to sign the agreement. Thomas D. Perry Jr., manager of the orchestra; Charles Munch, its conductor, and Mr. Fiedler took part in the ceremony.

While the official announcement said only that the contract was "a long-term renewal of the forty-year recording association" of these two groups, it was learned from a Victor official that the pact was for five years. Under its terms Victor is expected to concentrate its major effort in this country on the Boston Symphony and the Boston Pops.

H. T.

NY Times 8/14

NEWPORT MUSIC FESTIVAL
Newport Casino
Newport, R. I.

SATURDAY, 8:30 P. M., Gluck's Orpheus (in concert form), performed by the Newport Festival Orchestra and Chorus directed by Remus Tzincocas and Martha Lipton, mezzo-soprano; Eva Likova, soprano.

BERKSHIRE FESTIVAL
Tanglewood, Lenox, Mass.

TODAY, 10 A. M., Chamber Music Hall. Program of chamber music by students of Department I.
TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; Festival Chorus augmented by members of the Chorus of the Springfield, Mass., Symphony.
Beethoven program: Leonore Overture No. 3; Symphony No. 9.

FOLK AND JAZZ ROUNDTABLE
Berkshire Music Barn
Lenox, Mass.

MONDAY, 8:40 P. M., Dizzy Gillespie and

Public Events

Tonight

7:00—Annual YMCA water show, Camp Merrill, Pontoosuc Lake.
8:30—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting program of French music. Tanglewood Music Shed, Lenox.
8:[illegible]—"The Late George Apley." Williamstown summer theater.
8:45—"The Tender Trap." Berkshire Playhouse, Stockbridge.
8:45—"Here We Come Gathering." Malden Bridge (N.Y.) Playhouse.
9:00—Jacob's Pillow dance festival, featuring Moscelyne Larkin and Michael Maule, Myra Kinch & Co. and Priyagopal. East of Lee.

Tomorrow

All day—Second annual Berkshire County fair, Hancock.
10:00 a.m.—Public rehearsal of Boston Symphony Orchestra, benefiting BSO pension fund. Tanglewood, Lenox.
1:30 p.m.—Tenth annual City of Pittsfield-Berkshire County swimming meet, Pontoosuc Lake beach.
2:30 p.m.—"The Tender Trap." Berkshire Playhouse, Stockbridge.
2:30 p.m.—"Here We Come Gathering." Malden Bridge (N.Y.) Playhouse.
2:30 p.m.—"The Late George Apley." Williamstown summer theater.
3:00 p.m.—Student orchestra concert. Tanglewood Music Shed, Lenox.
4:00 p.m.—New York Woodwind Quartet, with George Schick, piano. South Mountain Music Temple, Pittsfield.
4:00 p.m.—Richard Dyer-Bennet. Berkshire Music Barn, Lenox.
4:00 p.m.—Jacob's Pillow dance festival. East of Lee.

County Residents, Guests At Tanglewood On Parade

Dr. Robert P. Knight, medical director of Riggs Foundation, Stockbridge, second from right, and his brother, Paul D. Knight of Chicago, discuss the Tanglewood on Parade program with the latter's wife. Seated at left is Mrs. Adele Blasingame. Paul Knight is a speech pathologist in private practice.

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All photos by Plouffe

, Massachusetts, Friday, August 12, 1955.

Plouffe

TOP PRIZE WINNER at Tanglewood on Parade pose with Miss Margo Miller, left, secretary of the community committee, sponsors of the annual Berkshire Music Center benefit. Miss Naomi Goldsmith of New York, center, won the RCA-Victor high fidelity phonograph; and Mrs. Albert Sterner of Richmond, right, a General Electric refrigerator. Eleven prizes were awarded, six to county residents, after intermission.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,352

AUG 10 1955

N. A. T. S. Holds Weekend Session At Tanglewood

The National Association of Teachers of Singing held its first meeting at the Berkshire Festival at Tanglewood, Mass., last weekend.

Mrs. Edward J. Colgan is lieutenant governor of the Northeastern District of N. A. T. S., and this was one of the first activities inaugurated by her.

Accompanying Mrs. Colgan were Mrs. Mary Marston of Skowhegan Miss Mercia Merrill of Cape Elizabeth and Madame Verdeyn of Pittsburgh, who joined the group at Tanglewood. Mrs. Colgan and her group were house guests of Mrs. Spencer Logan, whose daughter Mimi is a former student at Oak Grove School and a pupil of Mrs. Colgan.

The N. A. T. S. held a luncheon at the Hotel Curtis. Fred Jagel of the Metropolitan Opera Company, now on the staff at the New England conservatory spoke on the need for permanent opera companies to give young singers an opportunity to learn the repertoire while being paid. Miss Ruth Douglass, head of the vocal department at Mount Holyoke College, told of her program to be given at Town Hall at Christmas, and discussed the contest to find the outstanding singer of the year to be held in Chicago in December.

Among soloists on the program were Leontyne Price, who will be one of the artists on the Portland Community Concert; Rudolf Serkin and Isaac Stern.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 11 1955

Concert in Big Shed Feature Of 'Tanglewood on Parade'

"Tanglewood on Parade," the annual benefit program for the Berkshire Music center, will get underway at 5.45 o'clock this afternoon at Tanglewood in Lenox.

Concert in Big Shed

Highlight of the affair will be the concert in the big shed, scheduled to get underway at 8.15 o'clock.

The first part of the program will feature the Boston Symphony orchestra under the direction of Leonard Bernstein. The opening work will be the first performance of a suite from the music which Mr. Bernstein wrote for the motion picture, "On the Waterfront. That will be followed by Aaron Copland's "A Lincoln Portrait," with Claude Rains, star of stage, screen and television, as the narrator.

After the intermission, the Boston Pops orchestra will take the stage, with Arthur Fiedler as conductor. Featured work in the second half will be Gershwin's "Rhapsody in Blue," with Mr. Bernstein as piano soloist. Also to be heard are "Capriccio Espagnol" by Rimsky-Korsakov and a number of typical Pops selections.

Fanfare at 5.45

The fanfare and welcome to the benefit program will be at 5.45 near the big shed. Beginning at 6 o'clock there will be simultaneous demonstrations by students in the four departments of the summer music school.

The student orchestra will play in the shed and the opera department will perform in the theater-concert hall. The Tanglewood composers will have a concert in the chamber-music hall and the chorus will sing on the main house porch.

At 7 o'clock there will be a pic nic supper on the lawn. Othe features of the evening-lon event will be the awarding o prizes during the intermissio of the main concert and a pro gram of waltzing on the lawn b the main house after the concert

Last night the final concert i the series of Wednesday evenin chamber music programs wa held.

Last Week-End

Tomorrow evening the las week-end series of concerts in the 1955 festival, will get underway Charles Munch will conduct a the Boston Symphony play "Symphonie Fantastique," by Berlioz; "La Mer," by Debussy and "Daphnis and Cloe," Suite No 2, by Ravel.

The Saturday night program to be conducted by Pierre Monteux, will feature the Overture to "The Flying Dutchman," by Wagner; Brahms' Symphony No. 3 in F major; three nocturnes by Debussy and "Der Rosenkavalier," by Strauss.

Sunday afternoon's concert will be devoted to two works by Beethoven, the "Leonore" overture and the Symphony No. 9 in D minor.

Second Thoughts in Music

Major Beethoven Works Performed at Tanglewood

'Missa Solemnis' Given as Memorial to Serge Koussevitzky; Fifth Symphony, Fourth Piano Concerto With Istomin as Soloist, Portion of 'Fidelio'

By WILLARD M. CLARK

Lenox, Aug. 13—The penultimate week of the Berkshire Music Festival brought forth some of the finest performances of the season. Nourished, Eugene Istomin covered himself with glory with a sensitive and assured performance of Beethoven's fourth piano concerto and Margaret Harshaw sang a magnificent immolation scene from "Gotterdammerung."

The Wednesday night chamber music concert brought back pianist Rudolf Serkin, who had previously won a tremendous ovation after his superb performance of Beethoven's fifth piano concerto. Serkin was in rare form and played the "Waldstein" and "Hammer-Klavier" sonatas in a manner which will not soon be equalled.

One hears seldom the mighty "Hammer-Klavier" and the reason seemed obvious-few pianists can meet its demands. Serkin seemed to have unlimited resources, physical and intellectual. He probed the very heart of the work. In the "Waldstein" he was reposed, assured and penetrated its depths as studiously as he had the "Hammer-Klavier." He opened the program with a graceful reading of the Sonata in F major, Op. 10, No. 2.

Koussevitzky Memorial

The annual concert in memory of Serge Koussevitzky took the form of a brilliant performance of Beethoven's "Missa Solemnis" conducted by Leonard Bernstein. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor and MacMorgan, baritone. The Festival chorus sang as if inspired and the orchestra responded in fine fashion to Bernstein's demands.

Mr. Bernstein seats his soloists high up behind the chorus. While this takes away any trace of personality, it does provide a sounding board which sends the voice out to the very ends of the Shed. Miss Addison sang beautifully, enunciating the text with clarity and blending well in the quartet numbers. Mr. Lloyd was his usual assured self. Miss Alberts, singing better than we have ever heard her, and Mr. Morgan completed this competent, experienced quartet.

There was still another rewarding concert last Saturday night when Charles Munch presented for the first time at Tanglewood the second act of "Fidelio," Beethoven's only opera. Powerful as it was, we felt the need of settings and action to make it wholly convincing. Miss Harshaw sang Leonora and Mr. Lloyd sang Florestan. The young tenor is going into the dramatic field, but at the cost of vocal quality. Miss Harshaw sang with a fine feeling for text and mood. Others in the cast were Malcolm Bernstein, Mac Morgan, Arthur Shoep and Christina Cardillo, all competent. The orchestral collaboration was magnificent.

Wagner Excerpts

The same program included selections from "Gotterdammerung," including the immolation scene so excitingly sung by Miss Harshaw. In addition to vocal opulence, Miss Harshaw's voice has a tender, lovely quality quite rare among dramatic sopranos, particularly those who specialize in Wagner. Mr. Munch and the orchestra were at their very best in "Siegfried's Rhine Journey" and "Siegfried's Death Music."

We had our first heavy rain Sunday afternoon and Mr. Istomin played the lyrical andante of the fourth piano concerto to the accompaniment of grumbling thunder and a downpour of rain. He scored a personal triumph, well deserved. Mr. Munch and the orchestra gave a brilliant performance of the eighth symphony, even though it was a bit heavy handed. Munch's reading of the gigantic fifth symphony was colossal in conception, awesome in performance. In lyrical moments it was a joy to the ear, in its powerful outcries it caused the nerves to tingle.

Opera Doings

The Opera Department paid its respects to contemporary opera last Monday performing Blacher's "Romeo and Juliet" and Milhaud's "The Abandonment of Ariana." Blacher is here as composer in residence. His opera is one of considerable interest and individual approach. He uses a pit chorus to narrate the action of the play through the words of Friar Lawrance, who does not appear. His music is fragmentary, but he has given Romeo and Juliet some interesting solo work.

Milhaud's opera is a trifle gay and inconsequential, but it was a foil for the rather grim "Romeo." There are fine voices in the Opera Department this year and, as usual, settings and action were imaginative and wholly credible.

Having paid their due to Messers Blacher and Milhaud, the department turned the next night to the music of Mozart, Humperdinck, Verdi, Strauss, Donizetti and the contemporary Meyerowitz. His "Eastward in Eden" is a version of the meeting of Emily Dickinson and Dr. Wadsworth. We heard the second act, in reality an opera in itself. It is good drama and singable music.

Miss Cardillo Soloist

I suspect that next year we shall hear a goodly portion of the music of Mozart. He is the patron saint of the Opera Department and of Boris Goldovsky. Two scenes from "Don Giovanni" served to introduce Christina Cardillo, a charming soprano from North Adams, as Zerlina. While Miss Cardillo has much to learn about the Mozart style, she is a clever actress and the voice is good.

The final scene from Strauss' "Dear Rosenkavalier" was notable for the fine voices heard. Claire Watson was a majestic, yet tender Marschallin and Regina Sarfaty an attractive and vocally opulent octavian. This 19 years old contralto has a truly gorgeous voice and considerable histrionic ability.

Two other fine voices were heard in the "Amneris, Aida" duet from "Aida." Mary MacKenzie was a fulled voiced Amneris and Helen Hess an entirely convincing Aida. Mr. Goldovsky's sure hand was noticed in the credibility of the action.

Orchestra Department

The concert of the Orchestra Department was particularly satisfying Thursday night. Sensitive, intelligent and musical was the reading which student conductor Kenneth Schermerhorn gave the first movement of Bruckner's Symphony No. 7 in E major. Student conductor George Mester and pianist Susan Pearlman, combined to provide a handsome performance of the second and third movements of Bartok's Piano Concerto No. 3.

Richard Burgi took over for the final portion of the program leading the fine orchestra in a rousing performance of the Ravel setting of Moussorgky's "Pictures at an Exhibition." We have heard many professional groups which could not approach the performance of this student orchestra. This department is, to us, the core of the Berkshire School of Music.

BOSTON SYMPHONY RENEWS CONTRACT

Lenox, Aug. 13—A long-term renewal of the 40-year recording association of the Boston Symphony Orchestra with RCA Victor Records has been announced. The signing of a new contract extending the existing exclusive recording association of the Boston Symphony and Boston Pops Orchestras with their respective conductors, Charles Munch and Arthur Fiedler, took place in the library of the main house on the grounds at Tanglewood.

The orchestra's first recording session under its new contract will take place Monday and Tuesday at Symphony Hall, Boston. Conducting one session on the eve of his departure for a European holiday prior to the opening of the Symphony's fall season will be Charles Munch, with Pierre Monteux, guest conductor for the Boston Symphony, conducting the second session.

The first symphony orchestra in the nation to make phonograph records, the Boston Symphony's career on records dates back to 1916 when the first discs were made for the Victor Talking Machine Co.

STUDENTS TO JOIN BOSTON POPS TOUR

Lenox, Aug. 13—Seven students of the 1955 session of the Berkshire Music Center in Tanglewood have been hired to take part in the tour of the Boston Pops Orchestra's tour through the United States and possibly Canada, Rosario Mazzeo, personnel manager of the Boston Symphony and the Boston Pops, announced today. They are:

Barth Bennitt, French horn, of Miami, Fla.; Bruce Paine, trombone, of Canajoharie, N. Y.; Peter Ciurczak, trumpet, of Elizabeth, N. J.; Sheldon Henry, horn, of Cadillac, Mich.; William Kaplan, bassoon, of Madison, Wis.; John Grande, clarinet, of New York City and Nicholas Apostle, oboe, of Kenton, O.

All of them were personally selected by Arthur Fiedler, conductor of the Boston Pops, who came to Tanglewood to audition students for the tour. This will be the fourth season of the Boston Pops Touring Orchestra, which was first instituted in 1953.

SIX MEMBERS OF BOSTON SYMPHONY READY TO RETIRE

Carlos Pinfield, Violinist, Joined Orchestra In 1912

Lenox, Aug. 13—Their colleagues in the Boston Symphony Orchestra honored six retiring members of the symphony at a luncheon at Tanglewood recently, and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra. Gaston Dufresne, harp, was chairman of the orchestral committee which initiated the ceremony.

The six musicians, whose retirement takes effect at the conclusion of the festival tomorrow are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald have been performing in the 1955 Festival concerts at Tanglewood.

The orchestra principal retiring is the well-known trombonist Mr. Raichman, a native of Vitebsk, Russia, and a member of the orchestra since 1927. Mr. Pinfield is the oldest of the retiring BSO members from point of view of service, having joined the orchestra in 1912. A native Bostonian, he studied at the Royal Academy in Berlin under Willy Hess, served in World War I, and has conducted ensemble groups from the Boston Symphony. He has been guest conductor of the Boston "Pops" at Symphony Hall, teaches violin and conducts an amateur orchestra.

Incoming members are cellists Richard A. Kapuscinski of Cincinnati, and Robert Ripley, of Cleveland Heights; violinists Noah Bielski of Queens Village, N. Y., Alfred Schneider of St. Louis, and Joseph Silverstein of Detroit, and trombonist William M. Gibson of Pittsburgh.

STUDENT AWARDS AT TANGLEWOOD

Lenox, Aug. 13—Seven scholarships and cash awards were made to outstanding students of the Berkshire Music Center at Tanglewood today. The prizes are given annually. The Gregor Piatigorsky Prize, value $250, has been awarded to student cellist Alice Q. Ober, 24, of Pasadena, Cal. The High Fidelity magazine scholarship, value $250, awarded for the first time this year to an outstanding student of the Berkshire Music Center, goes to Peyton Higgison, 28, of Mobile, Ala.

The Serge Koussevitzky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season went to Edward Jay Miller, 25, of Miami Beach, Fla., whose prize-winning work, "Piece for Pianoforte" was performed on a composers' forum at Tanglewood yesterday. The Samuel Wechsler Commission, value $300, goes to Jacob Druckman, of New York City.

Through the friendly interest of the Industrial Buildings Corp. of Chicopee, there has been initiated this year an annual prize of $250 to a student composer, in memory of Raphael Sagalyn, given this year to Salvatore Martirano, 28, of New Rochelle, N. Y.

Two scholarships, each valued at $150, which cancel a student's indebtedness to the Tanglewood Revolving Scholarship Fund for his tuition received from this fund are awarded to student horn players Barth Bennitt, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton.

Boston Symphony Maestro

Charles Munch, eminent music director of the Boston Symphony Orchestra, who will bring the annual Berkshire Music Festival at Tanglewood to a close this afternoon with an all-Beethoven program, featuring the massive Ninth Symphony.

Tanglewood Topics

By WALTER ALFORD

Lenox, Aug. 13—Berkshire Festival concert attendance this summer seems bound, for the third successive year, to surpass previous figures. The 117,950 at 15 concerts in 1953 established a record. Last summer, when within its framework of six weeks the number of concerts was increased to 24, new record of attendance was set up, with 135,775. This season, with 20 out of 24 concerts played, the attendance figures total 111,835, and the four concerts Aug. 10-14 seem virtually certain of supplying the 24,000 necessary to top the figures of 1954.

* * *

Admirers of Roger Voisin's virtuosity as first trumpet of the Boston Symphony Orchestra will be interested to learn he is something of an acrobat. Last Saturday night for the off-stage trumpet call in "Fidelio," Charles Munch, the Boston Symphony's music director, had the French instrumentalist scramble way up in the Music Shed, atop the organ pipes. Thursday night, he had both feet more securely on the ground, sounding the "Fanfare" that welcomes "Tanglewood on Parade" from the lawns.

* * *

At the Student Council party at Wheatleigh last Monday night for its emergency fund for needy students, John Grande, bass clarinetist from Long Island City, was master of ceremonies; Kenneth Schermerhorn, conducting student from Schenectady, was in charge of door prizes; and entertainment included impersonations by Stanley Dombrowski, violinist in the student Orchestra, from Export, Pa.; and acrobatics by Esther Sweigart, a Study Group member from Kutztown, Pa.

* * *

The final composers' forum by students of Roger Sessions and Boris Blacher was an extra, unscheduled concert, given in Tanglewood's Chamber Music Hall on Friday. The program consisted of the "Kyrie" from a Mass by Salvatore Martirano, of New Rochelle, N. Y., who has been a student of Luigi Dallapiccola on a Fulbright Award in Italy for the past three years, and who won this year's composition prize. Also a string quartet by Susan MacAdam, of Brooklyn, N. Y.; the adagio from a string quartet by William Sydeman of Sarnia, Ont., Canada; a piano piece by Edward Miller, of Miami Beach, Fla.; music for trombone and piano by Michael Sahl, of New York City; and a violin and piano work by Richard Maxfield, performed by Paul Gurevich, violin, and Tossi Ichiyaragi, piano.

Maxfield, a student composer with Aaron Copland at Tanglewood last summer, is a native of Seattle, and has just been awarded a Fulbright scholarship to Italy, and will work with Mr. Dallapiccola in Florence next season. During the present session of the Berkshire Music Center he has acted as coordinator with the faculty in arranging composers' forum programs and performers.

* * *

Nathalie Scimonelli, of District Heights, Md., a suburb of Washington, D. C., is a student (associate) in the Tanglewood opera department this summer. Her husband, Frank, with the United States Naval Band in Washington, is rated tops in this country's post horn soloists, and has been on the Dave Garroway TV show. Mrs. Scimonelli directs choirs at the Naval Receiving Station, Anacostia, D. C. and at Henderson Hall in Virginia. She sings in churches, plays the organ, teaches piano, voice and organ in Washington. She is a graduate of Catholic U. (Bach. us.) and studied voice and piano at the Juilliard School of Music, New York.

* * *

The concluding concert of chamber music by students of Department I (orchestra) of the Berkshire Music Center will be given tomorrow at 10 a. m. in the Theater-Concert Hall, and will consist of Mendelssohn's Octet in E flat, Op. 20, played by Paul Gurevich, Joseph Hassid, Edward Filmanowicz and Jean Angers, violins; Jean Comstock and Edward Gerber, violas; Alice Ober and Marcia Hansen, cellos; Mozart's "Serenade No. 12 in C" (K. 388), played by Nicholas Apostle, oboe; David Seeley, English horn; John Grande, bass clarinet Catherine Carter, clarinet; Isabelle Clore, bassoon; Thomas Grove, bassoon; and Robert Hicks, French horn; and Brahms "Quintet," performed by Hiroshi Hatoyama and Genia Palasanian, violins; Placido Pietropaolo, viola; David Suinks, cello; and Susan Pearlman, piano.

* * *

Where do they go after Tanglewood? The Berkshire Festival, which concludes its 18th summer at Tanglewood tomorrow and the Berkshire Music Center, which simultaneously winds up its 13th six-week summer session, disperses a number of noted musical personalities until most of them reassemble in Lenox next summer.

Boston Symphony Orchestra music director Charles Munch, who is also director of the summer music school, has a day of recording with the orchestra in Symphony Hall, Boston, on Monday, then flies to Europe to conduct in Salzburg, Austria; Montreux, Switzerland, and Florence, Italy. After a vacation in his native France, he will return to Boston Sept. 25, the day before his 64th birthday, to prepare for the 75th anniversary season of the Symphony, which will include a tour of the South and performances of 15 new works commissioned from eminent modern composers.

* * *

Pierre Monteux, who conducted for the last time this season at Tanglewood tonight will return immediately to his conducting school at Hancock, Me., and will conduct at the Metropolitan Opera in the fall and winter. In February he will be guest conductor again of the Boston Symphony.

Leonard Bernstein left Tanglewood directly after "Tanglewood on Parade" on Thursday, to conduct a "Festival of the Americas," a week-long concert series in Hollywood Bowl. After its conclusion he will be back at his summer home in Great Barrington for a fortnight's relaxation with his wife and two young children, before going to New York in mid-September to prepare for the concerts he will conduct with the Symphony of the Air, and to do further work on his full-length opera "Candide," which, with Tyrone Guthrie directing, will be heard on Broadway in the fall of 1956.

50 Local Chorus Members In Tanglewood Final Today

Springfield Singers to Take Part in Beethoven's Ninth Symphony; Adele Addison Soloist

Lenox, Aug. 13—The Boston Symphony Orchestra, Charles Munch music director, will give the final concert of its 1955 Berkshire Festival tomorrow afternoon at 2.30 in the huge Music Shed at Tanglewood. Mr. Munch will conduct the concluding event.

Springfield Chorus

This will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center.

The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, O., Philharmonic and Chorus.

This week end concludes also the seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its 13th six-week session.

Tomorrow at 10 in the Chamber Music Hall, comes the final program of chamber music by students of the school's Department I (Orchestra)' This event is open to Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school. The final shed program:

Overture, "Leonore," No. 3, Beethoven
Symphony No. 9, in D. minor, Beethoven.
Soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd tenor; Donald Gramm, bass and Festival Chorus augmented by 50 voices of the chorus of the Springfield, Symphony, trained by Hugh Ross and John Krueger.
Charles Munch, conductor.

India Adds Steel Facilities

New Dehli — India, which produces a million tons of steel a year, is steadily adding production facilities and hopes to quadruple output in six years.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 10 1955

Notes and Footnotes

THOUGHTS ON the rocks: Farmers report that the weeks of hot, dry weather has parched the soil more than five feet deep in many places . . . Isn't goldenrod blooming several weeks early, due to the tropical Berkshire clime? . . . The Laurel Hill Assn., Stockbridge, ever on the alert, rushed into the fray upon learning the New Haven Railroad planned to remove the long, waiting platforms at the depot there. Felt they added much to the charm of the station, and the New Haven agreed . . . Last week's "Berkshire Week" supplement, carried a front cover of pictures taken at Jacob's Pillow, including one of Joan Ford of Lee supposedly being treated by Doris Dockray in the infirmary. Both women are from Lee, and Miss D was some years ago baby-sitter for Joan, who was then a tot . . . It is no secret that the Tanglewood Festival is about the only operation of the Boston Symphony that shows a profit. It is our considered opinion that some season soon, the profits might well be spent right here, improving the wholly inadequate plumbing system. A battery of modern restrooms and waiting lines are needed there, a few more drinking fountains . . . Rosario Mazzeo, Boston Symphony clarinetist, has for 14 years been working on a new development of the clarinet. He tells us it now is being made by the Selmer Co. in Paris, and orders are coming in briskly. He has developed a new system of keys and acoustical system. Hopes it will succeed the Boehm clarinet, in use since about 1900.

—o—

AMONG MOST popular clergymen to speak in Pittsfield is the Rev. Dr. James Gordon Gilkey, who has recently retired after 38 years with the South Congregational Church in Springfield. He will live in Weekepaug, R.I., and will be as busy as ever. He is finishing his latest book, "Some Modern Thoughts About God," to be published by Macmillan during Lent. It is one of 18 books published by Mr. Gilkey on religion. Several have been translated into foreign languages, and three into Braille. He also has taught religious courses at Amherst and Springfield Colleges. In the fall he plans a lecture trip to Korea and Japan, and on his return will embark on a speaking tour of the South.

—o—

UNEXPECTED by-product: Isoniazid, a drug developed to fight tuberculosis, has been found effective in killing weeds. Mixed as little as 350 parts to a million of water, destroys germinating weed roots before crop plants sprout.

—o—

IF YOU have never toured the phone company building, you cannot imagine what a talkative lot we are in Pittsfield. Manager Harry Robinson kindly took us about the other day, and in the switch room where all dial calls are handled by clicking, automatic devices, the sound was like a hail storm. No wonder you so frequently get a busy signal.

RICHARD V. HAPPEL.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 10 1955

Chamber Music Tonight at Lenox

The last of this season's Wednesday evening chamber music programs in the Tanglewood Theater-Concert Hall at Lenox, Mass., will be presented tonight at 8:30. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 8 1955

Iva Dee Hiatt's Chorus Acclaimed At Tanglewood

Margaret Harshaw, soprano for the Metropolitan Opera Co., sang a magnificently projected Brunnhilde from Gotterdammerung excerpts Saturday with the Boston Symphony Orchestra at Tanglewood. For sheer gorgeousness of sound and climactic crescendo, the full orchestra, with emphasis on the brass choirs, combined with the opulence of Miss Harshaw's voice and presence would be hard to match. She seems to have been fashioned uniquely to perform the role of Brunnhilde. The orchestra and Charles Munch, its director, gave the music all the dramatic import which Wagner calls for and filled the music shed with great waves of sound.

There were about 6,000 fewer people at Tanglewood Saturday than there were a week ago. The references to traffic jams and early morning home returnings must have frightened many people from making a return trip this week. Their effort Saturday night would have been worthwhile though, for they would have been repaid if only to hear the Boston Symphony let out to its full magnificence but the voice of Margaret Harshaw was a dividend that is like finding gold at the foot of a rainbow.

The concert opened with "Fidelio" Act II, Op. 72, by Beethoven. Miss Harshaw was joined in this single operatic venture of Beethoven, by tenor David Lloyd, basses Mac Morgan, Malcolm Bernstein and Arthur Shoep and briefly by soprano Christina Cardillo. Also, for the finale, the festival chorus in top form and reportedly far superior in its performance to its Friday night effort, was prepared by Iva Dee Hiatt, well known in the Connecticut Valley for her remarkable success with the Smith College glee clubs. The chorus score is a veritable tour de forse of rapid and fortissimo singing. It would be hard to imagine a more capable person than Miss Hiatt to rehearse a chorus of the proportions of the festival chorus to the point where it can thrillingly project all the rejoicing that the composer intended. Especial note should be made of a trumpet call used as a signal in the opera. This was awe-inspiring in its proclamatory resonance and suddenness. This followed by those afore-mentioned brasses made a number of very memorable moments throughout the evening.

There was difficulty between the orchestra and the tenor in the opera as to tempo. It must be said that Mr. Munch is at home with an orchestra but does not seem too sympathetic to the temperamental vagaries of vocal soloists. Mr. Lloyd had a particularly hard time. It was all but impossible to hear anyone but Miss Harshaw from time to time. When the voices could be heard above the orchestral brilliance, their blending was very nice and the quality of the voices excellent.

"Tanglewood on Parade" Thursday from 6 to 11 p.m. will feature concerts by the Boston Symphony, Leonard Bernstein, conducting and the Boston Pops under the leadership of Arthur Fiedler. There will be a lawn party, picnic supper, door prizes and waltzing on the lawn.—F. M. R.

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Tanglewood Tales

Voisin an Acrobat?

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* * *

Chamber Music Sunday

The concluding concert of chamber music by students of Department I (orchestra) of the Berkshire Music Center will be given Sunday at 10 a.m. in the Theater-Concert Hall, and will consist of Mendelssohn's octet in E flat, Op. 20, played by Paul Gurevich, Joseph Hassid, Edward Filmanowicz and Jean Angers, violins; Jean Comstock and Edward Gerber, violas; Alice Ober and Marcia Hansen, cellos; Mozart's serenade No 12 in C (K.388), played by Nicholas Apostle, oboe; David Seeley English horn; John Grande, bass clarinet; Catherine Carter, clarinet; Isabelle Clore and Thomas Grove, basoons; and Robert Hicks French horn; and Brahms' quintet performed by Hiroshi Hatayama and Genia Palasanian, violins; Placido Pietrapaolo, viola; David Spinks, cello; and Susan [illegible] piano.

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Extra Composers' Forum

The final composers' forum by students of Roger Sessions and Boris Blacher is an extra, unscheduled concert to be given in Tanglewood's Chamber Music Hall at 1:30 p.m. Friday. The program consists of the "Kyrie" from a Mass by Salvatore Martirano of New Rochelle, N.Y., who has been a student of Luigi Dallapiccola on a Fulbright award in Italy for the past three years, and who won this year's composition prize; a string quartet by Susan MacAdam of Brooklyn, N.Y.; the adagio from a string quartet by William Sydeman of Sarnia, Ont., Canada; a piano piece by Edward Miller of Miami Beach, Fla; music for trombone and piano by Michael Sahl of New York City; and a violin and piano work by Richard Maxfield, performed by Paul Gurevich, violin, and Tossi Ichiyanagi, piano. Mr. Maxfield, a student composer with Aaron Copland at Tanglewood last summer, is a native of Seattle. He has just been awarded a Fulbright scholarship to Italy, and will work with Mr. Dallapiccola in Florence next season. During the present session of the Berkshire Music Center he has acted as coordinator with the faculty in arranging composers' forum programs and performers.

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Transcript-Telegram (e)
HOLYOKE, Mass.
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Circ. 26,246

AUG 8 1955

ART ON EXHIBIT AT TANGLEWOOD

An exhibition of sculpture and drawing by Miss Franc Epping of Lenox, arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry; and photographs of Tanglewood and the American Sputh by Gus Manos, official photographer at Tanglewood, are on display during the coming week, from Sat. August 6 through the conclusion of the Berkshire Festival, Sun. Aug. 14, in the [illegible] at the main gate at Tanglewood, in conjunction with the concerts of the Boston Symphony Orchestra.

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AUG 10 1955

Tanglewood Busy Tuning Up For 'Parade' Tomorrow Night

TANGLEWOOD—Arthur Fiedler will arrive from Miami, Fla., this afternoon to conduct the popular Boston Pops Orchestra in the Music Shed tomorrow night at the Tanglewood on Parade program.

With good weather, the gala benefit is expected to draw an even larger crowd than last year because of the hit made by the Pops orchestra and Mr. Fiedler in a program of light music. Last year 10,050 attended.

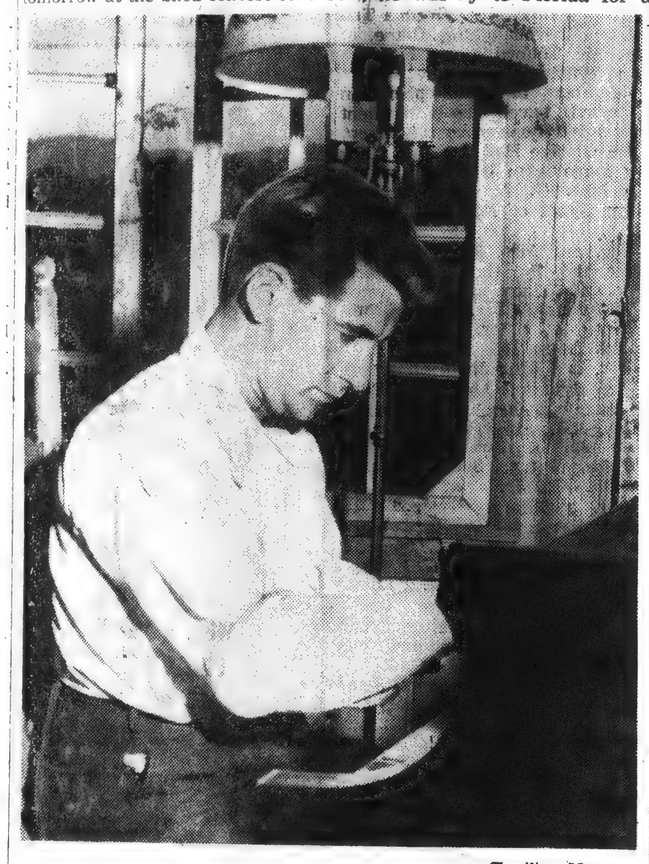
Leonard Bernstein will appear as conductor, composer and pianist tomorrow at the Shed concert commencing at 8:15. He will be the piano soloist with the Pops playing Gershwin's "Rhapsody in Blue," and also will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait," with Claude Rains as narrator, and in a suite of music Bernstein composed for the Academy Award-winning motion picture, "On the Waterfront."

Besides "Rhapsody in Blue," the Pops program will consist of Rimsky-Korsakov's "Cappriccio Espagnole," and a suite from the ballet, "Graduation Ball," with music by Johann Strauss. It has been indicated Mr. Fiedler will provide as one of the encores, "The Ballad of Davy Crockett."

Drawing at Intermission

Preceding the evening concert, Tanglewood on Parade begins at 4 p.m. with a demonstration in the Barn by the Study Group of Berkshire Music Center students, and simultaneously with a performance for those who purchase box seats and reserved seats in the Shed, of the short Puccini opera, "Gianni Schicchi" by Tanglewood's Opera Department, in the formal gardens. From 6 to 7 p.m., the Berkshire Music Center will have simultaneous sessions of each department — orchestra, opera and chamber music, with a concert by members of the Choral Department on the steps of the Main House at 7 p.m. During intermission in the Shed concert, Boris Goldovsky will draw the names of winners of door prizes. Festivities conclude with waltzing on the lawn.

Mr. Fiedler has just completed his fifth consecutive guest conducting appearance with the Art Commission Pop Concerts in San Francisco's Civic Auditorium; last Sunday he conducted in Miami. After his visit to the Berkshires tomorrow, he will fly to Florida for a second concert; then return to Boston for the conclusion of the Esplanade series Aug. 15 to 20.



Hamilton Morgen

Leonard Bernstein will be tripling in brass at tomorrow night's Tanglewood on Parade program. He will be present as conductor, composer and pianist during the gala benefit concert in the Shed.

Conductor 26 Years

Mr. Fiedler has been conducting the famed Pops for 26 years. In 1924 he organized the Boston Sinfonietta. He founded the Esplanade Concerts in 1929, and has made more than 600 recordings. The Boston Pops tour orchestra which he organized in 1953 played 64 concerts in 68 days. A second six-week tour followed in 1954, and the third, last winter, played 58 concerts in 56 cities within 26 states, a distance of 10,000 miles.

In demand as a guest conductor, he has led the Montreal, Minneapolis, Seattle, Portland (Ore.), Dallas, Corpjus Christi and San Antonio Symphony Orchestras, as well as the Louisville Philharmonic, the Grant Park Concerts in Chicago, the NBC Symphony Orchestra and New Haven's Pops.

Mr. Rains is coming to Tanglewood for tomorrow's performance direct from his Pennsylvania farm, Stock Grange, located about 40 miles west of Philadelphia. London-born, he first came to the United States in 1914 with the late Harley Granville-Barker. This will mark his first appearance at Tanglewood.

Lunts To Co-Star

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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AUG 10 1955

Chamber Music Concerts End At Hall Tonight

TANGLEWOOD — This season's series of Wednesday evening chamber music programs will end tonight in the Theater-Concert Hall with an all-Beethoven concert by six principals of the Boston Symphony Orchestra. The concert begins at 8:30. Taking part will be Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by Messrs. Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Messrs. Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Messrs. Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Messrs. Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

Mr. Lloyd, a frequent Tanglewood soloist, appeared twice with the Boston Symphony Orchestra last weekend and will again be a soloist in the performance of Beethoven's Ninth Symphony which concludes the Berkshire Festival on Sunday afternoon at 2:30. Mr. Berkowitz, who is dean of the Berkshire Music Center, is a well-known pianist and teacher. Last season he went on a five-month tour of Europe with the cellist, Gregor Piatigorsky, playing in England, France, Italy, Israel and Scandinavia.

The five first-chair wood-wind performers from the Boston Symphony Orchestra who will appear at tonight's concert have organized as the Boston Woodwind Qintet and as such have given concerts in many New England colleges and universities. This will be their first ensemble appearance at Tanglewood.

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Hampshire Gazette (e)
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AUG 10 1955

Symphony Chorus Will Take Part At Tanglewood

The Springfield Symphony Chorus is having final rehearsals this week in preparation for a performance of Beethoven's Ninth Symphony Sunday afternoon with the Tanglewood Chorus and the Boston Symphony, under the direction of Charles Munch at the Berkshire Festival in Lenox.

Northampton singers, also members of the Hampshire Choral Society, who will participate in the Sunday performance, are Eleanor D. Graves and Marion R. McGee, sopranos; John F. Henry and J. Richard Keating, basses; Donald J. King, tenor, from Amherst, will also sing with the group.

Hugh Ross, Tanglewood Choral department head, has directed the chorus rehearsals during July and August at Technical High School in Springfield, with John Kruger, also of the Tanglewood staff, assisting. The last rehearsal for the Beethoven Ninth Concert will be held at Tanglewood on Saturday with Mr. Munch and the Boston Symphony.

The invitation to participate in the Tanglewood program is the second received by the Springfield Symphony Chorus. Last summer performing the Berlioz Requiem, they received high commendation from Mr. Ross and Mr. Munch for a splendid performance. The result were invited to sing at Tanglewood again this year.

Beethoven's Ninth Symphony, with the text from Schiller's "Ode to Joy," has as its theme the "Brotherhood of Man," and is considered as one of the greatest works written for chorus and orchestra. The Springfield Symphony and Chorus of 125 voices presented Beethoven's Ninth at the Municipal Auditorium in Springfield during the past season. The Springfield concert was sung in English, but the German text will be used in the Tanglewood performance next Sunday.

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'ON THE WATERFRONT,' Columbia's movie drama of the New York docks, was recently shown to this group personally involved in its production. Among those present were, left to right: Sam Spiegel, the producer; Leonard Bernstein, who composed the music, currently heading the music department at Berkshire Music Center, Tanglewood; Father John Corridan, waterfront priest; Malcolm Johnson, Pulitzer Prize author of waterfront articles; and Bud Schulberg, author of screenplay.

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News (e)
NEWBURYPORT, Mass.
Independent Republican
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AUG 9 1955

Cabbages and Kings

by NED BROWN

Numbered among the large audience on hand recently at Tanglewood for the Berkshire Festival were Miss Elena Hanley and Mrs. Hanley Snow.

Even though it was a hot Sunday afternoon thousands of families were on hand to hear Pierre Monteux, dean of American conductors, conduct the Boston Symphony Orchestra in an all Brahm's program.

They had the pleasure of hearing Isaac Sterne as the violin soloist in a Brahms concerto. Also slated to appear as a soloist was the renowned cellist Gregor Piatagorsky who cancelled his appearance due to an arm injury.

An amazing sidelight of the concert was even though there were many children present in the audience, the attentiveness and silence prevailing throughout the concert was remarkable.

It is almost impossible to find accommodations in or around Lennox where the concerts are held. All motels and hotels are well sold out in advance. Miss Hanley and her sister Mrs. Snow had to travel on to Albany where they stayed at the Sheridan Ten Ecyk, for the week-end.

Upon their return they stayed at the famed Wiggin Tavern in Northampton. That same weekend the largest Morgan horseshow of the country was taking place in Northampton.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 8 1955

Claude Rains To Be Tanglewood Narrator

Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," as a highlight of the gala evening concert next Thursday, in the Music Shed at Tanglewood, Lenox, during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway and Hollywood star, will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, assistant director of the Berkshire Music Center. Mr. Rains has made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting.

Burrelle's
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165 Church Street - New York

CHARM MAGAZINE
NEW YORK, N. Y.

AUG 1955

Miss Hiatt invokes some pear-shaped tones

Music maker

Ida Dee Hiatt has made singing one of the most popular activities at Smith College where she has directed choral music for seven years. She is taking a busman's holiday this summer to serve as a staff conductor at the Berkshire Music Festival, helping [illegible] chorus for Boston Symphony's Dr. Charles Munch and rehearsing a small choir of expert singers in difficult new scores. Last summer, in cooperation with the U.S. State Department, she [illegible] 55 Smith College singers on a concert tour through Europe and the Middle East. The girls paid their own expenses, took tourist jaunts between concerts, presented some of the best of their own nation's music to the people of the eight countries they visited.

In addition to her work at Smith, Miss Hiatt has been associate conductor of Boston's Cecilia Society, second oldest singing group in the country. A native Californian, Miss Hiatt majored in music in college and prefers to conduct serious classical works, although she often offers show tunes as encores. She admits she once taught an evening course in hot jazz, though, and loved it.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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AUG 10 1955

Gala Concert Thursday Night At Tanglewood

The climax of tomorrow's "Tanglewood on Parade" celebrations at Tanglewood in Lenox, the summer home of the Boston Symphony Orchestra, will be a gala concert in the giant Music Shed at 8:15 p.m. The Boston Symphony Orchestra will be conducted by Leonard Bernstein on the first half of the concert, with Claude Rains, distinguished actor of stage, screen, radio and television, as narrator in Aaron Copland's "A Lincoln Portrait." Mr. Bernstein will begin the program with the first performance anywhere of a suite he has fashioned from his score for the Academy Award-winning film "On the Waterfront." After the intermission Arthur Fiedler will conduct the Boston "Pops" Orchestra in a typical "Pops" concert, including Rimsky - Korsakov's "Capriccio Espagnole," the "Rhapsody in Blue" by George Gershwin with Mr. Bernstein as piano soloist, and a suite from the Ballet "Graduation Ball," arranged by Antal Dorati from music by Johann Strauss. As is customary at Boston "Pops" concerts, encores may be expected on this portion of the program.

"Tanglewood on Parade" marks the third and final conducting engagement of Leonard Bernstein at this summer's Berkshire Festival. In addition to recent appearances conducting opera at the famed La Scala in Milan and symphony with the Israel Philharmonic Orchestra both at home and on tour, he has also recently completed an opera, based on Voltaire's "Candide" with a libretto by Lillian Hellman, and is currently writing songs to accompany a new Broadway stage play, "East Side Story." During next season he will conduct a subscription series of six concerts in New York by the Symphony of the Air, the former NBC Symphony Orchestra, and in April he will be a guest conductor of the Boston Symphony Orchestra at the end of the orchestra's 75th anniversary season in Boston. The distinguished young American composer, pianist, conductor was himself a student at the Berkshire Music Center during its first seasons, 1940 and 1941, at Tanglewood.

Arthur Fiedler returns to conduct at "Tanglewood on Parade" for the second consecutive summer. His appearance at last year's program brought out the largest attendance in the history of "Tanglewood on Parade" — 10,050.

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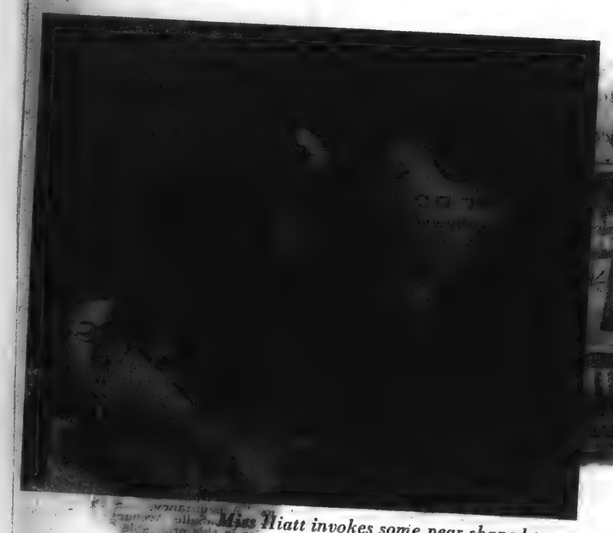

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Hampshire Gazette (e)
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 27,538

AUG 10 1955

Tanglewood Tales

Forum Friday

A composers' forum will be held Friday afternoon at 4:30 in the Chamber Music Hall under the supervision of Department III.

The program follows:

Mass: Kyrie — Salvatore Martirano
String Quartet — Susan MacAdam
String Quartet: Adagio — William Sydeman
Piano Piece — Edward Miller
Violin and Piano Work — Richard Maxfield
Paul Gurevich, violin; Tossi Ichiyanagi, piano.
Music for Trombone and Piano — Michael Sahl

Composers' Forum

The program for the composers' forum, under the supervision of Department III of the Berkshir Music Center, to be held Satu day afternoon at 3 in the Chambe Music Hall, follows:

String Quartet — George Sicilianc
Hiroshi Hatoyama, violin; Jean Comstock, viola; Elizabeth Beebe, violin; Albert Petillo, violoncello.

Sonata for Viola and Piano, — George Wilso
Joseph Pietropaolo, viola; George Crumb, piano.

Intermission.

Lieder: Die Sonette An Orpheus: on poems by Rilke — Eino Rautavaar
Da Stieg ein Baum (There Stands tree).
Und fast ein Madchen war's (And it was like a maiden).
Ein Gott vermags.
O Ihr cartlichen (O, You Dear Ones).
Christina Cardillo, soprano.

Five songs for soprano, flute, Clarinet, bassoon and violoncello, — Michiko Toyam
Mary Jane Paul, soprano.
Pollee Slimm flute; John Pandolfi, clarinet; Janet Sillars, flute; Beatrice Messina, bassoon; David Spinks, violoncello.

Chamber Music Concert by Students

The sixth and final concert o chamber music by members of De partment I of the Music Center wil be given Sunday morning at 10 ir the Theater Concert Hall.

The program:

Octet in E flat, Op. 20 — Mendelssohn
Paul Gurevich, violin; Joseph Hassid, violin; Edward Filmanowicz, violin; Jean Angers, violin; Jean Comstock, viola; Edward Gerber, viola; Alice Ober, violoncello; Marcia Hansen, violoncello.

Serenade No. 12 in C (K. 388) — Mozart
Nicholas Apostle, oboe; David Seeley, English horn; John Grande, bass clarinet; Catherine Carter, clarinet; Isabelle Glore, bassoon; Thomas Grove, bassoon; Robert Ricks, French horn.

Quintet — Brahms
Hiroshi Hatoyama, violin; Genia Palasanian, violin; Placido Pietropaolo, viola; David Spinks, violoncello; Susan Pearlman, piano.

* * *

Student Council Party

At the Student Council party at Wheatleigh Monday night for its emergency fund for needy students, John Grande, bass clarinetist from Long Island City, was master of ceremonies; Kenneth Schermerhorn, conducting student from Schenectady, was in charge of door prizes; and entertainment included impersonations by Stanley Dombrowski, violinist in the student orchestra, from Export, Pa.; and acrobatics by Esther Sweigart, a Study Group member rom Kutztown, Pa.

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Hampshire Gazette (e)
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AUG 8 1955

Leonard Bernstein To Participate In Tanglewood Event

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday, at Tanglewood, Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Leonard Bernstein open the gala evening concert in the huge 6,000-seat capacity Music Shed at 8:15 p.m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program — the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra — will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront," which won the Academy Award in 1955, also "Oscars" for its director, Eliza Kazan, and its star, Marlon Brando. Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait," which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

Leonard Bernstein — he will observe his 37th birthday a week after Tanglewood closes, on Aug. 25 — was born in Lawrence, Mass., in 1918, attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conduction with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova.

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AUG 5 1955

MUSICIANS TO RETIRE

Their colleagues in the Boston Symphony Orchestra honored six retiring members of the symphony at a luncheon at Tanglewood, Lenox, yesterday, and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra. Gaston Dufresne, string bass, was chairman of the orchestral committee which initiated the ceremony.

Members of the orchestra, whose retirement takes effect at the conclusion of the Boston Symphony Orchestra's Berkshire Festival on Aug. 14 are: Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald have been performing in the 1955 Festival concerts at Tanglewood.

Ex-Banker's Income Tax Lament Is Sung by Tanglewood Choir

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 11—Only a banker, or the Internal Revenue Collector, would sing about the income tax. At Tanglewood tonight a retired banker, Avery Claflin of Brooklyn, contributed a madrigal, "Lament for April 15." His subject may have been unpromising, but his mood was right.

"Lament for April 15" had its première in the course of Tanglewood on Parade. It was sung by the Tanglewood Choir on the porch of the administration building of the Berkshire Festival while people were having their picnic suppers. If on Aug. 11 they could remember April 15 without pain, Mr. Claflin's touching lament did not cause them to gag on their sandwiches and liquid refreshments.

Mr. Claflin, who used to be president of the French American Banking Corporation in Brooklyn, retired recently and decided to devote himself to his old love—writing music. He was at work on a suite for string orchestra when he had to drop his inspirational efforts to take up the dreary task of preparing his income taxe return early this year.

As he read the instructions, the words persisted in arranging themselves in a rythmic and melodic pattern. He found that he was writing music instead of doing his duty by the Government. He ended up by taking six excerpts from the instructions and molding them into a five-and-a-half-minute piece for five-part chorus.

The composition begins with the portentous phrase, "Who must file," and plunges into its stirring opening lines, "Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1,200 if 65 years of age or over) or more gross income in 1954 must file."

Being a thoroughgoing craftsman, Mr. Claflin gives every one of his chosen words his due. He has even taken the trouble to set the parentheses to music.

The [illegible] goes on with

Continued on Page 11, Column 4

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 10 1955

FINAL CHAMBER MUSIC CONCERT FOR THIS YEAR

One Major Series of Berkshire Festival Concludes Tonight

Tonight at 8.30 the final concert in this season's series of Wednesday evening chamber music programs will be given in the theater-concert hall at Tanglewood, Lenox. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by

JAMES STAGLIANO

Messrs. Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Messrs. Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Messrs. Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Messrs. Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

Mr. Lloyd, a frequent Tanglewood soloist, appeared twice with the Boston Symphony Orchestra last week-end and will again be a soloist in the performance of Beethoven's Ninth Symphony which concludes the Berkshire Festival on Sunday afternoon, the 14th, at 2.30. Mr. Berkowitz, who is dean of the Berkshire Music Center, is a well-known pianist and teacher. Last season he went on a five-month tour of Europe with the eminent cellist, Gregor Piatigorsky, playing in England, France, Italy, Israel and Scandinavia.

The five first-chair wood-wind performers from the Boston Symphony Orchestra who will appear at tonight's concert have organized as the Boston Woodwind Quintet and as such have given concerts in many New England colleges and universities. This will be their first ensemble appearance at Tanglewood.

Events Tomorrow

Tomorrow is "Tanglewood On Parade," the gala benefit for the Berkshire Music Center, with festivities commencing with a performance for boxholders and purchasers of reserved seats of Puccini's opera "Gianni Schicci" in the formal gardens at 4 p. m., and with simultaneous demonstrations by the student symphony orchestra, opera department, chamber music and chorus starting at 6 p. m. The evening concert features Leonard Bernstein conducting the Boston Symphony Orchestra in the first performance of a suite he arranged from music he composed for the Academy Award film, "On the Waterfront" and Aaron Copland's "A Lincoln Portrait," with the distinguished star of stage, screen and TV, Claude Rains, as narrator; and concludes with Arthur Fiedler conducting the famous Boston "Pops" Orchestra, in Rimsky-Korsakov, Johann Strauss and Gershwin's "Rhapsody in Blue," with Leonard Bernstein as piano soloist.

Remaining tickets for tonight's concert; for "Tanglewood On Parade" tomorrow; for the final weekend festival by the full Boston Symphony Orchestra; and for the open rehearsal Saturday morning at 10 are now on sale at the Tanglewood box-office, and telephone reservations are accepted — Lenox 600. Admission for listening from the lawn will be on sale the day of each concert.

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Times (m)
NEW YORK, N. Y.
Independent Democrat
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AUG 12 1955

[illegible] PENS SONG OF THE INCOME TAX

Continued From Page 1

its incantation to "why you must file a return," to a detailed section on dependents, to "the case of children who are residents of the Republic of the Philippines" and winds up with these consolatory lines, "After reading these instructions you should be able to prepare your return, unless you have complicated problems."

Hugh Ross of the Berkshire Music Center faculty conducted this "Lament" with a tongue-in-cheek sobriety that suited well Mr. Chaflin's seting. The composer, knowing that the subject carried the weight of its own gravity, used the gracious and lilting madrical form to cover the emotion of all his—and our—memories.

Mr. Chaflin, who is 57 years old, was here from his summer home in Rensselaerville, N. Y., to listen to the premiere of his unforgettable inspiration. Before he drove home, he told of his musical studies with John P. Marshall, Archibald T. Davison and Erik Satie, French composer.

Teacher Had a System

"T[illegible]

[illegible], operas and compositions in various other forms. Born in Keene, N. H., and educated at Phillips Exeter Academy and Harvard, he went to work as an office boy in the Wall Street area not far from the office of Charles Ives, another American who made a success in business and wrote music in his spare time. He remembers seeing Mr. Ives in those days, but he said tonight he was more interested in Mr. Ives' partner, Julian Myrick.

"Mr. Myrick was a tennis official," Mr. Clafin said, "and I was crazy about tennis."

Mr. Claflin, a quiet-spoken gentleman who answers all questions about his music with seriousness, said that he had wondered whether he had any right to appropriate the deathless words in the tax-instruction sheet.

"I consulted my lawyers," he said, "and they thought it was not copyright stuff," then he added, in dead-pan fashion, "if I earn anything from the piece, who do you think will share in my good luck."

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A composers' forum will be held Friday afternoon at 4:30 in the Chamber Music Hall under the supervision of Department III.

The program follows:

Mass: Kyrie — Salvatore Martirano
String Quartet — Susan MacAdam
String Quartet: Adagio — William Sydeman
Piano Piece — Edward Miller
Violin and Piano Work — Richard Maxfield
Paul Gurevich, violin; Tossi Ichiyanagi, piano.
Music for Trombone and Piano — Michael Sahl

Composers' Forum

The program for the composers' forum, under the supervision of Department III of the Berkshir Music Center, to be held Satu day afternoon at 3 in the Chambe Music Hall, follows:

String Quartet — George Sicilianc
Hiroshi Hatoyama, violin; Jean Comstock, viola; Elizabeth Beebe, violin; Albert Petillo, violoncello.

Sonata for Viola and Piano — George Wilso
Joseph Pietropaolo, viola; George Crumb, piano.

Intermission.

Lieder: Die Sonette An Orpheus; on poems by Rilke — Eino Rautavaar
Da Stieg ein Baum (There Stands tree).
Und fast ein Madchen war's (And it was like a maiden).
Ein Gott vermags.
O Ihr cartlichen (O, You Dear Ones).
Christina Cardillo, soprano.

Five songs for soprano, flute, clarinet, bassoon and violoncello — Michiko Toyam
Mary Jane Paul, soprano.
Pollee Slimm flute; John Pandolfi, clarinet; Janet Sillars, flute; Beatrice Messina, bassoon; David Spinks, violoncello.

Chamber Music Concert by Students

The sixth and final concert o chamber music by members of De partment I of the Music Center wil be given Sunday morning at 10 ir the Theater Concert Hall.

The program:

Octet in E flat, Op. 20 — Mendelssohn
Paul Gurevich, violin; Joseph Hassid, violin; Edward Filmanowicz, violin; Jean Angers, violin; Jean Comstock, viola; Edward Gerber, viola; Alice Ober, violoncello; Marcia Hansen, violoncello.

Serenade No. 12 in C (K. 388) — Mozart
Nicholas Apostle, oboe; David Seeley, English horn; John Grande, bass clarinet; Catherine Carter, clarinet; Isabelle Glore, bassoon; Thomas Grove, bassoon; Robert Ricks, French horn.

Quintet — Brahms
Hiroshi Hatoyama, violin; Genia Palasanian, violin; Placido Pietropaolo, viola; David Spinks, violoncello; Susan Pearlman, piano.

* * *

Student Council Party

At the Student Council party at Wheatleigh Monday night for its emergency fund for needy students, John Grande, bass clarinetist from Long Island City, was master of ceremonies; Kenneth Schermerhorn, conducting student from Schenectady, was in charge of door prizes; and entertainment included impersonations by Stanley Dombrowski, violinist in the student orchestra, from Export, Pa.; and acrobatics by Esther Sweigart, a Study Group member rom Kutztown, Pa.

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Hampsnire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 8 1955

Leonard Bernstein To Participate In Tanglewood Event

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday, at Tanglewood, Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Leonard Bernstein open the gala evening concert in the huge 6,000-seat capacity Music Shed at 8:15 p.m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program — the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra — will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront," which won the Academy Award in 1955, also "Oscars" for its director, Eliza Kazan, and its star, Marlon Brando. Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait," which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue."

Leonard Bernstein — he will observe his 37th birthday a week after Tanglewood closes, on Aug. 25 — was born in Lawrence, Mass., in 1918, attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 5 1955

MUSICIANS TO RETIRE

Their colleagues in the Boston Symphony Orchestra honored six retiring members of the symphony at a luncheon at Tanglewood, Lenox, yesterday, and gold watches were presented to the instrumentalists by Charles Munch, music director of the orchestra. Gaston Dufresne, string bass, was chairman of the orchestral committee which initiated the ceremony.

Members of the orchestra, whose retirement takes effect at the conclusion of the Boston Symphony Orchestra's Berkshire Festival on Aug. 14 are: Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald have been performing in the 1955 Festival concerts at Tanglewood.

Ex-Banker's Income Tax Lament Is Sung by Tanglewood Choir

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 11—Only a banker, or the Internal Revenue Collector, would sing about the income tax. At Tanglewood tonight a retired banker, Avery Claflin of Brooklyn, contributed a madrigal, "Lament for April 15." His subject may have been unpromising, but his mood was right.

"Lament for April 15" had its première in the course of Tanglewood on Parade. It was sung by the Tanglewood Choir on the porch of the administration building of the Berkshire Festival while people were having their picnic suppers. If on Aug. 11 they could remember April 15 without pain, Mr. Claflin's touching lament did not cause them to gag on their sandwiches and liquid refreshments.

Mr. Claflin, who used to be president of the French American Banking Corporation in Brooklyn, retired recently and decided to devote himself to his old love—writing music. He was at work on a suite for string orchestra when he had to drop his inspirational efforts to take up the dreary task of preparing his income taxe return early this year.

As he read the instructions, the words persisted in arranging themselves in a ryhthmic and melodic pattern. He found that he was writing music instead of doing his duty by the Government. He ended up by taking six excerpts from the instructions and molding them into a five-and-a-half-minute piece for five-part chorus.

The composition begins with the portentous phrase, "Who must file," and plunges into its stirring opening lines, "Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1,200 if 65 years of age or over) or more gross income in 1954 must file."

Being a thoroughgoing craftsman, Mr. Claflin gives every one of his words his due. He has even taken the trouble to set the parentheses to music.

The [illegible] goes on with

Continued on Page 11, Column 4

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 10 1955

FINAL CHAMBER MUSIC CONCERT FOR THIS YEAR

One Major Series of Berkshire Festival Concludes Tonight

Tonight at 8:30 the final concert in this season's series of Wednesday evening chamber music programs will be given in the theater-concert hall at Tanglewood, Lenox. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by

JAMES STAGLIANO

Messrs. Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69,

cestral home a vacation retre for scholars. They are staying f anywhere from a few days to fo weeks; next summer he will host for two months.

His guests so far have includ British biologist and philosoph Dr. Julian Huxley; Dr. Juli Boyd, editor of the Jefferson p

[illegible] Symphony Orchestra last week-end and will again be a soloist in the performance of Beethoven's Ninth Symphony which concludes the Berkshire Festival on Sunday afternoon, the 14th, at 2.30. Mr. Berkowitz, who is dean of the Berkshire Music Center, is a well-known pianist and teacher. Last season he went on a five-month tour of Europe with the eminent cellist, Gregor Piatigorsky, playing in England, France, Italy, Israel and Scandinavia.

The five first-chair wood-wind performers from the Boston Symphony Orchestra who will appear at tonight's concert have organized as the Boston Woodwind Quintet and as such have given concerts in many New England colleges and universities. This will be their first ensemble appearance at Tanglewood.

Events Tomorrow

Tomorrow is "Tanglewood On Parade," the gala benefit for the Berkshire Music Center, with festivities commencing with a performance for boxholders and purchasers of reserved seats of Puccini's opera "Gianni Schicci" in the formal gardens at 4 p. m., and with simultaneous demonstrations by the student symphony orchestra, opera department, chamber music and chorus starting at 6 p. m. The evening concert features Leonard Bernstein conducting the Boston Symphony Orchestra in the first performance of a suite he arranged from music he composed for the Academy Award film, "On the Waterfront" and Aaron Copland's "A Lincoln Portrait," with the distinguished star of stage, screen and TV, Claude Rains, as narrator; and concludes with Arthur Fiedler conducting the famous Boston "Pops" Orchestra, in Rimsky-Korsakov, Johann Strauss and Gershwin's "Rhapsody in Blue," with Leonard Bernstein as piano soloist.

Remaining tickets for tonight's concert; for "Tanglewood On Pa-

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Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 526,215

AUG 12 1955

[illegible] PENS SONG OF THE INCOME TAX

Continued From Page 1

its incantation to "why you must file a return," to a detailed section on dependents, to "the case of children who are residents of the Republic of the Philippines" and winds up with these consolatory lines, "After reading these instructions you should be able to prepare your return, unless you have complicated problems."

Hugh Ross of the Berkshire Music Center faculty conducted this "Lament" with a tongue-in-cheek sobriety that suited well Mr. Chaflin's seting. The composer, knowing that the subject carried the weight of its own gravity, used the gracious and lilting madrical form to cover the emotion of all his—and our—memories.

Mr. Chaflin, who is 57 years old, was here from his summer home in Rensselaerville, N. Y., to listen to the premiere of his unforgettable inspiration. Before he drove home, he told of his musical studies with John P. Marshall, Archibald T. Davison and Erik Satie, French composer.

Teacher Had a System

"I studied with Satie before World War I," he said, "and he was quite a teacher. You met him at 11 A. M., and went out at once to have an apertif with him. Then you bought him lunch. Then he went to work. He could spend forty-five minutes on one measure, and believe me you learned something."

Mr. Claflin has written symphonies, operas and compositions in various other forms. Born in Keene, N. H., and educated at Phillips Exeter Academy and Harvard, he went to work as an office boy in the Wall Street area not far from the office of Charles Ives, another American who made a success in business and wrote music in his spare time. He remembers seeing Mr. Ives in those days, but he said tonight he was more interested in Mr. Ives' partner, Julian Myrick.

"Mr. Myrick was a tennis official," Mr. Clafin said, "and I was crazy about tennis."

Mr. Claflin, a quiet-spoken gentleman who answers all questions about his music with seriousness, said that he had wondered whether he had any right to appropriate the deathless words in the tax-instruction sheet.

"I consulted my lawyers," he said, "and they thought it was not copyright stuff," then he added, in dead-pan fashion, "if I earn anything from the piece, who do you think will share in my good luck."

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

AUG 7 1955

Final Week At Berkshire Music Festival

The sixth and final week of activities at the Berkshire Music Festival will highlight the annual "Tanglewood on Parade" on Thursday, with receipts going to the benefit of the Boston Orchestra's summer school, the Berkshire Music Center—student symphony orchestra, chamber music, chorus and opera—followed by a "gala concert" in which the Boston Pops Orchestra will be featured. The evening will conclude with the awarding of door prizes and waltzing on the lawn of the Festival grounds. The day's schedule commences at 4 in the afternoon with most of the student events to be given simultaneously at 6 P. M.

The main Shed concert on Thursday evening will be in two portions. Leonard Bernstein will conduct the earlier offerings in which his own suite, adapted from his score for "On the Waterfront", will receive its first performance. Bernstein will also conduct Copland's "A Lincoln Portrait", with the distinguished actor, Claude Rains, acting as narrator. The young conductor will later be the soloist in Gershwin's "Rhapsody in Blue." The Pops portion of the program, conducted by Arthur Fiedler. This latter half will include Rimsky-Korsakov's "Caprice Espagnol" and a dance suite from the "Graduation Ball", by Johann Strauss.

Tomorrow evening, the one act opera "The Rope," will have its world premiere in a performance by the opera department of the Berkshire Music Center. The new opera, the first to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, is based on Eugene O'Neill's one-act play of the same name. The composer, 34-year old Louis Mennini, is a member of the faculty of the Eastman School of Music, Rochester, New York.

On Wednesday evening, the concluding event of the chamber music series will be given by six principals of the Boston Symphony. The program will present trios, songs, a quintet, and a cello sonata. Ralph Berkowitz, dean of the Music Center, is to be the pianist in the program which was originally to have been presented by him and ailing cellist Gregory Piatigorsky.

The final weekend concerts will divide podium honors between Charles Munch, regular conductor of the Boston Orchestra, and guest conductor, Pierre Monteux. Mr. Munch will conduct an all-French program on Friday evening with music by Berlioz, Debussy, and Ravel —the "Symphonie Fantastique", "La Mer", and the "Daphnis and Chloe" Suite, No. 2, respectively. The Monteux concert on Saturday evening consists of Wagner's Overture to "The Flying Dutchman", Brahms' Third Symphony, and Debussy's Nocturnes (Clouds, Festivals, Sirens). The last Festival concert next Sunday afternoon, with Mr. Munch again on the podium, will be devoted principally to a performance of the Beethoven "Ninth", preceded by the "Leonore" Overture, No. 3. The soloists in the "Ninth" presentation are to be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

AUG 8 1955

Brilliant Musician To Conduct Annual Benefit Concert

"Tanglewood on Parade," the annual benefit for the Berkshire Music center, the summer music school maintained at Tanglewood by the Boston Symphony orchestra in conjunction with its Berkshire festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years as conductor, composer and concert pianist.

On Thursday at Tanglewood, Lenox, Mass., music-lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons will hear Leonard Bernstein open the gala evening concert in the huge 6,000-seat capacity Music shed at 8:15 o'clock, conducting the 104-piece Boston Symphony orchestra.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 6 1955

Festival Series Concerts Tonight, Sunday At 2:30

With concerts tonight at 8:30 p.m. and tomorrow afternoon at 2:30 p.m., the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its final weekend but one. Charles Munch, music director of the Boston Symphony Orchestra, will conduct both concerts.

The program this evening will be devoted to excerpts from two of the greatest operas in the literature—Beethoven's "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siefried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Miss Harshaw joined the Metropolitan Opera Company as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of Senta in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since, she has been recognized as one of the outstanding Wagnerian sopranos of our time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the Immolation Scene with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

AUG 9 1955

O'Neill Play Presented In Opera Form

LENOX, Mass., Aug. 8 (Special)—Eugene O'Neill's one-act play, "The Rope," reached the stature of an opera here at the Berkshire Music Center at Tanglewood tonight, when it was presented in a score by Louis Mennini, of the Eastman School of Music, Rochester, N.Y.

It was the first opera commissioned especially for performance by the opera department of the music center, thereby fulfilling an idea envisioned by the late Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the music center.

For those who do not remember back to 1917, or the infrequent intervals since then in which "The Rope" was presented, Mr. O'Neill's play stemmed from his familiar preoccupation with the early American temperament, which, for him, was bleak and forbidding in a gaunt atmosphere generally suggestive of the New England left over from Puritan days and still steeped in an exaggerated morality based on the most vindictive application of the old testament.

Prodigal Son Parable

In "The Rope," Mr. O'Neill told about the father of one such rockbound New England family, who appeared incensed at the fact his favorite son fled the farm for the sea, and who hung a noose in the barn against the lad's return. Naturally everyone thought the old codger wished the death of his offspring, and they are not surprised that when the son finally returns, the old man tries to get him to place his neck in the noose.

Actually, "The Rope" is but a double-take on the parable of the prodigal son, for when the rope is actually pulled, the old man's fortune of gold pieces tumbles from the beam where the rope was suspended. It is unhappy to have to report that the son failed to negotiate the rope, and the curtain goes down on a scene in which a small child, who discovered the secret, skims the fortune into the sea, coin by coin, to see the bright metal skip over the waves.

In view of the material to hand, Mr. Mennini has very competently converted the play into an opera. He is in the first place an able musician in the technical point. He has made a score which sounds well both in the voice and upon the orchestra. The music sings well, plays well, the writing is on the professorial side, having a certain studied quality and manufacture. While to some degree it has modern hwsonies, it is essentially conservative and conventional. It reminds very much of Benjamin Britten, without some of the extremities of style. It is somber, or at least sober, it is perhaps more lyric than dramatic. It is above all romatic, in a somewhat old-fashioned way, barring details here and there.

Ably Directed

It is this respect above all that Mr. Mennini's opera most faithfully embodies O'Neill's "The Rope." However universal may be the themes of O'Neill's plays, however seizing their peculiar atmosphere may be for the American scene, the fact is that they belonged to an era when authors and playwrights were writing about our culture in an almost entirely fanciful fashion. No one could possibly put O'Neill down as a realist among dramatists or the chroniclers of the early American temperament. That he achieved a certain atmosphere which we now accept, however artifically as "American," that he worked out his dramas on enormously impressive canvases reminiscent of the prophets of the old teetaments, no one will deny. Nor has anyone done so well since. But in many ways, O'Neill was the teller of fairy tales, of legends. And it is this impressive, but unreal vein, that is so consonant in Mr. Mennini's music. It is not the music that grows out of some real, dramatic situation. It grows instead out of a fanciful concept. If it were not written for "The Rope," it would be the setting form some equally unreal tale.

Tonight's performance was very ably directed by Henry Janiec. It was much too heavily produced by Boris Goldovsky, head of the music center opera department. The sets and lights by David Hays were in line with Mr. Goldovsky's ideas, but like the music, the play, incurably romantic.

The performance was excellent. Malcolm Bernstein as the Bible-crazed father, Mary Mackenzie as the daughter, Stephen Harbachick as the prodigal, Lynn Detwiler as the foreigner in the midst and Holly McLennan as the child, sang and acted very nicely. That is, they sang very well, and acted as much as the minimal opportunity of the play allows.

A performance of the two-act Mozart opera, "Zaide", rounded out the program, but a flight from the Seraglio was necessary in order to get "The Rope" into today's chronicle.

—T.H.P.

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News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

AUG 11 1955

Two Symphony Concerts This Week End

The Boston Symphony Orchestra, Charles Munch, music director, gives the final part of conecrts of its 1955 Berkshire Festival Saturday night and Sunday afternoon in the huge Music Shed at Tanglewood, in Lenox. Pierre Monteux will be on the podium for Saturday's program and Mr. Munch will conduct the concluding event on Sunday.

Last year 21,650 persons attended the final concerts, and if fair weather prevails this weekend, an even larger crowd is expected.

Saturday's program is all symphonic, with Mr. Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3 in F Major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Crorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, Mass., and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert Sunday will be the sixth all-Beethoven concert on the 12-concert Shed series. Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore," No. 3, and the Symphony, No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the last three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown (O.) Philharmonic and Chorus.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ.
AUG 4 1955

Tanglewood Will Be On Parade August 11

Arthur Fiedler Will Conduct Boston "Pops"

Annual Event for Benefit of Berkshire Music Center Attracted 10,500 Last Year.—Every Department of Summer Music School Will Give Demonstrations.

Tanglewood will be On Parade Thursday, August 11. The annual benefit for the Berkshire Music Center, which attracted 10,500 persons in 1954, afternoon and evening festivities in Lenox, is in aid of the Boston Symphony Orchestra's summer school of music, now in its thirteenth session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6:00 p. m. to 11:00 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6000-seat Music Shed, helping to shatter all attendance records for "Tanglewood on Parade." Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fielder, who conducted the Art Commission Pop Concerts in San Francisco's Civic Auditorium last week, flies to conduct the Miami Beach Pops Concerts in Florida on August 7, will fly to the Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert August 14, returning immediately to Boston to conclude the Esplanade series August 15 to 20.

The first half of the concert program in the shed next Thursday will be given at 8:15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award and additional Oscars for its star, Marlon Brando, and its director, Elia Kazan. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the Berkshire Music Center (on leave of absense in 1955). It was first performed by the Boston Symphony on April 9, 1943.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov, and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone.

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Box 2078, Boston 6 ● RIchmond 2-0068

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995
AUG 4 1955

Festival Audience Thrills to Brahms

Monteux Is Guest Conductor at Tanglewood Sunday

Isaac Stern Reaches Great Heights In "Concerto for Violin With Orchestra In D Major."—Rudolph Serkin Enticed Audience With Piano Concerto Saturday Evening.

By George E. Membrino

Brahms was the "Magic Word" Sunday as the fourth week of the Berkshire Festival at Tanglewood in Lenox was brought to a close. An extremely large audience thrilled to strains of the music by Brahms with Pierre Monteux as guest conductor.

Mr. Monteux is a conductor extremely cautious in the conservation of motion. This feeling of no wasted motion accounts for the artistic ease with which Mr. Monteux conducts.

The "Academic Festival Overture" opened the program. A most vibrant and rollicking mood was set The many themes of "collegiate" nature were blended with excellent results.

Returning for the third time this season was the violin soloist, Isaac Stern. The "Concerto for Violin with Orchestra in D major" was substituted in place of the "Concerto for Violin and Cello with Orchestra in A major" due to Gregor Piatigorsky's unavailability. Mr. Stern reached great heights in the second movement. The adagio was played most fluently and tranquilly.

Highlights of the afternoon's performance was "Symphony No. 1 in C. minor." In the second movement (andante sostenuto) attention was directed to the superb solo violin passage offered by Concertmaster Richard Burgin. The third movement was short and delightful.

The final movement (adagio, allegro non troppo ma con brio) brought to play the light pizzicatto of the strings followed by the brass choir in a choral style. It was a fitting climax to an afternoon of musical pleasure rich in experience.

A most varied program was presented Friday evening. Music by Handel, Schumann, Barber and Brahms was heard. Charles Munch's first offering was "Suite for Orchestra" by Handel. This composition is better known as the "Water Music." The suite, happy and charming, provided delightful listening through the ease and light reading offered by the conductor.

Symphony No. 4 in D minor, by Schumann, interested us from the standpoint of having no complete breaks between movements. This remains an extremely difficult role for the conductor to give balance and co-ordination for the comprehensive effect of the entire work. Maestro Munch succeeded in enabling his listeners to realize the full impact of this symphony.

Both these works gave the brass section of the orchestra (the horns in particular) an opportunity to come to full light and prominence. This section, seldom singled out for honors, was accorded special recognition by Mr. Munch.

The expected highlight of the evening, Mr. Barber's "Players of Kierkegaard," proved to be a great disappointment in musical content. Praise is high for the soprano soloist, Leontyne Price, chorus, and all concerned, but however, it was the music that left us cold.

The Barber piece was commissioned by the Koussevitsky Music Foundation and was first performed last year. This work paralleled a composition of Lucas Foss, "Parable of Death," performed at Tanglewood in 1953. Both by contemporaries, they lack the qualities of great choral and orchestral works such as Beethoven's and Mahler's, to mention a few. Deep emotional feeling, as is the case in such works, was lost, as the orchestra completely dominated the choral scene at climatic points.

Following intermission the Brahms "Symphony No. 4 in E minor" was played. Here the conductor returned to his lofty place as an interpreter of the finest in musical taste. With the exception of the Barber work Mr. Munch conducted without the aid of a score.

An all-Beethoven program was offered Saturday evening. Heard was the "Overture to Goethe's Egmont," "Concerto for Piano No. 5 in E flat major," and "Symphony No. 3 in E flat major Eroica." Soloist for the piano concerto was Rudolph Serkin.

Mr. Serkin enticed the audience into rendering the greatest ovation of the current season and certainly one of the greatest afforded any guest soloist in all Tanglewood history.

The audience Saturday night was also one of the largest ever attending a single concert. Numbering well over 15,000 persons and stretching as far back on the lawn as the main administration building, they were rewarded with an evening of Beethoven rarely heard under such favorable conditions.

It is quite understandable why Mr. Munch chose to honor Beethoven this summer. A smile little short of rapturous comes over his face when conducting the works of this great master of the past. E flat seemed to be the keynote of the evening's pleasure, with both the "Piano Concerto" and the "Eroica Symphony" being written in that key.

An oft-repeated anecdote of the "Eroica" remains constant in our minds with each new hearing. Beethoven supposedly had Napoleon in mind for this symphony. All that is great in human stature is definitely portrayed in this symphony. Even the slow second movement funeral march rises to the height of strength in life before it subsides. The knowledge of Napoleon's real self later turned the intention of Beethoven. We now prefer to think of the "Eroica" as giving us an insight into the greatness of Beethoven rather than Napoleon.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445
AUG 3 1955

FIFTH CONCERT OF CHAMBER MUSIC AT TANGLEWOOD

Tonight at 8:30 o'clock the fifth concert in this season's series of Wednesday evening chamber music programs will be given in the Theater-Concert hall at Tanglewood, Lenox, Mass., as part of the 1955 Berkshire festival. Rudolph Serkin, the eminent painist who made his Tanglewood debut earlier this season, will play three piano sonatas by Beethoven, the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut 20 years ago with Arturo Toscanini and the Philharmonic Symphony orchestra of New York. Ever since he has been one of the most popular and distinguished concert artists in the United States. He has played with all the major orchestras in the world and in recent years has made an annual journey to the small French village of Prades to participate in festival performances with the great 'cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter.

Remaining tickets for tonight's concert, as well as the six remaining ones by the Boston Symphony orchestra in the 1955 Berkshire festival, which ends Aug. 14, are on sale at the Tanglewood box office.

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Citizen (e)
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AUG 6 1955

BOSTON SYMPHONY PLANS PROGRAM OF HIGH ORDER

With concerts tonight at 8:30 o'clock and tomorrow afternoon at 2:30 o'clock, the Berkshire festival by the Boston symphony orchestra at Tanglewood, Lenox, Mass., moves into its final weekend but one. Charles Munch, music director of the Boston symphony orchestra, will conduct both concerts.

The program this evening will be devoted to excerpts from two of the greatest operas in the literature, Beethoven's "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire festival chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's "Rhine Journey," Siegfried's "Death Music," and the immolation scene in which Miss Harshaw will sing "Brunnhilde."

Miss Harshaw joined the Metropolitan Opera Co. as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of "Senta" in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since, she has been recognized as one of the outstanding Wagnerian sopranos of the time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the immolation scene with the Boston symphony orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire festival.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

AUG 9 1955

Annual 'Parade' At Tanglewood Is Due Thursday

So popular was the Boston "Pops" Orchestra on its first appearance in the Tanglewood Music Shed during "Tanglewood on Parade" in 1954, when its maestro Arthur Fiedler, put it through a program of light classical music that it has been invited to return for the annual benefit for the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, Thursday.

The concert last summer overflowed the 6,000-seat Shed for a record attendance of 10,050 persons.

The Boston "Pops" Orchestra program for "Tanglewood on Parade" will consist of Rimsky-Korsakov's "Capriccio Espagnole"; Gershwin's "Rhapsody in Blue" with Leonard Bernstein as piano soloist; and a suite from the ballet, "Graduation Ball", with music by Johann Strauss arranged by Antal Doreti. A number of encores in typical "Pops" style may be expected.

Besides the "Pops" section of the evening concert, Leonard Bernstein will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait", with distinguished stage and screen star Claude Rains as narrator, and a suite of music Bernstein composed for the Academy Award - winning motion picture "One the Waterfront."

Preceding the evening concert "Tanglewood on Parade" begins at 4 p.m. with a demonstration in the barn by the study group of Berkshire Music Center students and simultaneously with a performance for those who purchase box seats and reserved seats in the Shed, of the short Puccini opera, "Gianni Schicchi" by Tanglewood's Opera Department, in the formal gardens.

From 6-7 p.m., the Berkshire Music Center will have simultaneous sessions of each department, orchestra, opera and chamber music, with a concert by members of the choral department on the steps of the Main House at 7 p.m.

Reservations may be made by telephone to Tanglewood, Lenox, Mass., 600.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
AUG 9 1955

RSO MEMBERS who will play in tomorrow evening's concert at 8:30 in the Theater-Concert Hall are, left to right: Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Gino Cioffi, clarinet; James Stagliano, horn. Concert will be devoted to Beethoven chamber [illegible] Manos

Opera

World Premiere Is Held Of Mennini's 'The Rope'

By JAY C. ROSENFELD

A WORLD premiere of an opera by Louis Mennini and an American premiere of a neglected Mozart opera was the bill in the Theater-Concert Hall at Tanglewood last night. This represented one of the two peak evenings prepared by the opera department of the Berkshire Music Center.

Mennini's opera, "The Rope," is adapted from Eugene O'Neill's one-act play and is the first of the operas commissioned by the Koussevitzky Music Foundation under special arrangement requiring the collaboration of the opera department of the school.

* * *

IT CALLS for a cast of five of which one is a child, played last night with adorable charm and mature poise by Holly McLennan. The story concerns an interfamilial animosity over an aged father's money between a son and a married daughter. The setting is an old barn on a sea coast. The plot is sordid and bleak.

Mennini's problem, as he was quoted, was whether to make the music as dissonant and unpleasant as the characters or whether to add warmth to the starkness and gloom of the play. He has not solved it decisively, for above fragmentary phrases and interjections from the pit there keep arising promising rich orchestral introductions which reach nowhere but dissolve and stop short.

* * *

THE CURTAIN parts after a scant six bars from the orchestra, conducted by Henry Janiec, in which paucity of resources is strikingly apparent. The little child is singing a lullaby to her dolls when the daughter, Anne, sung by Mary MacKenzie, and her husband, sung by Lynn Detwiler, enter and unfold the family situation with a long narrative recitative in a free prosaic declaramation over an orchestra wandering with little purpose. Malcolm Bernstein as the father and Stephen Harbachick as the son give vivid portrayals of their parts and seemed to have the most meaty roles of Mennini's opera.

The Maupassant reading was dramatically very effective and made excellent theater. The music enhanced the [illegible] it was still a "play by [illegible] with incidental music t[illegible]." The whole production, [illegible] Goldovsky, head of the opera department of the school, moved forward with absorbing interest; the settings by David Hays were significant contributions to the illusion. Mennini was called to the stage from his seat in the audience to share with the singers the enthusiastic reception the large audience evinced.

"ZAIDE" IS a little two-act opera of Mozart which last night was telescoped by Sarah Caldwell and Marvin Schoefer into a short single act which still was too long. It did serve to bring forward several elements which were enjoyable and worthwhile even so.

In the title role of an incredibly ludicrous plot, fascinating Christina Cardillo distinguished herself by the pure lyric vocalism of the lovely music Mozart wrote for the part. Her tones were produced and supported with equal splendor in all registers and Mozart could not have found a voice in which the compass was better placed for the role than in Miss Cardillo's fresh liquid soprano. As the tutor of the Sultan's son, McHenry Boatwright's resonant voice was admirably suited to the part.

* * *

IT MAY BE apparent by now that the action takes place in a harem which therefore calls for guards, servants, and dancing girls. The individuals were all more than competent, but this part of the evening at times taxed the charity of a benevolent audience. The orchestra, conducted by Aviva Einham, was adequate only in spots.

The Mozart music, as might be expected, is thoroughly charming. There are solos and concerted numbers which are captivating as music, but it required no imagination to see why the opera has been neglected. Both operas will be repeated tonight with completely different casts except for Holly in "The Rope," and stalwart little George Lussier, who is the Sultan's son in "Zaide."

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
AUG 10 1955

Final Tanglewood Chamber Music Concert Tonight

The final concert in this season's series of Wednesday evening chamber music programs will be given at 8.30 o'clock this evening at the theater-concert hall at Tanglewood. The all-Beethoven program will feature six members of the Boston Symphony orchestra, along with tenor David Lloyd and Ralph Berkowitz, pianist.

Tomorrow evening the annual benefit concert for the Berkshire Music center, Tanglewood on Parade, will be held in the big shed. Featured will be the full Boston Symphony under the direction of Leonard Bernstein and the Boston Pops orchestra under Arthur Fiedler.

The final week-end series of concerts gets underway Friday evening, with additional programs Saturday night and Sunday afternoon.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
AUG 12 1955

Another recorded program in the Berkshire Festival Concert series will be broadcast over WGBH-FM Saturday night from 8:30 until conclusion. Charles Munch will conduct the Boston Symphony Orchestra, and the Festival Chorus, in the performance of Samuel Barber's "Prayers of Kierkegaard." Guest soloist will be Leontyne Price, soprano. Orchestral selections include Handel's Water Music Suite, Schumann's Symphony No. 4 in D minor, and Brahms' Symphony No. 4 in E minor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
AUG 6 1955

Tanglewood Concluding Concerts Next Week

With an anticipated attendance of 130,000 at its twenty-four concerts—six chamber music programs by noted soloists and visiting ensembles; six chamber orchestra concerts by principals of the Boston Symphony Orchestra; twelve concerts by the full 104-piece Boston Symphony in the 6,000-seat Music Shed, the Berkshire Festival at Tanglewood, Lenox, concludes its 1955 schedule during the coming week.

Added to the above will be an expected 10,000 at "Tanglewood on Parade," the gala annual benefit for the orchestra's summer music school, the Berkshire Music Center, next Thursday; 9,000 at four Saturday morning public rehearsals of the Boston Symphony, in aid of the orchestra's pension fund; and a predictable 40,000 at the 30-odd concerts and demonstrations by the five departments of the Berkshire Music Center, and it may be estimated that attendance records again will be shattered, proving the popularity of Music Director Charles Munch's decision in 1954 to enlarge the annual summer Festival in the hills of Western Massachusetts within the scope of its six-week framework.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, on Aug. 10 in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, Bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening (August 12) and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (August 14). Pierre Monteux will conduct the Saturday evening (August 13) program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts Tanglewood in 1955 will have been largely devoted to the music of the German composer. Al nine symphonies, the "Missa Solemnis," "Fidelio," Act II, two piano concertos, the violin concerto, a number of overtures, and a great body of chamber music has been performed.

Weekending music lovers are invited to subscribe to "Tanglewood on Parade" on Thursday. The annual benefit for the orchestra's music school, now completing its 13th session, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 38 states and 18 foreign countries, is from 6:00 to 11:00 p.m. It will commence with demonstrations by all departments: Student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Leonard Bernstein, who heads the school's department of orchestra and conducting, and himself a student in the Berkshire Music Center's first years (1940 and1941), will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront," also Aaron Copland's "A Lincoln Portrait." Arthur Fiedler will lead the Boston "Pops" Orchestra in a typical program of light music by Rimsky Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue."

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (Aug. 13), for which a nominal charge is made for the benefit of the orchestra's pension fund.

Evening concerts at Tanglewood are at 8:30. the Sunday afternoon performance is at 2:30. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
AUG 12 1955

Symphony Gets $125,000 Grant for Scholarships

A grant of $125,000 has been made by the Rockefeller Foundation to the Boston Symphony Orchestra to be used for music scholarships, it was announced yesterday by the Foundation.

The grant is part of $5,686,004 given by the Foundation during the second quarter of 1955 for studies ranging from solar energy to the biological control of the rhinoceros beetle.

The contribution to the Boston Symphony Orchestra will be used to provide scholarships for many young musicians to study at the Berkshire Music Center, Lenox.

The Center, best known for its series of Summer concerts at Tanglewood, was opened in 1940 by the Boston Symphony Orchestra with partial Foundation assistance. The grant will go into the Tanglewood Revolving Scholarship Fund.

Other grants include $300,000 to the Massachusetts Institute of Technology to aid in the development of a program in which a student may elect a major in the humanities or social sciences concurrently with one in a field of science or technology. The contribution will aid in the development of this program, started by M. I. T., during the next 10 years.

A grant of $50,000 was given to Dartmouth College for a program of research in cellular biology during a four-year period; $10,000 to Harvard Graduate School of Public Administration for a preparatory study for the organization of a Water Resources Seminar; $10,000 to Harvard University Laboratory of Social Relations for advanced research training of especially promising young men in the laboratory; $1400 for study in the field of jurisprudence by members of the Harvard Law Review staff; $4500 toward the appointment of Dr. Helen A. Rivlin as a research fellow in the Center for Middle Eastern Studies, Harvard University.

Also to Massachusetts Institute of Technology: $3000 for support of a journal devoted to the translation of languages with the aid of machines; $4000 for research in X-ray crystallography under the direction of Prof. Martin Buerger.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

AUG 12 1955

110

Boston Symphony Turns Out Real Talent At Tanglewood School

By TOM GERBER

The Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood in Lenox winds up its 13th season Sunday.

For the past six weeks, the summer school of music has been the meeting-and-learning place for the cream of the nation's promising composers, singers and musicians.

COME FROM MANY PARTS OF WORLD

They have come from 38 states and 18 foreign lands to get instruction and practical experience under the guidance of top composers, conductors and instrumentalists.

The enrollment at this session has been 405—30 more than last year when attendance at the festival broke all previous records.

The students are both professionals and amateurs. They came to Tanglewood to enhance their professional standing, or just to learn as much as they can about classical music.

The faculty at Tanglewood is as imposing as the beauteous Berkshire setting. The director is Boston Symphony conductor Charles Munch.

The assistant director, serving in the post his first year, is Richard Burgin, the Boston Symphony's associate conductor and concertmaster.

Noted composer Aaron Copeland has held the post since the Festival was organized. But he's on his first leave of absence this year, traveling abroad.

Other faculty members include composer-conductor Leonard Bernstein, a Tanglewood alumni. Also Boris Goldofsky, William Kroll, Hugh Ross, Ingolf Dahl, Seymour Lipkin and members of the Boston Symphony.

STUDENTS SCATTERED THROUGHOUT WORLD

Former students at Tanglewood now are scattered throughout the world. More than 10 per cent of the membership in all major symphony orchestras in the United States is composed of Tanglewood graduates.

The student body at Tanglewood is as varied as it is talented.

There is national competition for the scholarship grants toward tuition, under the Tanglewood Revolving Scholarship Fund.

This year, students at the only school in the world sponsored by a major symphony orchestra were picked from 650 applications. Forty per cent of these were from students who wanted to return to Tanglewood.

Ages of the students range from 16 to 71. And the students include a priest, a macaroni manufacturer, two officers in the armed services, salesmen, housewives, secretaries, doctors and educators.

48 STUDENTS FROM BAY STATE

Massachusetts has 48 students, 31 from Greater Boston. Others are from Marblehead, Lowell, Lynn, Salem, Springfield, Chicopee, Pittsfield, Williamstown and Milford.

Most of the Massachusetts delegation stays at Wheatleigh, a nearby estate owned by the Boston Symphony Orchestra. The women are staying at a dormitory in Lenox Preparatory School.

One of the exceptions to this Lloyd S. McCausland of Medford.

He's been living in a tent on the shore of Stockbridge Bowl so his kettle drum practicing won't bother other students.

Another Greater Boston student is Kalman Novak of Channing Pl., Cambridge. He conducted a performance of Boris Blacher's opera "Romeo and Juliet" last week.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 9 1955

North Adams Can Be Proud Of the Musical Cardillos

By JAY C. ROSENFELD

"Cardillo" in Italian may mean a goldfinch or sparrow or some sort of beautiful bird but in northern Berkshire Cardillo means the outstanding musical family of North Adams. The Cardillos, Papa Anthony and Mama Anna, will celebrate their 40th wedding anniversary in about a month and the five children with whom they have been blessed will no doubt serenade them in the fashion they know best: the art of music.

The parents were born in Italy but the children were all born in North Adams. Mama Cardillo and her sisters all had good voices and the gift has been transmitted to the next generation and concentrated in the younger daughter, Christina. Papa Cardillo taught his sons clarinet and, of the three, Pasquale has gone on now to occupy an important chair in the Boston Symphony Orchestra.

Studied With Pelletier

Pat came to Pittsfield, after graduating from Drury High School in North Adams, to study with Alphonse Pelletier, the well-known French horn player, retired from the Cleveland Symphony Orchestra. Pat had been guided at Drury by music supervisor Jim Chambers and remembers with especial gratitude the encouragement he got from him. Pelletier sent young Pat to Louis Pagerey, also of Pittsfield, for concentrated study of the clarinet. From there he went on to the New England Conservatory in Boston on a high school scholarship award. There he came under the training of the late Victor Polatchek, at that time solo clarinet of the Boston orchestra. An emergency vacancy occurred in the summer of 1939. Pat was recommended. He filled the bill so well that, following the short term of the agreement, he was engaged for the regular season and has been a reliable fixture ever since.

Chris, while still at Drury, commuted once a week to Troy, N.Y., for vocal lessons. Then she, too, went on to the New England Conservatory. She had many small opportunities but her first real recognition came in 1950 when Charles Munch invited her to sing one of the solo roles in the "Missa Solemnis" and the Schubert Mass in C with the Boston Symphony.

Studied in Milan

The way of the vocalist is not easy, but handsome and vivacious Chris has been ascending the ladder consistently now for several years. After getting her B.M. at the New England, she went to Italy for further study in Milan. In 1954 and also 1955 she won the Metropolitan Auditions of the Air which entails, in addition to a cash award, the chance to study under the "Met" maestri at the Metropolitan school.

Chris represented Tanglewood a week ago at the Berkshire Museum Celebrity Night; she is singing "Zaide" of Mozart at the Berkshire Music Center under Boris Goldovsky; and she sang Marzelline in the performance of the second act of Beethoven's "Fidelio" with the Boston Orchestra under Munch this season.

The other members of the family retain an amateur standing in music but are no ordinary bystanders. Francis and Peter concede little if anything to other amateurs in the neighborhood on the clarinet; Angela, a nurse, applied herself to the violin for years but not professionally.

There will be a lot of gaiety at the wedding anniversary. The parents will be mighty proud of their children, and the way they, in turn, will wish "happy anniversary to you" won't be duplicated in many households.

Mahon

MEET THE CARDILLOS. Christine and Pasquale, that is, members of a North Adams family of musicians. Christine is a soprano in Tanglewood's opera department. Her brother Pasquale is a clarinetist with the Boston Symphony Orchestra.

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News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

AUG 11 1955

Four Sopranos to Sing at Lenox

Mrs. Stanley L. Plaice of 16 Kellogg St., Miss Margaret E. Aspinal of 9 Pine St., Mrs. Berton S. Chillson of 69 Court St. and Mrs. Henry A. Stillman of 19 Woronoco Ave. will sing soprano parts in the choral group for the Tanglewood presentation Sunday, Aug. 14, of Beethoven's Ninth "Choral" Symphony.

The four local women will be part of a chorus of 20 sopranos, 20 altos, 15 tenors, and eight basses, composed of singers from this city, Springfield, Northampton and Hartford.

The works of Beethoven have been prominent in the 1955 series of concerts at the Berkshire Music Festival at Lenox, Mass.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

AUG 12 1955

Boston Symphony Gets $125,000 Grant

By the Associated Press

New York

The Rockefeller Foundation has announced a $125,000 grant to the Boston Symphony Orchestra as a contribution to its Tanglewood revolving scholarship fund. [illegible] was announced a $300,000 gift to Massachusetts Institute of Technology for development of a new humanities-social sciences program.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 9 1955

Notes and Footnotes

CLARINETIST Rosario Mazzeo and seven other Boston Orchestra players flew to Iceland for a series of concerts from June 13 to 22, which has been a refreshing memory to them at sweltering Tanglewood.

Mr. Mazzeo and organist E. Power Biggs arranged the unusual journey, and everyone was so pleased they hope to get back again. Although the country was "all cinders and lava," said Mr. M, "the Icelanders are a kindly and gentle people, full of hospitality. Everywhere we were met with the utmost courtesy."

Their trip was arranged by ANTA in cooperation with the U.S. State Department. Besides Mr. Mazzeo and Mr. and Mrs. Biggs, the company included violinists Emil Kornsand and Robert Brink, violist George Humphrey, cellist Alfred Zighera, oboe player Louis Speyer and trumpet player Roger Voisin. Mr. Mazzeo is also personnel manager of the Boston Orchestra.

As a hobby, Mr. M is an ornithologist. Iceland, despite its climate, is "an absolute bird-lover's paradise," said he. Between the seven concerts, Mr. Mazzeo took two trips into the remote parts of the islands and saw "magnificent colonies of breeding fulmars, razor-billed auks, murres, kittiwakes and puffins," all of which mean a lot to an ornithologist, you may be sure.

The flight was made in an Army plane, and one concert was at the military base at Keflavik. They played in an Army recreation hall "which we found filled with tables, smoke, jukebox and bar," said he. "Tables, jukebox and smoke cleared away, the bar closed down, and we played to a most attentive and responsive audience."

Temperature was 60 to 70 degrees, and on recent sweltering Berkshire nights, small wonder that these eight players dreamt of Iceland's air-cooled strand.

—o—

AFTER SO LONG a drought, it is pleasant to hear that Rains is coming Thursday, even if it is only Claude Rains, no disparagment intended. Mr. Rains will narrate Copeland's "A Lincoln Portrait," at Tanglewood on Parade. Rains came first to this area in 1932 when he starred at the Berkshire Playhouse season opener "The Queen's Husband." He was for a time a favorite Playhouse actor.

—o—

BERKSHIRES IN the news: Chief Calnan's order forbidding parading the streets in abbreviated shorts has found a champion in the letter columns of the *Troy Record* The writer, signing herself, "Veronica," says she would like to see the same rule enforced in Troy. "My hat," she writes, "is off to the chief of police of Pittsfield." Okay with the hat, Veronica, but no more comes off, mind you.

—o—

BRIEF NOTE from Col. Albert M. Jackson of Becket, including two sweet thoughts for the day—"Ever hear of the Russian invention that was really thought up by an Irishman, Sam O'Var?" And a step further, "There was a Swiss cheese that was detested by the Limburger for its holier-than-thou attitude."

RICHARD V. HAPPEL.

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Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
AUG 10 1955 ... UNION, SPRINGFIELD, MASS., WEDNESDAY,

FINAL CHAMBER MUSIC CONCERT SLATED TONIGHT

All-Beethoven Program at Festival; 'Tanglewood on Parade' Tomorrow

Lenox, Aug. 9—Wednesday at 8.30 p. m. the final concert in this season's series of Wednesday evening chamber music programs will be given in the Theater-Concert Hall at Tanglewood. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

The climax of Thursday's "Tanglewood on Parade" will be a gala concert in the Music Shed at 8.15 p. m. The Boston Symphony Orchestra will be conducted by Leonard Bernstein on the first half of the concert, with Claude Rains, distinguished actor of stage, screen, radio and television, as narrator in Aaron Copland's "A Lincoln Portrait." Mr. Bernstein will begin the program with the first performance anywhere of a suite he has fashioned from his score for the Academy Award-winning film "On the Waterfront." After the intermission Arthur Fiedler will conduct the Boston "Pops" Orchestra in a typical "Pops" concert, including Rimsky-Korsakov's "Capriccio Espagnole," the "Rhapsody in Blue" by George Gershwin with Mr. Bernstein as piano soloist, and a suite from the Ballet "Graduation Ball," arranged by Antal Dorati from music by Johann Strauss. As is customary at Boston "Pops" concerts, encores may be expected on this portion of the program.

"Tanglewood on Parade" marks the third and final guest conducting engagement of Leonard Bernstein at this summer's Berkshire Festival.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox is vice-chairman, and Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith, of Glendale, is chairman of the committee for sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn also heads the committee for door prizes, which will be awarded to ticketholders by Boris Goldovsky during the evening concert's intermission.

Six-Week Berkshire Music Festival Ends; Attendance Mark Set

SPRINGFIELD UNION - MONDAY AUG. 15

136,087 at 24 Concerts, Topping Last Year's Total; Ninth Symphony Performance Is Disappointing Despite Impressive Work by Springfield Chorus

By WILLARD M. CLARK

Tanglewood, Aug. 14—The Berkshire Music Festival by the Boston Symphony Orchestra, Charles Munch conductor, ended this afternoon on an exultant note.

Attendance for the 24 concerts totaled 136,087 persons. Last year, the first year of the six-week, 24-concert season, the attendance totaled 135,775, hampered by an inclement week end, those in charge have reason to be proud of this record.

It would be pleasant to relate that the festival ended as artistically as it opened, but such was not the case. Mr. Munch's reading of the Ninth Symphony of Beethoven emphasized the percussion section and revealed in spots in fact, there were moments when the admirable festival chorus, augmented by

Continued On Page 5

Six-Week Berkshire

Continued From Page 1

some 80 singers from the Springfield Symphony Chorus, was hard put to keep up with the conductor.

The chorus sang lustily and well. The soloists, Adele Addison, soprano; Catherine Akos, contralto, David Lloyd, tenor and Donald Gramm, bass, were impressive as they sang the fearfully demanding music, particularly the two women.

The first movement was notable for the insistance of the tympani to be heard. At times it sounded as though it were a tympani solo with orchestral accompaniment. The presto of the second movement was taken at a terrific pace, while the adagio movement meandere dall about, with little integration or feeling. The final movement, the choral movement, was taken at such a speed that much of its strength was dissipated, nor was interest heightened by the jumping-jack gyrations of Mr. Munch. This was not a memorable performance.

Impressive Performance

The concert opened with a performance of the overture "Leonora" No. 3 Op. 72." It was given a performance of impressive size. The grave introduction based on Florestan's aria was uttered with finely controlled tone. The full proclamation of the body of the overture was magnificent in its strength. The offstafe trumpet call was as impressive as when it occurs in the opera and it was impeccably played. The final jubilant section was as dramatic as anything we have heard this season.

A total of 9740 turned out for this final concert. The weather was uncertain but as the festival chorus voiced its "Ode to Joy" the sun came out in full brilliance.

There has been much to admire during these six weeks of music. The growth in listener interest for the chamber music recitals has been remarkable, with audiences often twice the number the theater-concert hall can take. The chamber orchestra concerts were very popular and provided varied and estimable musical fare, performed in all cases in splendid manner.

Serkin a Highlight

It took the magic of Rudolf Serkin, pianist, and Beethoven's Fifth Piano Concerto to bring the top crowd of 15,685 people to Tanglewood. His performance of this work and his subsequent performance of three Beethoven sonatas were, to many, the highlights of the festival.

Of the concerts by the Boston Symphony Orchestra there may be many opinions. Some were notable, others routine. We shall not soon forget the performance of Berlioz's "Symphonie Fantastique" conducted by Mr. Munch or the performance of the "Missa Solemnis" conducted by Leonard Bernstein, or the sensitive, lovely reading of DeBussy's three "Nocturnes" by Mr. Monteux.

There was something for everyone during these six weeks and it is good to know that so many took advantage of the opportunity. Plans are already underway for the 1956 festival.

THE

Music: Festival Ends

Tanglewood Program Features Beethoven

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., Aug. 14—The sun peeked through clouds and showers occasionally this afternoon and helped Beethoven's Ninth Symphony to end the Berkshire Festival on a grand, affirmative note.

Despite the rain and the wind most of this week-end, which caused hundreds of persons to cancel their trips to the festival, the season ended strongly. There were 9,750 persons here today, making a grand total of 136,087 paying customers for the six weeks of formal festival and a new attendance record.

But that was not all. The Berkshire Music Center, the school that operates as an adjunct of the festival, gave a series of thirty-two performances, which were attended by more than 27,000 visitors. The friends of the center raised more than $36,000 this summer, a 99 per cent increase over last year's receipts.

Charles Munch conducted the final concert. The Boston Symphony programs, as well as other concerts on the schedule, have concentrated heavily this year on Beethoven. Today this concentration was summed up in two of the composer's mightiest works—the "Leonore" Overture No. 3 and the Ninth Symphony.

The soloists were Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. The Tanglewood Choir, made up of students at the center, was augmented by seventy singers from the chorus of the Springfield Orchestra.

Mr. Munch conducted with dramatic fervor. The Overture, which contains more of the essence of the opera, "Fidelio," which it was meant to preface, than the opera itself, was played with striking effectiveness. And the majestic, earth-embracing material of the Ninth was traversed with the authority of knowledge and the fire of conviction.

The orchestra played brilliantly. The large chorus sang with impact. And the four soloists handled their difficult vocal parts expertly.

At last night's penultimate concert, the conductor was Pierre Monteux. He opened with Wagner's "Flying Dutchman" Overture, which has storm music that consorted well with the mood of the day's weather. Then came Brahms' Third Symphony. Mr. Monteux chose extremely broad tempos, slower than one is accustomed to. Within this framework, he saw to it that many poetic details were brought out.

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Debussy's Three Nocturnes were done with expressive color. A female choral group from the festival chorus took part in the last section, "Sirenes." The concert ended with a suite from Strauss's "Rosenkavalier," apparently a favorite of Mr. Monteux when he conducts the Boston Symphony.

There has been vague talk that the length of the festival season ought to be extended by a week or two. No move has been made in that direction. However, the 1956 season will run through July and the first two weeks of August, if you want to make your reservations early. And you may be sure that the major composer will be Mozart, for the whole world will be observing the 200th anniversary of his birth.

Donald Gramm

Sunday

August 14

Tanglewood

10:00—Theater-Concert Hall—Dept. 1 Chamber Music. (Friends)

2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Beethoven

Overture, "Leonore," No. 3

Symphony No. 9 in D minor

(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)

Music Mountain

Jewish Advocate
BOSTON, Mass.
Non-Partisan
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AUG 11 1955

Record-ially Yours

By MARTIN BOOKSPAN

LENOX (Aug. 11) — At Tanglewood today another milestone was reached in the history of the Boston Symphony Orchestra when a new five-year exclusive recording contract was signed between the orchestra and RCA Victor. Thus is continued a long association between the Boston Symphony Orchestra and RCA which began in 1915 when the Orchestra and its then conductor, Karl Muck, became the first American symphony orchestra to make records.

During the 25-year period of the conductorship of Serge Koussevitzky, many recordings were made. Of these there are still quite a number in the catalogue, including works by Sibelius, Strauss, Stravinsky, Haydn, Beethoven, Mozart, Moussorgsky, Prokofieff, Rachmaninoff, Tchaikovsky and Brahms. Some of the outstanding recordings accomplished since 1949, when Mr. Munch became the conductor, include two major choral and instrumental works by Berlioz—"Romeo and Juliet" and "The Damnation of Faust"—Honegger's Second and Fifth Symphonies, the Brahms B Flat Major Piano Concerto with Artur Rubinstein, Richard Strauss' "Don Quixote" with Gregor Piatigorsky, the Chopin Second and Saint-Saens Fourth Piano Concertos with Alexander Brailowsky and the Violin Concerto by Menotti with Tossy Spivakovsky as soloist. Also during this period several recordings have been made under the direction of Pierre Monteux — Stravinsky's "Rite of Spring," two Mozart Piano Concertos with Lili Krauss, Scriabin's "Poems of Ecstasy," Liszt's "Les Preludes" and two ballet suites by Delibes.

With the retirement of Arturo Toscanini and the disappearance (record-wise) of the NBC Symphony Orchestra, it seems safe to predict that major orchestral activity will now be concentrated in Symphony Hall, Boston. Terms of the new five-year contract are naturally not disclosed, but it is no secret that the management of the Orchestra is much more pleased with the new contract than they were with the old. Assuredly there will be more recording sessions per annum for the Boston Symphony Orchestra, consequently more releases and a greater royalty income. The individual members of the Orchestra, too, stand to benefit financially from the new arrangement, hence everybody should be very happy.

At Tanglewood this summer Mr. Munch has been consistently turning out the finest performances of his American career. The Festival proper has been devoted largely to the music of Beethoven and by the end of the concerts his Sunday afternoon, all the symphonies will have been performed, along with three overtures, the Fourth and Fifth Piano Concertos, the Violin Concerto, the "Missa Solemnis" and a concert presentation of the Second Act of "Fidelio." He conducted this music with a devotion and intensity which have made of the performances truly ennobling experiences. He has inspired all the members of the orchestra as well as the various instrumental and vocal soloists to give of their very best. It is significant that Isaac Stern has never played better than at his three appearances during this summer's Festival, that Rudolf Serkin's imperious performance of the "Emperor" Concerto was never more majestic, that Margaret Harshaw was in the best voice of her career here. Furthermore, Eugene Istomin, the young American pianist who made his Tanglewood debut last Sunday afternoon in Beethoven's Fourth Piano Concerto and who has already been engaged as a soloist with the Orchestra during the forthcoming Boston season, impressed us all as belonging in the very forefront of living interpretive musicians. Such simultaneous peaks of greatness do not just happen; they can be attributed directly to the man who this summer has emerged as the most dynamic symphonic conductor now active in the United States. Fortunately, by virtue of this new recording contract, the world at large will now be given greater opportunities to assess Charles Munch the conductor in something like a proper perspective.

Aug. 15, 1955

HERALD TRIBUNE, MONDAY, AUG

Berkshire Music Festival Ends With Beethoven's 9th

By Jay S. Harrison

LENOX, Mass., Aug. 14.—The Berkshire Music Festival, 1955 edition, came to an end this afternoon in the burst of splendor that is Beethoven's Ninth Symphony.

Conducting in Tanglewood's imposing Music Shed, Charles Munch led the Boston Symphony Orchestra in a performance of massive choral work and preceded it with the composer's Leonore Overture No. 3. Wet grounds, leaden skies and an occasional fistful of rain limited the number of listeners but quite failed to dampen the unleashed ardor of either audience or participants. These latter included the Berkshire Festival Chorus, jointly prepared by Hugh Ross and Iva Dee Hiatt, Adele Addison, soprano; Katherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass.

An Extrovert Reading

Mr. Munch, as is his way, provided a granitic, sturdy and extrovert reading of the symphony, that was—for him at any rate—remarkably orthodox and impersonal. In that respect alone the performance was something of a surprise, for Mr. Munch's aggressive tendencies toward Beethoven are by now well known. Insofar as the notes were allowed to speak for themselves, therefore, the mighty Ninth was all power, passion and poetry. It did what a good Ninth will always do—stretch the senses with its Herculean power and bring wonder that such ingenuity could abide in a single man.

There was, however, to these ears at least, a lack of involvement with the score that prevented the rendition from attaining the heights it can, given a conductor with an intensely personal view. The kind of musical molding, chiseling and planing that makes phrases and sonority balances more than imperfect reflections of the printed page was largely absent, and for this reason the work frequently lost a human focus. It seemed in fact rather mechanical, a situation which left the Ninth without much depth or character. In addition, the orchestra was by no means at its best, some cues having gone momentarily astray while others were misplaced entirely.

The same, fortunately, need not be remarked of the soloists and chorus, since both groups responded easily to Mr. Munch's demands. The Festival Choir, despite its augmented size, sang clearly, cleanly and in tune, and the soloists, especially Mr. Gramm, hurdled Beethoven's fiendish requirements without finding it necessary either to scream or bellow. In sum, they contributed handsomely to a performance that, for all its surging thrust, was somewhat bloodless and a mite dry.

Last night's concert, the third directed by Pierre Monteux, was nothing short of a tribute to the conductor's imposing insight and unflagging artistic authority. His program beat no new paths but concentrated instead on a quartet of standard works freshened, purified and filtered through the wisdom of Mr. Monteux's eighty years. In cluded were the Overture to Wagner's "The Flying Dutchman," Brahms' Third Symphony, Debussy's "Nocturnes" (with a Tanglewood women's chorus participating in the finale) and the Suite from Richard Strauss' "Der Rosenkavalier."

It being a night for stormy seas, what with squalls pounding the vicinity, Mr. Monteux and made "The Flying Dutchman" fly high and vengefully. It was a turbulent, tinderled reading, washed by a vigorous orchestra spray, that still managed to retain a certain nobility and repose. These two latter features, moreover, were the means for attaining, in the Brahms' Third, a rendition of such irrestible warmth and purity that, while remaining utterly familiar, it also remained utterly new.

A Serene Rendition

John Burk, in his excellent program notes for the Tanglewood series, refers to the "fine, even glow" of the Third and comments additionally that "Brahms never wrote a more unspectacular, personal symphony." These observations seem to have been at the core of Mr. Monteux's interpretation. Throughout, the work was inscribed in long, mellow thematic arcs, untroubled by those irritants of phrase commonly used to make Brahms sound like Beethoven. Withal it was a serene performance, though its serenity did not obscure an intensely masculine and broad-shouldered approach. Thus heard, the work is at once genial and profound, an ideal mixture and one which history tells us was the composer's nature in life.

As for Debussy "Nocturnes," it is safe to say that if Mr. Monteux's rendition is not immediately committed to records it will constitute one of the major crimes of our time. If I may be permitted a confusion of terms, so transparent was the texture of his reading that one could literally "see" through the sound of his orchestra. The whole business, in fact, was turned out with a mother-of-pearl irridescence, luminous to the exceptional degree that each tone color was allowed to stand forth on its own and yet happily complement its neighbor.

Furthermore, Mr. Monteux

Mary's parisioners in Pittsfield to celebrate 25 years in priesthood. Father Egan, a Boston native, has been assistant pastor at St. Mary's since 1952. . . . Mrs. Albert Sterner, Richmond, was winner of GE refrigerator at Tanglewood-on-Parade drawing. Miss Naomi Goldsmith of New York was winner of other principal prizes [illegible] high fidelity phonographs [illegible] Leonard Bernstein and [illegible] shared plaudits as [illegible] wood-on-Parade [illegible] stein leading [illegible] premiere of the orchestral suite "On the Waterfront" composed for movie of same name and Fiedler leading celebrated [illegible] Orcrestra.

(Continued On Page 5A)

MONTEUX DIRECTS SYMPHONY AGAIN AT TANGLEWOOD

Weather Cuts Attendance To 6000; Brahms Third Finely Detailed

By WILLARD M. CLARK

Tanglewood, Aug. 13 — It was with accompaniment of steady rain that Pierre Monteux conducted the Boston Symphony Orchestra tonight. The Berkshire Music Festival has suffered from this week-end siege of bad weather and the audience tonight was slightly over 6000 persons. There has been almost constant wind and frequent heavy rainfall today and there are many indications that the same sort of weather will be with us tomorrow. Wet feet and soaked clothing seem to be the only damage thus far.

Diversified Program

Mr. Monteux had arranged a diversified program for this, his second appearance with the orchestra this season. He opened proceedings with the overture to "The Flying Dutchman" by Wagner. Then he turned to Brahms playing his third symphony. The two concluding numbers were the three nocturnes by Debussy and a suite from "Der Rosenkavalier" by Strauss.

The overture to "The Flying Dutchman" contains an almost perfect picture of the opera. It opens with the dark, brooding storm music of the first act, most apropos for tonight. The lovely lyrical section is based upon the theme of Senta's ballard of the second act. Then there is a return to the story mood of opening. Mr. Monteux succeeded in communicating these moods and under his direction this heroic music was unfolded in realistic manner.

If there had been any doubt as to Brahms' stature as a symphonist following the first and second symphonies, such doubts were dissipated after the performance of the third, the "Symphony No. 3 in F Major." Its success was practically instantaneous, not because of the esteem in which Brahms was held, but because of the symphony itself. It had been six years since the second symphony had been given and in those six years there had evidently been a spiritual growth within the composer, for the third symphony is a peculiarly personal document. While this symphony has all the inner strength of the first two, it also reflects the composer as more subdued, refined, and its sentiment is not veiled. Mr. Monteux's reading of the work was finely detailed, closely integrated in performance and deeply human. The orchestral response was immediate and the performance moved quite tranquilly, bathed in wondrous tones.

Magical Reading

Mr. Monteux has a way with Debussy and there was magic in his readings of the three nocturnes. "Clouds" could almost be seen in fantastic shapes moving across the sky or almost motionless in their meditation. Such is the power of impression.

"Festivals" was entirely French in its gaiety and spirit and in its rhythms. The procession which invades the festival was dazzling in its colors. Nowhere in the score is there a more fairy-like effect than the wordless song of the sirens, sung tonight by some 30 women students of the Berkshire School of Music. Against a shimmering background, the voices sound ethereal. There were beautiful sounds from the orchestra as the music was unfolded by the veteran French conductor.

The program ended with a lilting performance of an orchestral suite from "Der Rosenkavalier" by Strauss. This suite includes the introduction to the first act: the music that accompanies Octavian's entrance bearing the silver rose; the duet between Octavian and Sophie and the incomparable waltzes. There is something for everyone in this music and Mr. Montuex saw to it that they got it.

Festival Ends Today

The festival closes tomorrow afternoon with a performance of Beethoven's Ninth Symphony, the choral symphony. Some 80 members of the Springfield Symphony Chorus will augment the festival chorus that was here today for a final rehearsal. Adele Addison will be the soprano in the solo quartet. Others include David Lloyd, tenor; Donald Gramm, bass and Catherine Akos, contralto.

Public Events

Tonight

8:30 Greenwood Music Camp chamber music concert. Cummington village school.

8:30 Berkshire Festival concert by Boston Symphony Orchestra, Pierre Monteux conducting. Tanglewood Music Shed, Lenox.

8:30 New York Pro Musica Antiqua in French chansons and English madrigals. [illegible] Town Hall.

8:45 "The Late George Apley." Williamstown Summer Theatre.

8:45 "The Tender Trap." Berkshire Playhouse, Stockbridge.

8:45 "Here We Come Gathering." Malden Bridge (N.Y.) Playhouse.

9:00 Jacob's Pillow dance festival, featuring Moscelyne [illegible] and Michael Maule, [illegible] & Co. and [illegible] East of Lee.

All day Berkshire County Fair, Pittsfield.

A.M.

10:00 Chamber music concert by Berkshire Music Center students. Tanglewood chamber music hall. Lenox.

P.M.

2:30 Band concert sponsored by Park Dept. and Musicians' Union 109. Onota Lake.

2:30 Closing concert of Berkshire Festival, Charles Munch conducting. Boston Symphony Orchestra, chorus and soloists in Beethoven program. Tanglewood Music Shed, Lenox.

4:00 [illegible] Quartet with assisting artists. Music Mountain, Falls Village, Conn.

4:00 [illegible] Music Camp [illegible] concert. Cummington village school.

7:00 [illegible] Gathering. [illegible] (N.Y.)

8:00 [illegible] Music [illegible] Chorus. [illegible] Church. Monterey.

A.M.

9:30 City-wide archery tournament. Clapp Park.

P.M.

8:30 Faculty concert. Cummington School of the Arts.

MIAMIANS AT TANGLEWOOD CHAT WITH COMPOSER ROGER SESSIONS
. . . from left, Myrna Bressak, Sessions, Barth Bennitt and Edward Miller; two other Miamians there, Philip Fink, and Instructor Jean Bedetti, are shown in column below

Miamians Study at Tanglewood

Music and Art

Five of the students who are studying and producing music at Berkshire Music Center at Tanglewood, Mass., this summer are Miamians — not a bad total considering this community's distance from the summer capital of music in this country.

The five, four of whom are currently students at University of Miami School of Music and the fifth a recent graduate, are dispersing their studies at Tanglewood as follows:

MYRNA BRESSAK, opera under Boris Goldovsky.

EDWARD MILLER, of Miami Beach, composition with the celebrated German composer Boris Blacher of the Musikhochschule in Berlin.

BARTH BENNITT, French horn.

CATHERINE CARTER, clarinet.

PHILIP FINK, 'cello.

The last are studying with members of the Boston Symphony.

Miami also has a faculty member at Tanglewood — Jean Bedetti, former first 'cellist with the Boston Symphony who teaches summers in the chamber music department.

A recent report from Tanglewood lists 20 Southern students from the states of Florida, Louisiana, Texas, Georgia and Mississippi.

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THE 405 STUDENTS at the 13th session of the Music Center come from 38 states and 18 foreign countries.

This is the only school in the world sponsored by a major symphony orchestra and headed by that orchestra's conductor, in this case the distinguished Charles Munch. The Boston Symphony established the Music Center in 1940.

The two composers in residence this summer are Roger Sessions, professor of music at Princeton University, and Blacher.

Other famous teachers on hand this summer include Leonard Bernstein, conductor; Richard Burgin, the Boston Symphony's concertmaster and associate conductor; Hugh Ross, choral director; Seymour Lipkin, pianist and conductor; and Ingolf Dahl, associate professor of music at University of Southern California. Gregor Piatigorsky is advisor in chamber music for the latter part of the summer.

JEAN BEDETTI

PHILIP FINK

★ ★ ★

THE FOREIGN students come from such far-flung centers as Japan, Chile, France, Iran, Israel, Mexico, Brazil, Puerto Rico, Argentina, Hawaii, Honolulu, the Netherlands, and Czecho-Slovakia.

A great many of the foreigners are composers who have made the trip particularly to study with Sessions and Blacher.

Occupations of the students of the Center are many and varied, ranging this year from priest, armed services officers, and a macaroni manufacturer to salesmen, housewives, secretaries, doctors and educators. Their age range is from 18 to 71.

Many of the older students are members of the Tanglewood Study Group, which is open to amateurs.

Tanglewood alumni are now scattered across the globe and are engaged in all phases of musical activity.

Many are members of major symphony orchestras, others are famous as conductors or instrumentalists, singers or composers.

Seed-Pods

Boston Looks Upon A Midsummer Harvest In the Berkshires

(Boston Globe)

AS YOU GO west in Massachusetts from the sea to the Berkshires, something happens which everyone must feel but no one mentions. Is there another spot in North America where this could be duplicated within an area equivalent? — Atlantic coast, Connecticut Valley and Berkshire Hills, within four hours' driving one is in three distinct regional cultures.

In first settlement the valley trod upon the heels of the coastal towns, for the river was the road, but although the Indians did not like the mountains, the Berkshires came under cultivation almost a century later. Berkshire County, however, has made up bravely since, and especially in the past two decades, for it is now our summer capital of music, the dance, and to some extent, drama.

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IT WAS Tanglewood which first proved on a grand scale that our people are eager to go to summer music festivals on a small and intimate scale as well as a large one; that concerts of chamber music in poetical settings can be as enchanting a midsummer night's dream as can a symphonic performance. Does anyone suppose the summer festival at Aspen, Colorado, would have come into existence but for Tanglewood, or indeed, this benign imitation of our lives and our landscapes with music, dance, and theater, as well as exhibitions of the visual and plastic arts in summer?

Beneath the dazzling programs and brilliant performances in the Music Shed, the Theater-Concert Hall, and the Chamber Music hall at Tanglewood move the currents and rising tide of a human sea of talent, for our American social system is more and more performing that prime function of any civilized society—release of the widest possible spread of potential talents among its people.

And among other peoples, for these talents now come to the music school at Tanglewood not only from all quarters of these United States, but from Europe, Asia and South America, to be sent out again from here as seed-carriers.

Thus the facts can now be seen for what they mean: more than 10 per cent of the membership in all the major symphony orchestras in the United States are by this time former students at Tanglewood; fledgling instrumental virtuosi take off from this Berkshire hilltop on the eagle flights of their touring careers; young singers walk off its platforms and out on the stages of opera house and concert hall; composers work both in and for Tanglewood, teaching, producing commissioned scores, and sending finished works here from abroad for first performance. The happy idea of a study group for amateur musicians to come and spend from two to six weeks making music to hearts' content has fished up from the deep sea soundings of our common life students as various as secretaries, housewives, officers from the armed services, medical doctors, a priest . . . their ages ranging from 18 to 71.

Munch at His Peak in Berlioz 'Fantastic'

By JAY C. ROSENFELD

IT WAS A virtuoso orchestra which played the French program in the first of the final trio of concerts in the Music Shed at Tanglewood last night. The Boston Symphony Orchestra responded to the direction of Charles Munch with their greatest alertness and most vigorous stamina.

Munch reveled in the Berlioz "Fantastic" symphony. This is music that is malleable and can be shaped and formed. It is the farthest removed from the strict classics he could have chosen, and he molded and fashioned it to his taste. The orchestra was elastic and flexible and in the most exhilarated and freshest spirit. The performance was one of Munch's peak achievements in all his Tanglewood adventure, for this element of fantasies is the one in which he is most at home.

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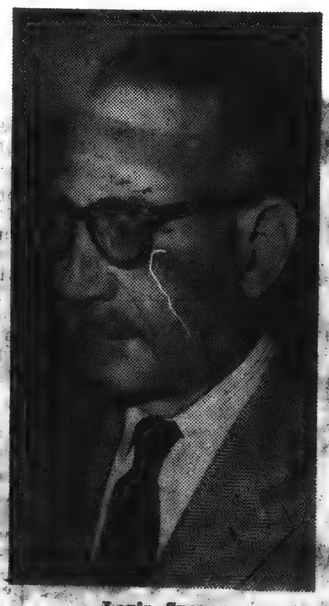
THE STRINGS were allowed to display their wealth of tone. The wind sections were contained, at least in the first three movements, so that the balance was extremely valid and gratifying. There was a sweep and a crisp and clean trenchancy to the entire symphony which lifted it quite above the ordinary reading. Every detail came off. Berlioz' marvelous instrumental couplings became visible, especially in such instances as the unisons where the quality of one instrument strengthens and supports the other.



Louis Speyer

Munch felt free to indulge in any fancy and whim that pleased him. The orchestral response was immediate. Extravagance here is suitable and thus the delightful swing of the valse was infectiously fascinating; the scenes in the country were idyllic and the "March to the Gallows" arresting. This idiom, for us, is one of the great inspirations in music and ranks with such other examples of rhythm as the bewitching opening of the Brahms third which is on tonight's program.

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In the "Lontano" of "The Witches' Sabbath," Munch used two heavy big real brass bells which gave off resounding peals of a wonderfully ominous character. Louis Speyer was beckoned to stand at the conclusion by Munch to acknowledge the recognition of his beautifully inflected English horn in the "Rustic Reveries."

The same zest and audacity prevailed in the last half of the program. "La Mer" of Debussy and the second suite of the Ravel "Daphnis et Chloe" ballet swept on with imagination and disciplined ecstasy.

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A LIGHT RAIN fell during most of the concert, not enough to disturb the audience but probably just enough to cool the air so that the strings were at their most resonant. It did prevent anyone from attending who might have wanted to listen from the lawns outside the Shed. Yet the applause at the close of the "Fantastic" was so prolonged and so cumulative that it seemed to come from a greater assembly than the Shed alone could have sheltered.

STUDENTS RECEIVE AWARDS AT LENOX

Prizes for Outstanding Work Presented at Tanglewood After Final Concert

By The New York Times.

LENOX, Mass., Aug. 13—It was prize-giving time at Tanglewood today. The Berkshire Music Center, which gives young musicians professional experience in an intensive six-week summer course, does not confer credits or diplomas, but it does give a number of awards for outstanding students. These are awarded by individual and group supporters of the institution.

The prizes were distributed at the final concert by the Student Symphony Orchestra in the Shed. Ralph Berkowitz, Dean of the center, presided at the ceremonies.

The principal awards were as follows:

¶The Serge Koussevitzky composition prize of $250 to Edward Jay Miller of Miami Beach for his piece for pianoforte.

¶The Raphael Sagalyn memorial scholarship of $250 to Salvatore Martirano of New Rochelle, N. Y., a composer.

¶The Gregor Piatigorsky prize of $250 to Alice Q. Ober of Pasadena, Calif., a 'cellist.

¶The High Fidelity magazine scholarship of $250 to Peyton Higginson of Mobile, Ala., a baritone.

¶The Samuel Wechsler commission of $300 to Jacob Druckman of New York, who will write a work for solo violin and chamber group to be performed at Tanglewood next summer.

Salvatore Martirano

¶The Charlotte M. Dreyfus scholarship of $150 to Barth Bennitt of Miami, Fla., a horn player.

¶The Sally A. Eisemann scholarship of $150 to Richard A. Fiske of Upton, a horn player.

In addition to the awards announced today, fourteen students who attended the thirteenth season of the center this year received prizes some weeks ago. They were:

Kenneth D. Schermerhorn of Schenectady, N. Y., the $500 scholarship initiated last year by residents of Berkshire County in memory of the late Serge Koussevitzky, conductor of the Boston Symphony and founder of the center, for an outstanding student conductor.

Mr. Martirano and George Crumb Jr. of Charleston, W. Va., won Margaret Lee Crofts scholarships. Vahe Aslanian of Salinas, Calif., and Charles Connors of Boston received Ann M. Gannett scholarships provided by the National Federation of Music Clubs.

Esther Sweigart of Kutztown, Pa., won the award of the Yomissing, Pa., Institute presented by Mrs. Bruce Harden, and Peter Ciurczak of Elizabeth, N. J., the award of the Music Study Club of Newark and the Oranges.

Nancy Smith of Cleveland Heights, Ohio, received the Delta Omicron Award; Annette Guay of Providence, R. I., the award of the Providence Chopin Club, and Anet Sillars of University City, Mo., the award of the Women's Association of the St. Louis Symphony Orchestra.

Other winners were Israel J. Sorouchov of Bat-Yam, Israel; Dolly Haim of New York; Jerome Lowenthal of Philadelphia; Evangeline Demarest of St. Petersburg, Fla.; Eino Bautavarra of Helsinki, Finland; Alan D. Daniels of New York; Tossi Ichiyanagi of Tokyo; Paul Gurevich of New York, and Hiroshi Hatoyama of Tokyo.

TANGLEWOOD, Lenox, Mass. LAST 2 CONCERTS
Berkshire Festival
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TONIGHT at 8:30 ● TOMORROW AT 2:30
Shed Concerts by the Boston Symphony Orchestra
TONIGHT—WAGNER—BRAHMS—DEBUSSY—STRAUSS (MONTEUX)
TOMORROW AT 2:30—BEETHOVEN PROGRAM (MUNCH)
Tickets: $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)
TICKET OFFICE, TANGLEWOOD; LENOX, MASS. PHONE LENOX 600

Despite Rain and High Winds Tanglewood Show Will Go On

6,400 at Last Night's Concert—Monteux Conducts Tonight—Beethoven's Ninth Tomorrow Afternoon at 2:30

TANGLEWOOD — Heavy rains and high winds may hold down the attendance at the final concerts of the Boston Symphony Orchestra in the Music Shed tonight and tomorrow afternoon, but if last night's crowd serves as any criterion for stormy weather, the attendance figures are not expected to drop too far below last year's figure of 135,000.

Shed Holds 6,000

The great shed which holds about 6,000 persons is expected to be filled tonight before concert time at 8:30 when Pierre Monteux will make his last appearance of the season with the Boston Symphony Orchestra.

His program will be the Overture to Wagner's opera, "The Flying Dutchman"; the Third Symphony by Brahms; the Nocturnes "Clouds," "Festivals," and "Sirens," by Debussy; and a suite from the opera, "Der Rosenkavalier," by the late Richard Strauss, which will be performed at Tanglewood for the first time. "Sirens," the third of Debussy's Nocturnes will have the assistance of the Festival Chorus of the Berkshire Music Center students trained by Iva Hiatt.

Ticket Sales Brisk

Despite the inclement weather, ticket sales continued today to be brisk for tomorrow afternoon's final performance by the BSO and Mr. Munch. Should the rain stop by concert time at 2:30 tomorrow afternoon, a crowd of over 8,000 is expected which would bring the total attendance for the season up to last year's 135,000. Mr. Munch and the Boston Symphony will conclude the summer's festival with the Third "Leonore" Overture and Beethoven's Ninth Symphony. Assisting in the Ninth Symphony will be the combined Berkshire Festival Chorus and the Chorus of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger and the following soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. Of the soloists, all but Miss Akos are familiar Tanglewood artists, and each has already appeared at this summer's Festival at least once.

Miss Akos, a native of Budapest, has sung with several Middle European opera companies and has recorded extensively on the continent. In recent years she has made her home in Canada and has sung on the Canadian Broadcasting Corp. network. She was a Berkshire Music Center student in 1954, and was featured in Gian-Carlo Menotti's opera, "The Saint of Bleeker Street."

Manos

FINAL CONCERT plans are being discussed by Hugh Ross, left, head of the choral department at the Berkshire Music Center and Charles Munch, director of the Boston Symphony Orchestra for tomorrow afternoon's performance of Beethoven's Ninth Symphony in D Minor in the Music Shed. Appearing with the BSO will be the Festival chorus and the Springfield Symphony chorus trained by Mr. Ross. The concert will be at 2:30, rain or shine.

Manos

MASS REHEARSAL was held this morning in the Music Shed by the Boston Symphony Orchestra and the Festival chorus, augmented by a chorus from the Springfield Symphony Orchestra for the performance of Beethoven's Ninth Symphony tomorrow afternoon at 2:30 in the Music Shed at Tanglewood, concluding the 1955 series of Berkshire Festival concerts.

Seven Scholarships Awarded To Students at Music Center

TANGLEWOOD—Seven scholarships and cash awards were made to students of the Berkshire Music Center here today. The prizes are given annually to outstanding students at the summer school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival which concludes its 18th summer tomorrow. Winners are chosen from among the 405 enrolled this year from 38 states and 18 foreign countries.

Tuition scholarships and cash prizes were presented at intermission of this afternoon's concert by the student symphony orchestra in the Tanglewood Music Shed by Ralph Berkowitz, dean of the Berkshire Music Center.

Wins Piatigorsky Prize

On the basis of conspicuous talent, general cooperation and the promise of an out-standing career, the Gregor Piatigorsky prize, value $250, has been awarded by the noted musician to student cellist Alice Q. Ober, 24, of Pasadena, Calif. Miss Ober prepared at the San Francisco Conservatory of Music and has been in the Pasadena Symphony for seven years, the past three years as first cellist. She performed in this afternoon's student orchestra concert and will be one of the players in Mendelssohn's Octet No. 8, Opus 20, at the chamber music concert by students tomorrow morning at 10 in the Theater-Concert Hall.

The High Fidelity magazine scholarship, awarded for the first time this year, value $250, to an outstanding student of the Berkshire Music Center, goes to Peyton Higgison, 28, of Mobile, Ala., who at present lives in New York, while he is a student at the Juilliard School of Music and the Mannes College of Music. Mr. Higgison attended Birmingham Southern College, the Aspen Institute in Colorado, has made opera appearances with Carol Longone, the Mobile Opera Theater, and has sung at the Paper Mill Playhouse in New Jersey and on radio and television. Mr. Higgison sang the role of Capulet in Boris Blacher's chamber opera "Romeo and Juliet," presented by the Tanglewood student opera department on Aug. 1, the leading role of Abraham Bentley in the world premiere of Louis Mannini's opera, "The Rope" on Aug. 9, and on Aug. 11 had the title role in Puccini's "Gianni Schicchi" in an outdoor performance during "Tanglewood on Parade."

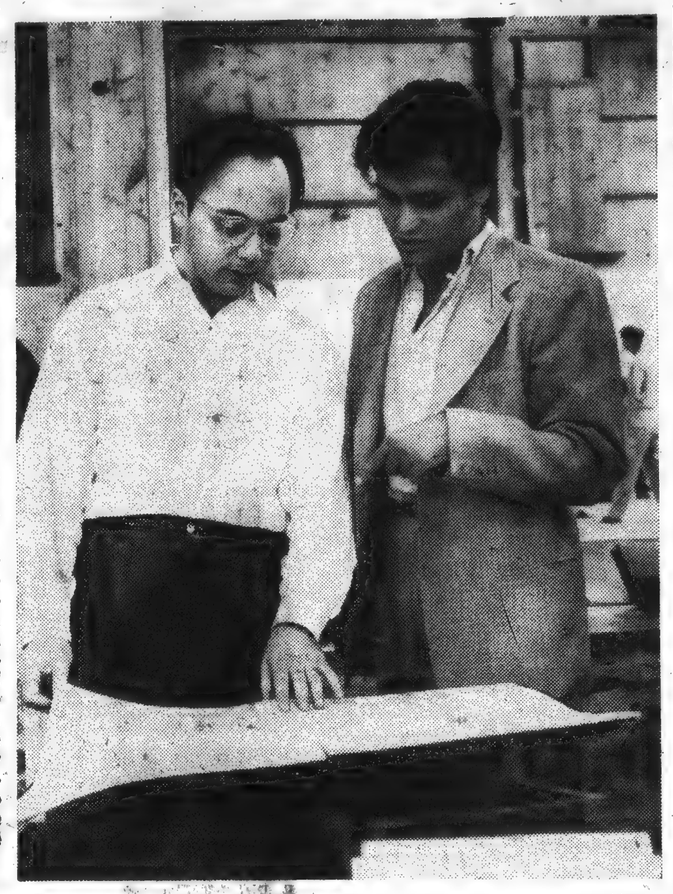
The Serge Koussevitzky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season went to Edward Jay Miller, 25, of Miami Beach, Fla., who received his master's degree in music last June from Hartt College, Hartford, Conn. Mr. Miller was awarded a bachelor of music degree from the University of Miami, and has studied under Arnold Franchetti and Isadore Freed at Hartt College, under Carlos Chavez at Tanglewood when he was a student in 1953, and is currently a pupil of Boris Blacher at the Berkshire Music Center. His prize-winning work, "Piece for Pianoforte," was performed on a composers' forum at Tanglewood Aug. 12.

The Samuel Wechsler Commission, value $300, awarded by a former Tanglewood pupil to "a student, present or past, chosen from the composition department, for a work to be specified by the faculty," goes to Jacob Druckman of New York City, a Tanglewood student during 1949, 1950 and 1951, and now a teaching fellow at the Juilliard School of Music in New York. Mr. Druckman is commissioned to write a piece for solo violin with chamber group to be performed at Tanglewood in the summer of 1956.

Composer's Prize

Through the interest of the Industrial Buildings Corporation of Chicopee, there has been initiated this year an annual prize of $250 to a student composer, in memory of Raphael Sagalyn, given this year to Salvatore Martirano, 28, of New Rochelle, N.Y. The prize-winning composition, entitled "Contrasto," was performed this afternoon during the first half of the student symphony concert in the Music Shed, Seymour Lipkin conducting. Another of Mr. Martirano's works, the Kyrie section from a Mass, was performed by students at the composers' forum yesterday. A pupil of Roger Sessions this summer at Tanglewood, Mr. Martirano studied there three summers ago with Luigi Dallapiccola, and has just returned from three years' study in Florence with the Italian composer on a Fulbright scholarship. He holds a bachelor's degree from Oberlin College, Ohio, and a master of music degree from Eastman School of Music, Rochester, N.Y.

Two scholarships, which cancel a student's indebtedness to the Tanglewood Revolving Scholarship Fund for his tuition received from this fund were awarded to student horn players Barry Bennitt, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton. Both are valued at $150. Mr. Bennitt, who won the Carlotte M. Dreyfus Scholarship, is an instructor at the University of Miami: he has performed professionally with the University's Symphony, the U.S. Air Force band, and the Miami summer Pops Concerts. Mr. Fiske, winner of the Sally A. Eisemann scholarship, will complete his bachelor of music course at Oberlin, Ohio, in 1956.



Manos

COMPOSER Salvatore Martirano, 28, right, of New Rochelle, N.Y., winner of the annual Raphael Sagalyn Memorial Scholarship for composition, valued at $250, at the Berkshire Music Center, goes over the score of his composition, "Contrasto," with Seymour Lipkin, pianist and conductor, before it was performed by the student orchestra this afternoon.

Manos

CELLIST Alice Ober, 24, of Pasadena, Calif., winner of the Gregor Piatigorsky prize of $250 for outstanding cello students at the Berkshire Music Center, plays for William Kroll, founder of the Kroll Quartet, who teaches chamber music at Tanglewood.

Cancellations Pour In Along With the Rains

Rain and room cancellations poured into the Berkshires today as remnants of Hurricane Connie swished through New York and New England accompanied by moderate winds.

Conference Flooded

The Berkshire Hills Conference reported at noon that notices of canceled reservations flooded the office during the morning from guest-house operators throughout Berkshire County.

Latest forecasts for the Berkshires predicted heavy rain and moderate winds ending tomorrow forenoon, followed by clearing with temperatures rising to near 80. Oven an inch of rain fell at the airport weather station during the 24 hours beginning at 7 a.m. yesterday and another inch fell before noon today.

The Kiwanis Tourist Information Booth in Lenox reported at noon today that there were 100 rooms available to tourists in that town, which last week didn't have a bed available by 10-a.m. Saturday. The booth has a total of 200 rooms registered.

Wendell Gets Some Back

William H. Clifford, assistant manager of the Wendell-Sherwood, gave The Eagle a guess at 11 a.m. today that about 40 per cent of the reservations made there for the weekend had been canceled. Some of the rooms thus made available have been filled, however, with travelers driven from the roads by the storm, Mr. Clifford reported.

Byrne Bauer, proprietor of the Red Lion Inn in Stockbridge, said that a drop of 12 per cent in room reservations was propably due to radio warnings to New Yorkers to stay off the highways. He said there was also a drop of about 25 per cent in meals served to transients.

Inquiries Drop

At the Chamber of Commerce booth in Great Barrington this morning, Horace A. Turner reported that only 54 inquiries were received yesterday—"not as much as on an average weekday."

The Berkshire Inn reported rooms which had been canceled were filled immediately. Other Great Barrington hotels, motels and resorts reported full houses, though fewer inquiries and "drop-ins."

Despite the inclement weather, 6,100 persons overflowed the 6,000 capacity of the Shed at Tanglewood last night for the final Friday-night concert of the season. The Boston Symphony Orchestra's scheduled performance of Beethoven's Ninth Symphony tomorrow, along with the forecast of clearing weather, is expected to bring a large turnout for the final concert, though not nearly as large as anticipated if Connie had blown the other way.

Trouble Crews Busy

The heavy rainfall and moderate winds kept emergency crews of the Western Massachusetts Electric Co. busy this morning when falling limbs brought down high voltage wires on Elm and Williams Streets. At 12:30 reports of [illegible] down began to pour into the police station.

District Forest Fire Warden Francis [illegible] reported at least one good aspect of the rainfall. He said the showers had at least temporarily done away with the forest fire danger which was so acute a week ago because of the long drought.

The rains came too late, however, to produce a second cutting of hay for winter silage, according to a spokesman at High Lawn Farm in Lenox. The farm's 300 dairy cattle have been fed silage for the past two weeks, though they would normally feed in the pasture until fall.

Pastures Helped

The spokesman said that with the rain, it will take the pastures about two weeks to grow back to normal. The rain will also give life to the new seeding.

Elsewhere in New England, the threat of high tides to coastline communities appeared to be the only remaining serious threat from "Connie." The Boston Weather Bureau said in a mid-morning bulletin that winds of from 30 to 50 miles per hour may still hit parts of New England.

The strong winds may hit the Southern New England coast accompanied by tides 3 to 5 feet above normal, with heavy seas along the exposed coasts of Connecticut, Rhode Island and Massachusetts through tonight.

Flooding Predicted

The bureau forecast heavy rains which will produce flooding especially on the eastern slopes of the Berkshires and Green Mountains.

Connie was centered near Baltimore at 8 a.m. EDT, with highest winds in gusts near 60 miles an hour.

The storm will continue to move toward the north northwest, the bureau said, at 18 miles an hour for the next 24 hours with diminishing wind strength.

4-6 Inches of Rain

Southern New England already has experienced 4 to 6 inches of rain.

Southeast storm warnings are displayed along the entire New England coast.

What's Going On?

TONIGHT:

8:30—Tanglewood. Shed. Boston Symphony Orchestra. Conductor, Pierre Monteux.

NY Herald Tribune
22 8/14

5,000 Hear Boston Symphony At Tanglewood Despite Rain

By Jay S. Harrison

LENOX, Mass., Aug. 13.—The Berkshire Music Festival, bubbling under a minor monsoon of its own, entered the last phase of its 1955 activity last night in Tanglewood's vast Music Shed. For the occasion, Charles Munch directed the Boston Symphony Orchestra in a program virtually so foolproof that nothing short of a heavensent calamity would have lessened its effect. Included were Berlioz' "Fantastic" Symphony, Debussy's "La Mer" and the Second Suite from Ravel's ballet "Daphnis and Chloe." An audience estimated at 5,000 braved the relentless, windswept rains to attend the event.

It can be said in all honesty that this reviewer has never heard as fantastic a "Fantastic" Symphony as that provided by Mr. Munch and his colleagues at the evening's start. It was a reading graphic beyond wildest dreams, with the conductor going to great lengths to paint in full color every gory, grisly and sepulchral image of the score. The opening movement, after a brilliantly intense introduction, assumed in its breathless tempo an emotional agitation that prepared the listener, in every way, for the cataclysms to follow; and the ensuing waltz was a model of elegance, not at all the barnstorming galop some conductors take it to be.

A Fudtive Quality

In an equivalent manner did the third movement progress, though Mr. Munch does not see the "Scene on the Fields" as simply a prolonged pastoral study. Through his ears it takes on a sombre, furtive quality, seemingly to indicate that even gentle nature offers no rest to the demand and tormented hero of the work. But it was only in the two final sections of the "Fantastic" that Mr. Munch really spelled out his unequivocal views on the matter of Berlioz' incredible score.

The "March to the Gallows," for instance, was so lucid in its exposition of the movement's hideous detail that the whole ghastly scene of execution was illumined in a stroke. And the concluding "Witches' Sabbath" was lugubrious to a degree approaching psyohosis. It wheezed and rattled and groaned and snarled. In every measure of the episode, at indeed, in every measure of the entire work, Mr. Munch imposed upon the orchestra his precise personal demands and let nothing slip by without some special stamp of his preference. As a result, the symphony emerged in a performance, completely, wholeheartedly his won. While there may be other routes to an understanding of the programmatic connotations of this score, Mr. Munch's is far and away the most direct.

"La Mer" Criticized

It is conceivabe that the same might be said of the Boston Symphony's rendition of "La Mer" were it not for the inexcusable rowdiness of the percussion players. In Debussy, the percussion is ever an extension of the ensemble's coloring and not only, as is usual, a means for rhythmic accentuation. No amount of furious beating and pummeling of cymbal, triangle and drum can evoke the iridescence necessary to unfolding the composer's ageless sea poem, and in consequence the performance quite failed to mirror the music's magic.

About "Daphnis and Chloe" no more need be remarked than to indicate that the virtuoso piece was packaged in virtuoso style. Thus, at its conclusion it naturally brought down the house. It always will. It always should.

New England Newsclip Agency, Inc
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Sunday Register
NEW HAVEN, Conn.
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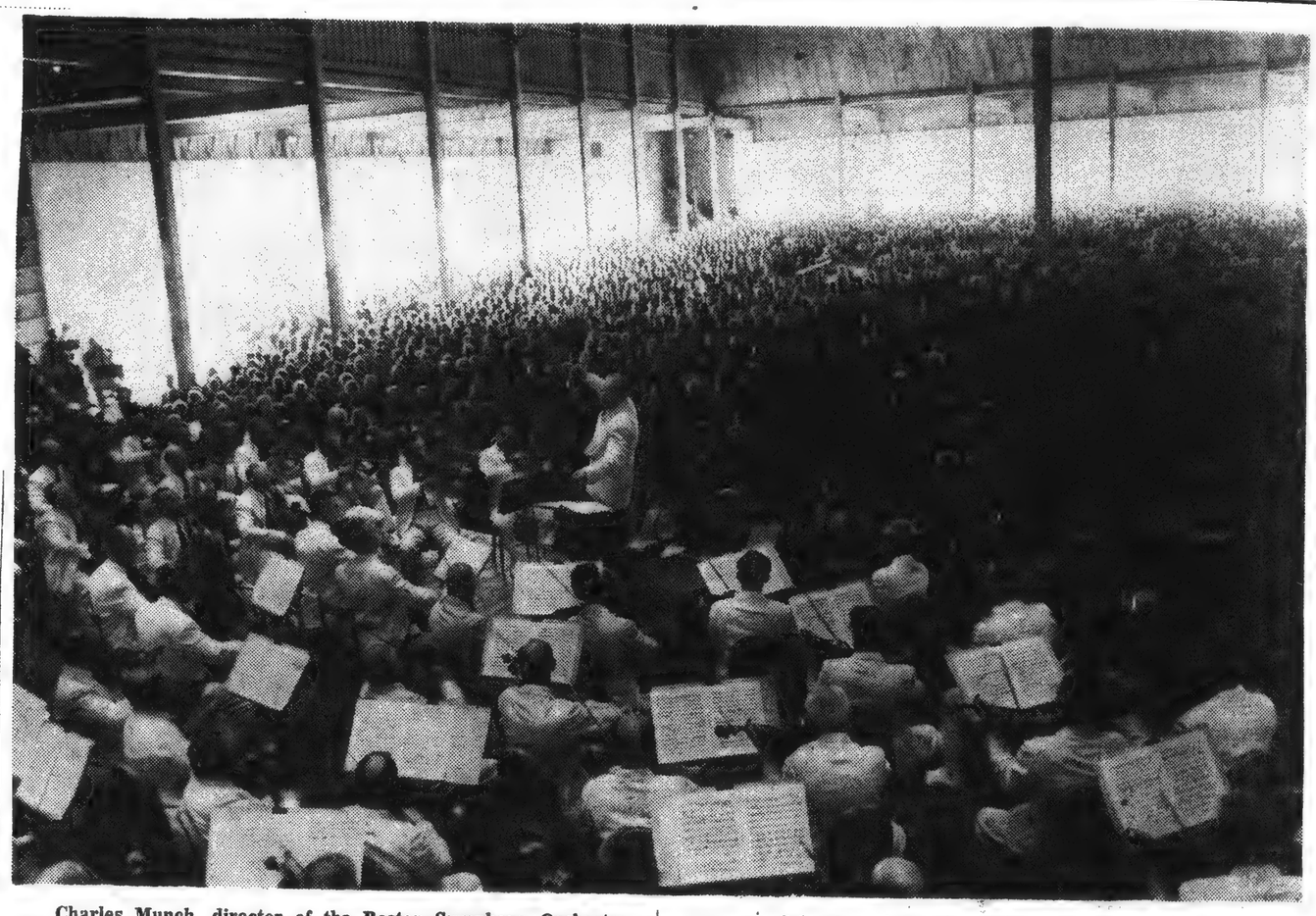
MAY 15 1955



Charles Munch, director of the Boston Symphony Orchestra, is seen above conducting the orchestra in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass. The 18th season of the Berkshire Festival, the 16th in which the orchestra has participated, will open on July 6 and continue through August 14. Last year concerts attracted a record-breaking total attendance of 135,775, an average of 2,275 in its chamber concerts in the Theater Concert-Hall, and an average of 9,177 in the Music Shed.

Burrelle's
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165 Church Street - New York

ALBANY, N. Y.
TIMES UNION
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JUL 29 1955

Tanglewood Second Series Opens Tonight

The second in the series of four weekend concerts by the Boston Symphony Orchestra in the big shed at Tanglewood, under the direction of Charles Munch, will be presented tonight and tomorrow night at 8:30 and Sunday afternoon at 2:30 o'clock.

Tonight's program will include the "Water Music" suite by Handel; Schumann's Symphony, No. 4 in D-minor; Barber's "Prayers of Kierkgaard," with Leontyne Price as soprano soloist, and the Fourth Symphony by Brahms.

Saturday night's all-Beethoven program will consist of the Overture to "Egmont;" the "Emperor" Concerto with Rudolf Serkin as piano soloist, and Symphony No. 3 ("Eroica").

Sunday afternoon's all-Brahms program will be conducted by Pierre Monteux and will include the "Academic Festival" Overture; the violin concerto in D-major with Isaac Stern as soloist, and Symphony No. 1 in C-minor.

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GAZETTE
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JUL 29 1955

Second Concert Weekend Will Open at Tanglewood

The second weekend of concerts by the full Boston Symphony Orchestra will open tonight with a program in the Music Shed at Tanglewood, Lenox, Mass., at 8:30 o'clock.

* * *

CHARLES MUNCH will conduct the programs tonight and tomorrow and Pierre Monteux will conduct the Sunday afternoon program. A public rehearsal is also scheduled for tomorrow at 10 a.m. in the Music Shed which will be open to the public at a nominal fee as a benefit for the orchestra's pension fund.

Tonight's program will include a Suite from Handel's "Water Music" in an arrangement by the late Sir Hamilton Harty, the Symphony number 4 in D minor by Schumann and the Symphony number 4 in E minor by Brahms. The concert will also feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata, "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists the work was commissioned by the Koussevitzky Music Foundation. It was given its world premiere by Mr. Munch and the Boston Symphony last December.

* * *

THE SOPRANO soloist will be Leontyne Price, who also sang in the premiere. Other vocal solos in tonight's performance will be presented by Arthur Schoep, tenor; and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's Opera department and Mr. Schoep is assistant stage director to the opera department's head, Boris Goldovsky.

Tomorrow evening's program, all Beethoven, will feature Rudolf Serkin in his Tanglewood debut as soloist in the Piano Concerto number 5 in E flat major. Mr. Munch will also include the overture to "Egmont" and the Symphony number 3 in E flat, the "Eroica" in the program.

* * *

SUNDAY AFTERNOON Mr. Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D major, opus 77. In addition the program will include the "Academic Festival" overture and the Symphony number 1 in C minor.

Remaining tickets for the concerts and for the special open rehearsal are on sale at the Tanglewood box office. Admission for listening from the lawn is on sale on the day of each concert.

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ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719

AUG 11 1955

New Mennini Op Praise at Premier

REVIEWS of the new opera, "T Mennini of the Eastman Sch tell of a successful premiere at L the Tanglewood festival, Monday

The opera, based on a one-act play by Eugene O'Neill, was written on a commission of the Koussevitzky Music Foundation, which two years ago invited the 34-year-old Rochester composer to spend a summer at Tanglewood and consult with its opera department staff in preparation for the work.

Howard Taubman in the New York Times wrote that Mennini "has a lyrical gift and he has turned out a piece that should have wide currency in the workshops, perhaps on television. One would like to see what he could do with a bigger subject filled with more poetry."

The O'Neill play is described as "a bitter vignette of brutish people living on the seacoast, presumably New England, in 1917." The composer, according to the review, "resisted the temptation to be obvious—to write harsh infuse poigna The ported ished." Likew in the that " verted . . . int without a diff alien m few spo most of are give speech fully def and a fe cases aris the gene The inst said to b

Mennini was present to receive the warm tribute of the audience.

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JUL 31 1955

Berkshire Festival Music To Be Broadcast Tomorrow

By CECIL MANN
Tribune Staff Writer

ISAAC STERN, noted American violinist, will be soloist with the Boston Symphony Orchestra under direction of Charles Munch in the broadcast from the Berkshire Festival in Tanglewood, tomorrow night, (NBC-Radio, WFLA, 8:15-9:00. The entire 45-minute program will be devoted to Beethoven's Concerto in D for violin and orchestra. The three movements of the work are marked allegro ma non troppo, Laghetto and finale, and Rondo.

Stern

* * *

BREAKFAST CLUB Toastmaster Don McNeill returns to his early morning ABC Radio variety show, tomorrow, after a month-long vacation. Peter Donald has been pinch-hitting for Don during his absence. Cast members, including Aunt Fanny (Fran Allison), comedian Sam Cowling, singers Betty Johnson and Dick Noel, and maestro Eddie Ballantine, will be on hand to welcome McNeill back. It's heard on WSUN, 9 to 10 A. M.

McNeill

* * *

DISTINGUISHED COMPOSER Victor Young, who has written many popular sons and motion picture scores for such movies as For Whom The Bell Tolls, Love Letters, and Three Coins In The Fountain will take over the conductor's baton for vacationing Percy Faith on CBS Radio's The Woolworth Hour: What's New In Music, today and next Sunday, over WDAE, 1:00-2:00.

* * *

PAUL LAVALLE will present a novelty arrangement of the aria, Un Voce Poco Fa from Rossini's popular opera, The Barber of Seville, on the Cities Band of America concert tomorrow night, NBC-Radio, WFLA, 9:30-10.

Lavalle

Rythmic numbers chosen by Paul Lavalle for the band include Blaze Away March by Holzman, Mardi Gras Parade, by Kent Cooper, Invercargill March, by Lithgow, The Light Cavalry Overture, by Von Suppe, and Hands Across the Sea, by Sousa.

* * *

HOWARD MILLER, CBS Radio's new man-about-music, will interview two musical groups and three vocal soloists on the Howard Miller Show today and next Sunday, over WDAE, 1:00-2:00.

* * *

A KEY HEAVYWEIGHT BATTLE between Ezzard Charles, former champ from Cincinnati, and Tommy "Hurricane" Jackson, third ranking heavyweight contender of Far Rockaway, N. Y., will be broadcast over the nationwide ABC Radio Network, Wednesday, 10:15 P. M. (WSUN).

* * *

Thursday The Hilltoppers from the Muehlbach Hotel in Kansas City, with their recordings of the Kentuckian Song, and I Must Be Dreaming.

Friday, Mindy Carson from her apartment in Manhattan, with her recordings of Wake the Town and Hold Me Tight. (WDAE, 11:45 to 12 Noon).

* * *

Tuesday, June Valli will talk from the swimming pool of the Fontainblue Hotel, Miami Beach, with her recordings of A Kiss Like Yours and Oh, My Lover.

Wednesday Jerry Vale will come from Al and Dick's, New York, with his recording of Only Beautiful.

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JUL 31 1955

Berkshire Festival Music To Be Broadcast Tomorrow

By CECIL MANN
Tribune Staff Writer

ISAAC STERN, noted American violinist, will be soloist with the Boston Symphony Orchestra under direction of Charles Munch in the broad-

EZ-WAY
Hurricane Proof!

Peterburg Historical Museum Collector's Club will display and comment on his collection of mustache cups on Date With Fran Tuesday afternoon at 3:30 o'clock over WSUN-TV.

You Are On the Air Tuesday night at 6:45 o'clock over WSUN-TV will present scenes from the new Sunshine Swimming Pool at Maritime Base in St. Petersburg.

Talent Varieties Tuesday night at 7 o'clock over WSUN-TV will present vocalist Sherry Lee Myers, Louie and Rookie, ventriloquist act and dancer Brebner Walker.

A young man with ideas decides to raffle off his services for a year, in order to get enough money to leave the West for big city life on Tuesday night at 7:30 o'clock. General Theater over WSUN-TV

The Williams family is man-euvered into unwittingly becoming involved in the unwelcome romance of Danny's agent in Make Room for Daddy Tues-

this week. His interviews are conducted by two-way radio channel between his Chicago studio and preappointed locations across the country. Tomorrow The Four Aces will be interviewed from their dressing room in the Chicago Theatre. Miller will play their recordings of Love Is A Many Splendored Thing, and Sin.

Tuesday, June Valli will talk from the swimming pool of the Fontainblue Hotel, Miami Beach, with her recordings of A Kiss Like Yours and Oh, My Lover.

Wednesday Jerry Vale will come from Al and Dick's, New York, with his recording of Only Beautiful.

Thursday The Hilltoppers from the Muehlbach Hotel in Kansas City, with their recordings of the Kentuckian Song, and I Must Be Dreaming.

Friday, Mindy Carson from her apartment in Manhattan, with her recordings of Wake the Town and Hold Me Tight. (WDAE, 11:45 to 12 Noon).

* * *

A KEY HEAVYWEIGHT BATTLE between Ezzard Charles, former champ from Cincinnati, and Tommy "Hurricane" Jackson, third ranking heavyweight contender of Far Rockaway, N. Y., will be broadcast over the nationwide ABC Radio Network, Wednesday, 10:15 P. M. (WSUN).

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719
AUG 11 1955

New Mennini Opera Wins Praise at Premiere

REVIEWS of the new opera, "The Rope," by Louis Mennini of the Eastman School of Music faculty, tell of a successful premiere at Lenox, Mass., home of the Tanglewood festival, Monday night.

The opera, based on a one-act play by Eugene O'Neill, was written on a commission of the Koussevitzky Music Foundation, which two years ago invited the 34-year-old Rochester composer to spend a summer at Tanglewood and consult with its opera department staff in preparation for the work.

Howard Taubman in the New York Times wrote that Mennini "has a lyrical gift and he has turned out a piece that should have wide currency in the workshops, perhaps on television. One would like to see what he could do with a bigger subject filled with more poetry."

The O'Neill play is described as "a bitter vignette of brutish people living on the seacoast, presumably New England, in 1917." The composer, according to the review, "resisted the temptation to be obvious—to write harsh dissonance for a harsh subject. He has sought to infuse it with warmth and poignancy."

The performance was reported to be "remarkably polished."

Likewise Frances D. Perkins in the Herald Tribune reported that "Mr. Mennini has converted the Eugene O'Neill play . . . into genuine music drama without a sense of transfer into a different and sometimes alien medium." There are a few spoken passages, but "in most of the score the singers are given a flexible lyric speech with occasional more fully defined melodic episodes and a few arias which in most cases arise spontaneously from the general musical texture," The instrumental score was said to be "expertly written."

Mennini was present to receive the warm tribute of the audience.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

AUG 21 1955

SERKIN SOLOIST

Pianist Rudolf Serkin will be soloist in Beethoven's "Emperor" concerto with the Boston Symphony Orchestra under the direction of Charles Munch on the Berkshire Festival broadcast Monday, on WBZ-NBC radio.

KINGSTON, N. Y.
FREEMAN
Circ. D. 14,013

AUG 4 1955

THE SUMMER STAGE

Stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait, Lenox, Mass., during "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness at Noon" and T. S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting and his debut at Tanglewood in the musical portrait composed during the war by Mr. Copland, noted American composer who is assistant director of the Berkshire Music Center, and which was first performed by the Boston Symphony April 9, 1943.

Mr. Rains is familiar to motion picture fans for featured roles in 50 films including "Anthony Adverse," "Mr. Smith Goes to Washington," "Caesar and Cleopatra" (he was Bernard Shaw's personal choice for the role) and "Casablanca." Before going to Hollywood, he acted the dynamic counsel for the defense in "They Shall Not Die."

He made a concert tour under the title "Words and Music" this spring and currently can be heard over NBC in a program of dramatic readings.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz, who, in the early weeks of World War 2, gave thought to a means by which music could be used to mirror the spirit of our country. The result was a triptych of musical characterizations by Mr. Copland, Jerome Kern and Virgil Thompson.

Leonard Bernstein, who is conducting, also will include on his portion of the program, the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On the Waterfront."

Arthur Fiedler and the Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue" will conclude the concert.

During the early part of "Tanglewood on Parade," patrons are invited to simultaneous demonstrations from 6 to 8 p. m. by all five departments of the Music Center. For holders of box seats and reserved tickets, there is a performance in the formal gardens by the opera department of Puccini's comic opera "Gianni Schicchi."

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

AUG 5 1955

TANGLEWOOD EVENT TODAY

Series C of the Berkshire Music Festival by the Boston Symphony Orchestra will open tonight at 8:30 in the music Shed with a performance of Beethoven's "Missa Solemnis," conducted by Leonard Bernstein in memory of Serge Koussevitsky.

Soloists include Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; Richard Burgin, violinist and William Frank, organist. The choruses will be sung by the Festival Chorus of Berkshire Music Center students, trained by Hugh Ross.

SATURDAY PROGRAM

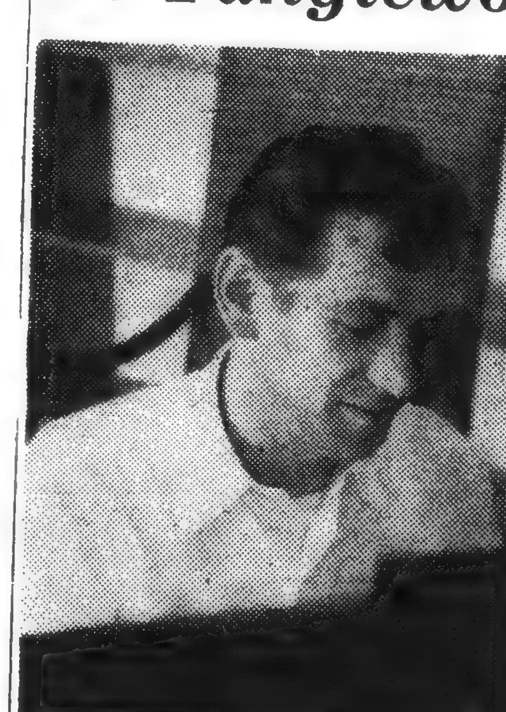
Saturday night's program will feature excerpts from Beethoven's opera, "Fidelio" and Wagner's "Gotterammerung," conducted by Charles Munch. Soloists will be Margaret Harshaw, David Lloyd, Mac Morgan, Christina Cardillo, Malcolm Bernstein and Arthur Schoep.

Sunday afternoon, Charles Munch will conduct an all-Beethoven program consisting of the symphonies, No. 5 and No. 8. Eugene Istomin, pianist, will play the concerto, No. 4 in G-major with the orchestra.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 5 1955

Bernstein Will Conduct At Tanglewood Tonight



LEONARD BERNSTEIN
In Opening Program

Leonard Bernstein will direct the Boston Symphony Orchestra in the opening program of the semi-final weekend of Berkshire Festival Concerts in the Shed at Tanglewood, Lenox, Mass., tonight.

Charles Munch will direct the programs tomorrow night and Sunday afternoon. Evening programs open at 8:30 o'clock and the afternoon programs at 2:30 o'clock.

* * *

TONIGHT'S PROGRAM will feature Beethoven's "Missa Solemnis" presented as a memorial to the orchestra's late conductor, Serge Koussevitzky. Soloists will be Adele Addison, soprano; Eunice Alberts contralto; David Lloyd, tenor; and Mac Morgan, bass. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and study group departments, trained by Hugh Ross, also will assist.

Mr. Munch's program tomorrow evening will open with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II and the Festival Chorus trained by John Krueger of Youngstown, Ohio. Soloists will be Margaret Harshaw of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center students Christina Cardillo, soprano; and Malcolm Bernstein, bass.

The second half of the program will be devoted to excerpts from Wagner's "Gotterdammerung" with Miss Harshaw as soloist in the Immolation Scene.

THE SUNDAY AFTERNOON program, all Beethoven, will feature Eugene Istomin as soloist in the piano concerto number 4 in G major. It also will include the symphonies number 8 in F major and number 5 in C minor.

A morning public rehearsal will be held tomorrow at 10 a.m. at the music shed as a benefit for the orchestra's pension fund.

Final concerts in the festival series will be presented Aug. 10, 12, 13 and 14. The annual Tanglewood on Parade, a benefit for the Berkshire Music Center, will be held Aug. 11.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

AUG 7 1955

Fiedler, Bernstein in 'Tanglewood' Parade

During the coming week, the 1955 schedule in "Tanglewood," summer home of the Boston Symphony Orchestra will be concluded. This, the sixth and final week of the Berkshire Music Festival, includes a concert this afternoon in The Shed by the full 104-piece Boston Symphony under direction of Charles Munch, an all-Beethoven program. Eugene Istomin, pianist, will be the soloist, with orchestra in the Fourth Concerto in G Major. Symphonic selections the Symphony No. 8 in F Major and the Symphony No. 5 in C Minor. Last night there was a first performance, in "Tanglewood" of the second act of Beethoven's "Fidelio" with Margaret Harshaw, Mac Morgan, David Lloyd, Christina Cardullo, Malcolm Bernstein and Arthur Scoep in the cast. The program, Charles Munch conducting, also included excerpts from Wagner's "Gotterdammerung," with Miss Harshaw, soloist.

This date in music: 1829, Mendelssohn visited Fingal's Cave in the Hebrides Islands and wrote 20 bars of the music for his "Fingal's Cave" overture.

Next Thursday will be "Tanglewood on Parade," that unique event which has attracted many for the late afternoon and evening music and attendant festivities, including dancing on the lawn. The occasion is a benefit for Berkshire Music Center, with the "Center in Operation"—simultaneous sessions of each department. The Orchestra will play in The Shed and there will be opera in the Theater-Concert Hall. All are invited to bring a picnic supper and to make use of the buffet and refreshment carts. A concert is scheduled by The Chorus at 7 p.m. on the Porch of the Main House.

The Gala Concert in The Shed comprises selections by both the Boston Symphony Orchestra, Leonard Bernstein conducting, nd the Boston Pops Orchestra, rthur Fiedler conducting. This marks the second season in which the "Pops" has played in "Tanglewood." The Symphonic elections: Bernstein's Suite "On he Waterfront" (a first perormance) and Aaron Copland's A Lincoln Portrait." The "Pops" concert, a typical Fiedler proram will have Leonard Bernein as piano soloist in the ershwin "Rhapsody in Blue" vith orchestra. The Rimsky-Korsakov "Capriccio Espagnole" and Antal Dorati's arrangement of the Suite from the Strauss Ballet "Graduation Ball," also are included.

The Wednesday Night Series of Chamber Music in the Theater-Concert Hall closes Aug. 10 when six principals of the Boston Symphony will be assisted by David Lloyd, tenor and Ralph Berkowitz, piano, in Beethoven compositions. An all French symphonic concert, music of Berlioz, Debussy and Ravel, is announced for next Friday night and an all-Beethoven program next Sunday afternoon, Aug. 14, Charles Munch conducting. Next Saturday night, Pierre Monteux will conduct the Orchestra in Wagner, Brahms, Debussy and Strauss works. The Beethoven Ninth, to be performed with soloists and an augmented chorus Aug. 14 will be Conductor Munch's fifth all-Beethoven concert of the summer. The soloists: Adele Addison, soprano Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm bass...

...of the Berkshire Music Center. After a lawn party and picnic supper at 7 p.m. there will be a gala concert in the shed by the Boston Symphony Orchestra. Distinguished stage, screen and TV star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will highlight the evening. Leonard Bernstein will be soloist for the Rhapsody in Blue by Gershwin. Following the concert, there will be waltz-

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 5,350

AUG 11 1955

The Boston Symphony Orchestra, Charles Munch music director, gives the final pair of concerts of its 1955 Berkshire Festival Saturday, August 13, at 8:30 p.m. and Sunday, August 14 at 2:30 p.m., in the Music Shed at Tanglewood, Lenox, Mass.

Perre Monteux, the B.S.O. conductor from 1919-1921, and a Festival guest conductor annually since 1952, is on the podium for Saturday's program, and Mr. Munch conducts the concluding event Sunday.

If attendance figures of last summer, when 21,650 persons attended the final brace of concerts, can be considered a gauge and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawn outside the Music Shed, again all records will be shattered for the third consecutive year in this 18th summer of symphonic music in the hills of Western Massachusetts, the 16th [illegible] the Boston Symphony participated.

Saturday's program is all symphonic, with Mr. Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3 in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt director of choral music at Smith College, Northampton, Mass., and assistant to Hugh Ross [illegible] the Tanglewood [illegible] choral department.

The concluding concert will be the sixth all Beethoven [illegible] on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to [illegible] that composer. It [illegible] the Overture "Leonore, No. 3," and the Symphony No. 9 in D minor with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music [illegible]. The [illegible] larged chorus [illegible] Festival Chorus of [illegible] dents and a [illegible] of the Springfield [illegible] Symphony Orchestra [illegible] Hugh Ross and [illegible] director of [illegible] Ohio, Philharm[illegible]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

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FREEMAN
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TIMES UNION
Circ. D. 60,449 - S. 116,052

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 5 1955

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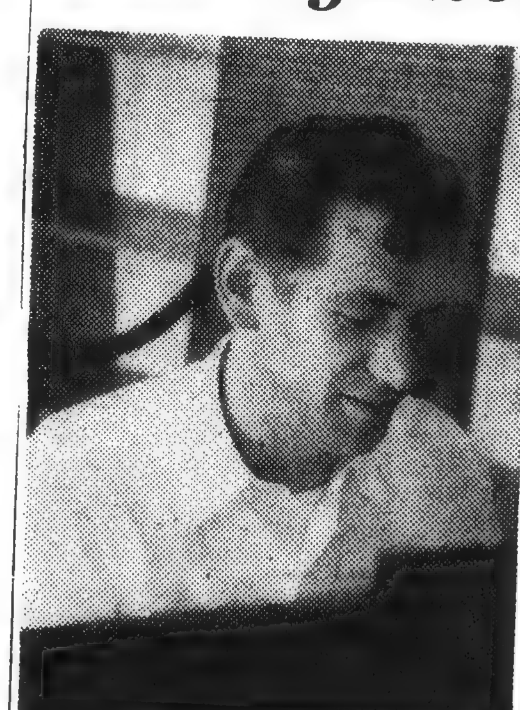

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SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

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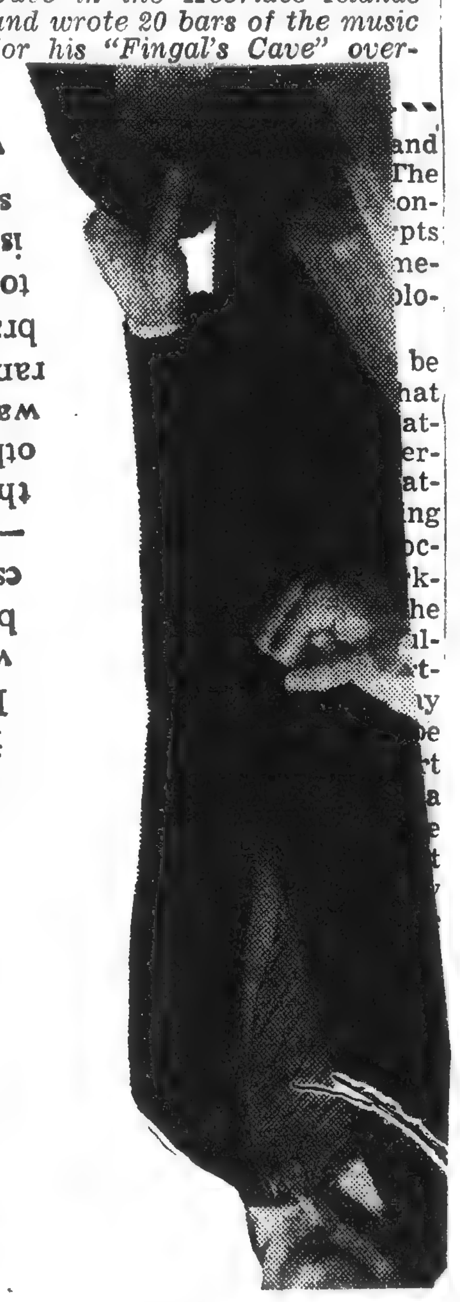

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 5,350

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Fo[illegible]

[illegible] for [illegible] get-away [illegible] and Mrs. [illegible]

SYRACUSE, N. Y.
POST STANDARD
Circ. D. 89,399 - S. 101,254

AUG 7 1955

Opera Based On O'Neil Play

Louis Mennini of the Eastman School of Music, University of Rochester, wrote a one-act opera, "The Rope," based on the one-act play by Eugene O'Neill, which will have its world premiere by the oprea department of the Berkshire Music Center at Tanglewood tomorrow and Tuesday, under the direction of Boris Goldovsky. The opera is the first work to result from the new commissioning plan of the Krussevitzky Foundation.

Louis Mennini

On Thursday there will be "Tanglewood on Parade" for the benefit of the Berkshire Music Center. After a lawn party and picnic supper at 7 p.m. there will be a gala concert in the shed by the Boston Symphony Orchestra. Distinguished stage, screen and TV star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait," which will highlight the evening. Leonard Bernstein will be soloist for the Rhapsody in Blue by Gershwin. Following the concert, there will be waltz-

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

AUG 12 1955

Rockefeller Fund Gives MIT Grant of $300,000

NEW YORK (AP)—A four-year grant totaling $250,000 to the University of Wisconsin for research on utilization of the energy of the sun was announced Thursday by the Rockefeller Foundation.

The announcement was made in the second quarterly report by Dean Rusk, the foundation president, who disclosed that the Foundation's grants for the period totaled $5,686,004. In addition, 66 fellowships were awarded to individuals from 24 countries.

Other grants include $300,000 to Massachusetts Institute of Technology for the development of a new humanities-social science program; $94,000 to the American Press Instiute of Columbia University for seminars involving foreign and American editors and $125,000 to the Boston Symphony Orchestra as a contribution to the Tanglewood revolving scholarship fund.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 13 1955

Seven Scholarships, Cash Awards Given Tanglewood Students

Seven scholarships and cash awards were made to students of the Berkshire Music center at Tanglewood, Lenox, today.

The prizes are given annually to outstanding students at the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire festival which concludes its 18th and most successful summer tomorrow. Winners are chosen from among the 405 enrolled this year from 38 states and 18 foreign countries.

Tuition scholarships and cash prizes are to be presented at intermission of this afternoon's concert by the study symphony orchestra, attended by some 3,000, in the Tanglewood music shed at 3 by Ralph Berkowitz, dean of the Berkshire Music center.

Winners are: Alice Q. Ober, 21, of Pasadena, Calif., the $250 Gregor Piatigorsky prize for conspicuous talent; Peyton Higgison, 28, of Mobile, Ala., the High Fidelity magazine scholarship of $250 for an outstanding student; Edward Jay Miller, 25, of Miami Beach, Fla., the Serge Koussevitzky prize of $250 for a work composed at Tanglewood; Jacob Drukman, of New York city, the Samuel Wechsler commission, valued at $300, for the composition of a work to be specified by the faculty; Salvatore Martirano, 28, of New Rochelle, N. Y., the Raphael Sagalyn memorial prize of $250 for a composition; and Barth Bennitt of Miami, Fla., and Richard A. Fiske, 21, of Upton, cancellation by the Tanglewood Revolving scholarship fund of their indebtedness for the grants they received this year of $150 each, in recognition of their outstanding work.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

AUG 14 1955

STUDENT AWARDS AT TANGLEWOOD

Lenox, Aug. 13—Seven scholarships and cash awards were made to outstanding students of the Berkshire Music Center at Tanglewood today. The prizes are given annually. The Gregor Piatigorsky Prize, value $250, has been awarded to student cellist Alice Q. Ober, 24, of Pasadena, Cal. The High Fidelity magazine scholarship, value $250, awarded for the first time this year to an outstanding student of the Berkshire Music Center, goes to Peyton Higgison, 28, of Mobile, Ala.

The Serge Koussevitzky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season went to Edward Jay Miller, 25, of Miami Beach, Fla., whose prize-winning work, "Piece for Pianoforte" was performed on a composers' forum at Tanglewood yesterday. The Samuel Wechsler Commission, value $300, goes to Jacob Druckman, of New York City.

Through the friendly interest of the Industrial Buildings Corp. of Chicopee, there has been initiated this year an annual prize of $250 to a student composer, in memory of Raphael Sagalyn, given this year to Salvatore Martirano, 28, of New Rochelle, N. Y.

Two scholarships, each valued at $150, which cancel a student's indebtedness to the Tanglewood Revolving Scholarship Fund for his tuition received from this fund are awarded to student horn players Barth Bennitt, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton.

LITTLE ROCK, ARK.
GAZETTE
Circ. D. 93,274 - S. 103,597

AUG 8 1955

Radio and TV

Berkshire Festival on KAI Devoted to Beethoven W

The second Berkshire Festival program devoted e a major work of Beethoven will be presented at 7:15 p. r over KARK. Charles Munch will conduct the Boston S Orchestra in Beethoven's "Pastorale Symphony" (N Major.)

The symphony is one of Beethoven's few program works, and its five movements have these descriptive titles: Cheerful impressions on arrival in the country; scene by the brook; merry gathering of country folk; thunderstorm; shepherd's song; glad and grateful feelings after the storm.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981

AUG 9 1955

TALKING IT OVER

'Tanglewood' Draws Throngs For Superb Music Programs

By EMMA VAN WORMER

As the final week of the 1955 Berkshire Music Festival in "Tanglewood," Lenox, opens, record attendance figures for 20 of the 24 concerts by the Boston Symphony Orchestra are impressive.

Through the weekend, a total of 111,835 attended the programs and it is expected that the 1954 figures of 135,775 will be equalled, if not surpassed by the weekend. Sunday afternoon's concert attracted 9,715. Rudolf Serkin's Piano Sonata recital in the Theater-Concert Hall recently brought the largest audience for an event in the smaller hall, with hundreds of listening on the lawns, a total of 2,456. This, according to Walter Alford, in charge of news releases, was unusual, in that the audience outside the hall could not see the artist. Earlier in the week Serkin played with the orchestra in The Shed.

"Tanglewood on Parade" for the benefit of Berkshire Music Center will take place Thursday from 6 to 11 p.m. with sessions simultaneously in all departments. At night there will be concerts in The Shed by the Boston Symphony Orchestra, conducted by Leonard Bernstein and by the Boston Pops Orchestra conducted by Arthur Fiedler. In the former program, Claude Rains, the eminent actor, will be narrator for Aaron Copland's "A Lincoln Portrait." In the Pops program, Bernstein will be at the piano for George Gershwin's "Rhapsody in Blue."

Bernstein

Fiedler

Claude Rains

There will be a ceremony of musical significance on the Main House Porch late in the afternoon when a contract is signed for recordings both by the Boston Symphony and the Boston Pops Orchestra with RCA Victor. Conductor Charles Munch and conductor Fiedler signed for their respective orchestras.

The thousands who attended Sunday's concert, with places on the lawns, sought shelter during a heavy shower, the thunder adding to orchestral effects in the all-Beethoven program which included the Eighth and Fifth Symphonies, in that order, with the Fourth Piano Concerto in G Major, with Eugene Istomin as soloist with orchestra. This marked the young artist's debut both in "Tanglewood" and with The Boston. His was interesting reading of the Concerto, the second and third movements played without pause and with remarkable tempi. There was prolonged applause for both soloist and Director Munch, who shared the plaudits with the orchestra.

As ever, in this, the eighteenth season of the Berkshire Festival, the Tanglewood Tradition embodies the finest in musical standards and achievements. Since the '30's, Berkshire Festival concerts of the Boston Symphony offer the world's greatest music. The Berkshire Music Center, Charles Munch, director, is unmatched in the distinction of faculty and students.

The Berkshire Hills are world-famed and "Tanglewood" with the Little Red House (where Hawthorne wrote) and other interesting buildings, including The Shed and the Theater-Concert Hall, annually are the center of interest of students and music lovers.

The Festival closes next Sunday afternoon with the Beethoven Ninth, with orchestra, chorus and soloists, Charles Munch conducting. There will be Friday and Saturday night concerts in The Shed and a Wednesday night concert in the Theater-Concert Hall, among numerous other music programs.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

AUG 13 1955

John Brook

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood tonight.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 16 1955

Berkshire Music Center Nets $61,776

Proceeds of $61,776 were netted by the Berkshire Music Center, the world's only school of music maintained by an orchestra, from this season's Berkshire Festival chamber music concerts.

This total was boosted to $72,776 by an additional $11,000 contributed by the Rockefeller Foundation to match receipts for the Center from six chamber music concerts.

Some $79,975 was received this season from six chamber music concerts by noted soloists and ensembles, six by the Boston Symphony orchestra, four public orchestra rehearsals, and the Tanglewood on Parade program.

Attendance figures reached an all-time high of 136,097, compared to last year's 135,775, while the season's top attendance at the 12 music shed concerts by the Boston Symphony orchestra was 15,624 on Saturday, July 30.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

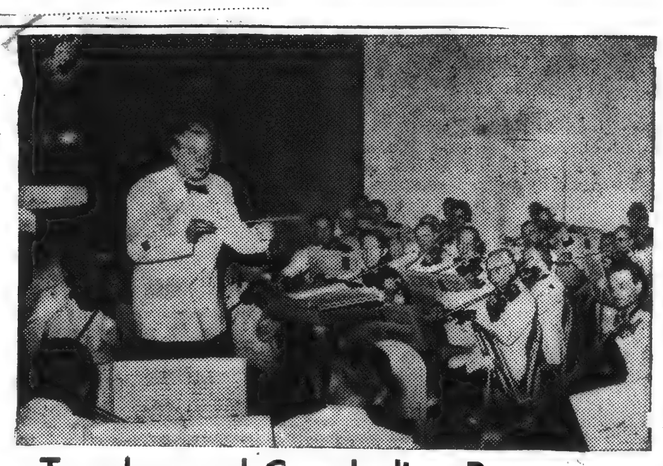
AUG 12 1955

Plouffe

TOP PRIZE WINNERS at Tanglewood on Parade pose with Miss Margo Miller, left, secretary of the community committee, sponsors of the annual Berkshire Music Center benefit. Miss Naomi Goldsmith of New York, center, won the RCA-Victor high fidelity phonograph; and Mrs. Albert Sterner of Richmond, right, a General Electric refrigerator. Eleven prizes were awarded, six to county residents, after intermission.

Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 14,200

AUG 11 1955



Tanglewood Concluding Programs

Tanglewood, Lenox, Mass.

Charles Munch, Music Director for the past six years of the Boston Symphony Orchestra, will conclude the annual Berkshire Festival in the hills of Western Massachusetts August 14.

Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth session.

The program for the final weekend is as follows:

Friday, August 12
(Shed at 8:30 Festival Concert)
Boston Symphony Orchestra—
Brahms: Variations on Haydn
Bloch: "Schelomo"
Soloist: Gregor Piatigorsky
Debussy: "La Mer"
Ravel: "Daphnis and Chloe"
Conductor: Charles Munch

Saturday, August 13
(Shed at 10 Open Rehearsal)
Boston Symphony Orchestra—
(Shed at 3 Dept. 1 Orchestra)
(Shed at 8:30 Festival Concert)
Boston Symphony Orchestra—
Wagner: "Flying Dutchman"
Brahms: Symphony No. 3
Debussy: Nocturnes
Strauss: "Der Rosenkavalier"
Conductor: Pierre Monteux

Sunday, August 14
(Theatre at 10)
Dept. 1 Chamber Music
(Shed at 2:30 Festival Concert)
Boston Symphony Orchestra—
Beethoven: Overture, Leonore No. 3
Symphony No. 9—Chorus and Soloists:
ADELE ADDISON, Soprano
CATHERINE AKOS, Contralto
DAVID LLOYD, Tenor
Donald Gramm, Bass
Conductor: Charles Munch

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755

AUG 11 1955

Berkshire Festival Closes Sunday

The Berkshire Festival at Lenox M[illegible]ves into its final week-end of orchestral concerts tomorrow night with Charles Munch conducting an all-French program featuring the "Fantastic Symphony" of Berlioz; Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite, No. 2.

Saturday night's concert finds Pierre Monteux on the podium with Brahms' Symphony No. 3; Debussy's "Three Nocturnes" and Strauss' Suite from "Der Rosenkavalier."

The final event takes place Sunday afternoon when Munch will conduct the Boston Symphony in Beethoven's Ninth Symphony assisted in the final movement by the Festival Chorus under the direction of Hugh Ross. Soloists will be: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass.

For further information telephone Lenox 600.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

AUG 11 1955

The Berkshire Music Festival at Tanglewood, Lenox(Mass. winds up its 1955 season this weekend, with Charles Munch conducting the Boston Symphony Orchestra in an all-French orchestral program, music of Berlioz, Debussy and Ravel on Friday, and an al-Beethoven concert Sunday afternoon, with the Ninth Symphony and the Leonore Overture, No. 3. Saturday evening, Pierre Monteux wil conduct the B. S. O. in a program of music by Wagner, Brahms, Debussy and Strauss. Performances are at 2:30 p. m. Sunday, 8:30 p. m. for the evening programs.

ATHENS, N. Y.
HERALD
Circ. W. 3[illegible]
AUG 11 1955

Berkshire Festival Concerts End With Week's Program

The sixth and final week of Berkshire Festival concerts at Tanglewood ~~opens with the concluding~~ event of the Wednesday evening series of chamber music of Beethoven, tomorrow evening in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening (August 12), and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (August 14). Pierre Monteux will conduct the Saturday evening (August 13) program, comprising Wagner, Brahms, Debussy and Strauss.

Review
DARIEN, Conn.
Weekly Independent
Circ. 2,792

AUG 11 1955

The Boston Symphony Orchestra gives the final pair of concerts of its 1955 Berkshire Festival Saturday at 8:30 p.m. and Sunday at 2:30 p.m., in the huge Music Shed at Tanglewood, Lenox, Mass.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

AUG 13 1955

Final Berkshire Concert Tomorrow

The last concert of the Boston Symphony Orchestra at the Berkshire Festival will be held tomorrow afternoon at 2:30, Charles Munch conducting.

The 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch.

Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield, Mass., Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

AUG 12 1955

Final Programs At Tanglewood Starting Tonight

The Boston Symphony Orchestra and Charles Munch, director give the final concerts of its 1955 Berkshire Festival Friday and Saturday at 8:30 p.m. and Sunday at 2:30 p.m., in the Music Shed at Tanglewood, Lenox, Mass.

Friday night's program includes Brahms' Variations On A Theme by Haydn, and the same composers's Violin Concerto in D, performed by Isaac Stern. Debussy's "La Mer," and Ravel's second suite from "Daphnis and Chloe."

Saturday's program is all symphonic, with Pierre Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood, the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturnee Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, Mass.

The concluding concert will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore", No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists.

General admission to the grounds, enabling overflow crowds to hear the concerts from the Tanglewood lawns, are placed on sale on the day of performance.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 12 1955

Weekend Concerts Open Tonight; No Reservations for Connie

TANGLEWOOD — The most unwelcome guest at the concluding concerts of the Boston Symphony Orchestra over the weekend is Hurricane Connie.

Connie's activities along the East Coast provided the only sour note at last night's annual Tanglewood on Parade benefit when rains kept the attendance below 7,000.

The weekend concerts will open tonight at 8:30, rain or shine, when Charles Munch will conduct the Boston Symphony Orchestra in a concert of French music in the Music Shed.

The program, slightly revised from that announced originally, will include the "Symphonie Fantastique" by Berlioz; "La Mer" by Debussy; and the Second Suite from Ravel's ballet "Daphnis and Chloe." Berlioz' "Symphonie Fantastique" was one of the outstanding features of last summer's Festival when Mr. Munch conducted all the major orchestral works of the composer in honor of the 150th anniversary of his birth. It is the only Berlioz composition included in this summer's Festival programs.

In the remaining concerts tomorrow night at 8:30 and Sunday afternoon at 2:30, Pierre Monteux and Charles Munch respectively will conduct.

Beethoven's Ninth Sunday

Mr. Monteux' Saturday evening will include music by Wagner, Brahms, Debussy and Strauss; and on Sunday the 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch. Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass; are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning at 10 a.m. for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box-office, and telephone reservations are accepted. Admission for listening from the lawn will be on sale the day of each concert.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 13 1955

6,637 Brave the Rain

Bernstein's Premiere Climax To 'Tanglewood on Parade'

By Jay S. Harrison

LENOX, Mass., Aug. 12.—"Tanglewood on Parade," the Berkshire Music Center's annual procession of student skills, talent and ingenuities took place last night in the midst of intermittent rains and generally surly weather. As a climax to the event Leonard Bernstein appeared in the triple-threat capacity of composer, conductor and pianist by directing both the world premiere of his suite from the Academy Award winning film "On the Waterfront" and Aaron Copland's "A Lincoln Portrait" and by acting as piano soloist in Gershwin's "Rhapsody in Blue."

The latter number enlisted the services of the Boston Pops Orchestra which, under Arthur Fiedler's supervision, also played Rimsky-Korsakov's "Capriccio Espagnol" and the Strauss-Dorati "Graduation Ball" Suite. Claude Rains was narrator of Lincoln's lines in the Copland work.

6,637 Despite Showers

Previous to this rocketing finale in the festival grounds music shed, the various student divisions of the center had put on their customary admirable show with demonstrations—simultaneously staged throughout the area—of the choral, conducting, composition and opera departments. Despite harassing, needle-like showers, an audience of 6,637 early arrived on campus to cheer the youngsters ahead.

The "Parade's" major enticement, the evening concert, was also met with cheers, though for far different reasons. It is virtually conceded among musicians that Mr. Bernstein's background score for "On the Waterfront" was the most artistically conceived of the year, and his suite from the film thus provides an opportunity of meeting again an old and admired friend.

As did the movie, the present excerpt opens with a melancholy horn theme developed canonically and followed by a percussion fugue loud enough to stir the deaf into hearing. Subsequently we are introduced to the love-motif, a misty-eyed, sentimental theme after the Hollywood manner, which is enlarged upon to such a degree that there is no doubt as to what direction the love has taken.

These, and a few lesser ideas, are for all purposes the materials of this suite. They are, frankly, overextended in length, but the work nonetheless is one so overwhelmingly dramatic (albeit in the popular movie manner) that it literally crushes any reservations. "Waterfront" is theatrical in the best sense that it is music tailor-made for the theater. It is urgent and compelling and vivid as flame.

Vivid, as well, was Mr. Bernstein's rendition of "Rhapsody in Blue," though in achieving this quality he all but scuttled Gershwin. It was, in brief, an unorthodox, highly personal reading, erratic in tempo and rhythmically unstable. Nor was it aided by patent technical shortcomings and the presence of a wayward cymbal which mysteriously crashed to the floor during a soft piano solo, thereby jarring the audience and performing participants into a state of mild hysteria.

Elsewhere, however, the concert fortunately proceeded without incident. Mr. Bernstein's understanding of Copland's music is already a legend, and as such "A Lincoln Portrait," excluding a somewhat gamy rendition by Mr. Rains, was aburst with power and inner vibrancy.

For his part, Mr. Fiedler rode the Boston Pops Orchestra in the grand circus manner and concluded the evening with much demanded encores. Included among them was a hilarious, bulldozer version of "Davy Crockett" that at one point required the instrumentalists to yelp like a pack of Geronimos on sighting the United States Cavalry. And since the Boston Pops is without question the greatest organization of its kind, it is a pity it did not devote itself to more numbers of the pops variety. The concert might then have become more of a howler than it was.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

AUG 13 1955

Springfield Chorus To Be Heard Sun. At Tanglewood

The Boston Symphony Orchestra, Charles Munch Music Director, gives the final pair of concerts of its 1955 Berkshire Festival tonight and tomorrow afternoon in the Music Shed at Tanglewood, Lenox. Pierre Monteux, the B. S. O. conductor from 1919-1924, and a Festival guest conductor annually since 1952, is on the podium for tonight's program, and Mr. Munch conducts the concluding event tomorrow.

If attendance figures of last summer, when 21,650 persons attended the final brace of concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all records will be shattered for the third consecutive year in the 18th summer of symphonic music, the 16th since the Boston Symphony participated.

Tonight's program is all symphonic, with Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore", No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orcestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

This weekend concludes also the seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its 13th six-week session.

Hampshire Gazett
NORTHAMPTON,
Independent
Circ. 12,825

AUG 13 1955

Last 2 Concerts At Tangle

The Boston Symphony
tra, Charles Munch, us
tor, gives the final pair
certs of its 1955 Berkshi
val tonight at 8:30 and to
afternoon at 2:30, in th
Music Shed at Tanglewood
Pierre Monteux, the B. S.
ductor from 1919-1924,
Festival guest conductor
ly since 1952, is on the
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CLOSE CALL FOR CHARDASTIN

nscript (e)
ADAMS, Mass.
dependent
rc. 13,326

13 1955

Week-End of Festival ff To RainSoaked Start

l week-end of the 1955 Music festival got off oaked start at Tangle- night, with the bad lding the audience far nal.

rench program, how- warmly received by did brave the elements

Charles Munch con- Boston Symphony and concert with a per- f "Symphonie Fantas- Hector Berloiz. That performed at Tangle- ear when the festival d around Berloiz' mu- ce again it proved a ss.

rks heard last night ier" by Debussy and "Daphnis and Cloe" suite No. 2 by Ravel.

Pierre Monteux is to conduct tonight's concert, which may also run into trouble from the weather. Scheduled to be heard are Wagners' overture to "The Flying Dutchman," the Symphony No. 3 in F major by Brahms, three nocturnes by Debussy, and a suite from "Der Rosenkavalier" by Strauss. The female voices of the Festival chorus will be heard in the Debussy nocturnes.

The festival ends tomorrow afternon with Mr. Munch conducting the Overture to "Leonore" and the Ninth symphony. Adele Addison, Catherine Akos, David Lloyd and Donald Gramm will be vocal soloists in the Ninth symphony.

Jackson
Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

AUG 13 1955

Final Concert Slated Sunday

The last concert of the Boston Symphony Orchestra at the Berkshire Festival will be held Sunday afternoon at 2:30, Charles Munch conducting.

The 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch.

Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield, Mass., Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 13 1955

Boston Symphony Festival at End

The Boston Symphony Orchestra will give the final concerts of its 1955 Berkshire Festival tonight at 8:30 and Sunday at 2:30, in the Tanglewood Music Shed, Lenox, Mass.

Tonight Pierre Monteux will lead the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman;" Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss.

The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, Mass., and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert will be Charles Munch's fifth all-Beethoven program of the series. It comprises the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, beside the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

This weekend concludes also the seasonal activities of the Berkshire Music Center, the orchestra's summer school of music which has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in its six-week session.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 12 1955

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 S. 528,253

AUG 13 1955

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 14 1955

Berkshire Festival Ends

The Berkshire Festival comes to an end today with Charles Munch conducting the concluding concert in the Music Shed this afternoon at 2:30. The program, the last of six devoted to music of Beethoven, will present the overture "Leonore" No. 3, and the Ninth Symphony. The soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE. Mass.
Independent Republican
Circ. 26,246

AUG 13 1955

Springfield Chorus To Be Heard Sun. At Tanglewood

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The concluding concert will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore", No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orcestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

This weekend concludes also the seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its 13th six-week session.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

AUG 13 1955

Last 2 Concerts At Tanglewood

The Boston Symphony Orchestra, Charles Munch music director, gives the final pair of concerts of its 1955 Berkshire Festival tonight at 8:30 and tomorrow afternoon at 2:30, in the huge Music Shed at Tanglewod, Lenox. Pierre Monteux, the B. S. O. conductor from 1919-1924, and a Festival guest conductor annually since 1952, is on the podium for tonight's program, and Mr. Munch conducts the concluding event tomorrow.

If attendance figures of last summer, when 21,650 persons attended the final brace of concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all records will be shattered for the third consecutive year in this 18th summer of symphonic music in the hills of Western Massachusetts, the 16th since the Boston Symphony participated.

Tonight's program is all symphonic, with Mr. Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes, and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

CLOSE CALL FOR CHAMPIONSHIP

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 13 1955

Final Week-End of Festival Is Off To RainSoaked Start

The final week-end of the 1955 Berkshire Music festival got off to a rain-soaked start at Tanglewood last night, with the bad weather holding the audience far below normal.

The all-French program, however, was warmly received by those who did brave the elements to attend. Charles Munch conducted the Boston Symphony and opened the concert with a performance of "Symphonie Fantastique" by Hector Berloiz. That work was performed at Tanglewood last year when the festival was centered around Berloiz' music, and once again it proved a great success.

Other works heard last night were "La Mer" by Debussy and "Daphnis and Cloe" suite No. 2 by Ravel.

Pierre Monteux is to conduct tonight's concert, which may also run into trouble from the weather. Scheduled to be heard are Wagners' overture to "The Flying Dutchman," the Symphony No. 3 in F major by Brahms, three nocturnes by Debussy, and a suite from "Der Rosenkavalier" by Strauss. The female voices of the Festival chorus will be heard in the Debussy nocturnes.

The festival ends tomorrow afternon with Mr. Munch conducting the Overture to "Leonore" and the Ninth symphony. Adele Addison, Catherine Akos, David Lloyd and Donald Gramm will be vocal soloists in the Ninth symphony.

Jackson ...

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

AUG 13 1955

Final Concert Slated Sunday

The last concert of the Boston Symphony Orchestra at the Berkshire Festival will be held Sunday afternoon at 2:30, Charles Munch conducting.

The 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch.

Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield, Mass., Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

AUG 13 1955

Boston Symphony Festival at End

The Boston Symphony Orchestra will give the final concerts of its 1955 Berkshire Festival tonight at 8:30 and Sunday at 2:30, in the Tanglewood Music Shed, Lenox, Mass.

Tonight Pierre Monteux will lead the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman;" Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss.

The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, Mass., and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert will be Charles Munch's fifth all-Beethoven program of the series. It comprises the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, beside the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

This weekend concludes also the seasonal activities of the Berkshire Music Center, the orchestra's summer school of music which has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in its six-week session.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

AUG 14 1955

BOSTON SYMPHONY RENEWS CONTRACT

Lenox, Aug. 13—A long-term renewal of the 40-year recording association of the Boston Symphony Orchestra with RCA Victor Records has been announced. The signing of a new contract extending the existing exclusive recording association of the Boston Symphony and Boston Pops Orchestras with their respective conductors, Charles Munch and Arthur Fiedler, took place in the library of the main house on the grounds at Tanglewood.

The orchestra's first recording session under its new contract will take place Monday and Tuesday at Symphony Hall, Boston. Conducting one session on the eve of his departure for a European holiday prior to the opening of the Symphony's fall season will be Charles Munch, with Pierre Monteux, guest conductor for the Boston Symphony, conducting the second session.

The first symphony orchestra in the nation to make phonograph records, the Boston Symphony's career on records dates back to 1916 when the first discs were made for the Victor Talking Machine Co.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

AUG 16 1955

Banner Year for Berkshire Fete

The Boston Symphony Orchestra, Charles Munch conducting, ended the 18th Berkshire Festival on a note of triumph Sunday afternoon. Word today discloses that the Festival reached an all-time high in attendance.

In six weeks — from July 6 through August 14—the attendance at 24 concerts has totalled 136,087 as compared with 1954's 135,775. In addition, six chamber music concerts attracted 9,561, and, on August 3, created a record for this series when 2,456 attended in an auditorium designed for 1,200 listeners. Four Saturday morning public rehearsals of the orchestra lured a total of 8,935 persons and 405 students were maintained at the Berkshire Music Center, the only music school in the world supported by an orchestra.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 15 1955

1955 BERKSHIRE MUSIC FESTIVAL HITS NEW HIGH

'Connie' Cuts Expected Attendance Over Closing Week End

The Boston Symphony Orchestra, its Music Director Charles Munch conducting, closed the 18th Berkshire Festival, the 16th since the Boston Symphony participated at Tanglewood in the hills of Western Massachusetts, yesterday afternoon despite torrential rains and high winds, by-products of hurricane "Connie," which cut final week end's crowds to one-third of expectations, attendance for the 24 concerts matched 1954's all-time high. Simultaneous with the close of the Festival, the Berkshire Music Center, the only school of music in the world maintained by an orchestra, dispersed its 405 students as its 13th six-week session ended.

Yesterday's concluding concert, Beethoven's "Leonore" Overture No. 3 and Beethoven's Ninth Symphony, involved the participation of the 104-piece Boston Symphony Orchestra; soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass; the Festival Chorus of students of the Berkshire Music Center, plus 70 voices of the Chorus of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger. 9750 persons attended.

In six weeks, from July 6 through Aug. 14, the attendance at 24 Berkshire Festival concerts has totaled 136,087, as compared with 135,775 in 1954. Attendance for 15 concerts in previous summers has been: 1953: 117,950; 1952: 104,875; 1951: 112,650; 1950: 113,300. 1950 was the year of the late Serge Koussevitzky's last Tanglewood concerts after 25 years as music director of the orchestra; 1951 was the year Charles Munch, who succeeded him, first conducted in the Berkshires.

Highly Gratified

Gratification at the high attendance records for the orchestra's concerts and its school's demonstrations was expressed by Thomas D. Perry, Jr., who has just completed his first year as manager of the Boston Symphony Orchestra. Mr. Perry expressed thanks for the public's endorsement for the second summer of Charles Munch's plan, inaugurated last year, to increase the existing 15 concerts to 24 within the Berkshire Festival's six-week framework, by adding six Wednesday evenings of chamber music by noted artists and ensembles in the intimate (capacity 1200) theater-concert hall, and by adding three performances by the Boston Symphony Orchestra to the nine previously given in the huge 6000-seat Music Shed.

FULLY AIR COND.

Traveler (e)
BOSTON, Mass.
Independent Republican

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At the eBrkshire Music Center, only music school supported by an orchestar, 405 students were maintained.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

AUG 16 1955

Tanglewood's Season Comes to a Close

The close of another season—the eighteenth—at Tanglewood in the Berkshires brings home a realization of what musical treasures lie in store there. Little more than two hours drive from Hartford, a season of brilliant music is available. Aside from the minor creature discomforts, such as the valley chill broken by the occasional spells of tropical heat, and the restless mosquitoes, the season is an unmixed blessing. For more than 100,000 visitors over the brief course of the festival, there is an opportunity to hear music at its finest. To this contribute not only the young and earnest students but the polished and practiced men of the Boston Symphony.

The advent of the automobile has added much to the pleasures of the many. Not only in the Berkshires, but at Yale Bowl these summers a short drive has allowed a family a pleasant outdoor evening of music. The Bowl series, set up by the New Haven Junior Chamber of Commerce, has drawn sizable crowds. Farther to the southwest, the Shakespeare Festival is just off the expressway for those who want something more serious than the ordinary summer theater fare. And for those who don't, Connnecticut's summer theaters have been offering a variety of the best, both musical and dramatic.

The selection, both at home and abroad, of entertainment and the arts is broad enough for all. But the finest remains Tanglewood. The outstanding symphonic festival in the nation, it provides, over a season, a sampling of the old and the new in music. It has devoted this season's attention to Beethoven, with spectacular programs. Mr. Munch and the festival authorities deserve a warm hand as they conclude another year.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

AUG 16 1955

Berkshire Music Center Gets $61,776 From Series

Additional $11,000 Contributed by Rockefeller Foundation; Attendance Over That of 1954

Berkshire Music Center, the world's only school of music maintained by an orchestra, benefited to the tune of $61,776 from this season's Berkshire Festival chamber music concerts at Tanglewood, Lenox.

An additional $11,000, contributed by Rockefeller Foundation to match the net receipts for the Music Center from six chamber music concerts, boosted the total to $72,776.

Attendance 136,087

Although hurricane fringe weather cut the final week-end's crowds to one-third the anticipated size, attendance for the 24 concerts of the season that closed Sunday topped the all-time high figure of 1954, Festival officials said. This year's total figure, 136,097, was 312 over the 135,775 total of last year.

Total grossed this season for six chamber music concerts by noted soloists and ensembles, six by the Boston Symphony Orchestra, four public orchestra rehearsals and the Tanglewood on Parade program, was $79,975.

The season's top attendance at the 12 music shed concerts by the Boston Symphony Orchestra was 15,624, recorded on Saturday, July 30. The figure is the highest in four years but is 176 under the all-time high of 15,800 in 1951.

Gratification at the high attendance records for the orchestra's concerts and the school's demonstrations was expressed by Thomas D. Perry, Jr., completing his first year as Boston Symphony Orchestra manager.

Concerts' Increase Pleases

He also noted with appreciation the public's indorsement for the second summer of Music Director Charles Munch's plan to increase the number of concerts during the six-week season from 15 to 24.

Munch succeeded the late Serge Koussevitzky in 1951. Koussevitzky's last Tanglewood concerts after 25 years as music director were presented in 1950.

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Sunday Republican
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Independent
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Herald (m)
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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 15 1955

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The Daily News
T BRIDGE
USHNER

GAME TONIGHT
Springfield Bridge Club

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FULLY AIR COND.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

AUG 16 1955

136,087 Record At Tanglewood

The 18th annual Boston Symphony Berkshire Music Festival at Tanglewood reached an all-time high in attendance this year.

During the six weeks from July 6 through Aug. 14 attendance at 24 concerts totaled 136,087, ac compared to 135,775 last year.

Six chamber concerts attracted 9,561, including 2,456 on Aug. 3.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

AUG 16 1955

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INFORMATION OBSCURED

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 12 1955

MUSIC FESTIVAL 1955 CONCERTS NEARING CLOSE

Tonight Begins Final Week End of Events at Tanglewood

The final week-end of concerts by the Boston Symphony Orchestra at this summer's Berkshire Festival will begin tonight at 8.30, when Charles Munch will conduct a concert of French music in the Music Shed at Tanglewood, Lenox. The program, slightly revised from that announced originally, will include the "Symphonie Fantastique" by Berlioz; "La Mer" by Debussy; and the Second Suite from Ravel's ballet "Daphnis and Chloe." Berlioz' "Symphonie Fantastique" was one of the outstanding features of last summer's festival, when Mr. Munch conducted all the major orchestral works of the composer in honor of the 150th anniversary of his birth. It is the only Berlioz composition included in this summer's Festival programs.

ADELE ADDISON

In the remaining concerts tomorrow night at 8.30 and Sunday afternoon at 2.30, Pierre Monteux and Charles Munch respectively will conduct. Mr. Monteux' Saturday evening program will include music by Wagner, Brahms, Debussy and Strauss; and on Sunday the 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch. Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass; are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield, Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning at 10 for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box-office, and telephone reservations are accepted, Lenox 600. Admission for listening from the lawn will be on sale the day of each concert.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

AUG 11 1955

Tanglewood Closes Season on Sunday

Boston Symphony Concludes 16th Berkshire Festival

Pierre Monteux Will Conduct Orchestra Saturday Night and Charles Munch Will Be on Podium in 1955 Farewell Sunday Afternoon in All-Beethoven Program.

The sixteenth summer of Berkshire Festival concerts by the Boston Symphony Orchestra, Charles Munch, music director, will conclude this week-end with performances Saturday night at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood in Lenox.

Saturday evening's concert will be under the direction of Pierre Monteux, a guest conductor annually since 1952 and conductor of the Boston Symphony from 1919 to 1924. The concluding concert Sunday will find Mr. Munch on the podium.

Saturday night Mr. Monteux will lead the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will include participation by the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton. She is assistant to Hugh Ross in the Tanglewood student choral department.

Sunday's final concert will be the sixth Il-Bethoven program in the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It includes the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists. The first three are former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

If attendance figures of last summer, when 21,650 persons attended the final two concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all record will be shattered for the third consecutive year in this eighteenth summer of symphonic music in the hills of Western Massachusetts, the sixteenth since the Boston Symphony participated.

The seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood also conclude this week-end. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its thirteenth six-week session.

At Saturday's final concert by the student symphony orchestra in the Music Shed at 3:00 p. m., Ralph Berkowitz, Dean of the B. M. C., will announce scholarships and prize awards. Sunday at 10:00 a. m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (orchestra). These two events are open to Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

TULSA, OKLAHOMA
EAGLE
AUGUST 18, 1955

Music Critic Says Jazz Is Becoming Respectable in USA

Whitney Balliett, music critic for the New Yorker magazine and the Saturday Review of Literature had this to say during his visit to CBS Radio's "Disk Derby" as host Fred Robbins' "Honor Roll Guest."

"At the ripe old age of seventy, jazz is suddenly becoming as respectable as church. For ten years it's been filling the Carnegie Halls of the nation. For at least five years it's been taught in college. And in the past year or so, it's begun to sprout in New England—of all places—in the form of open-air festivals. Two festivals have already been held in Newport, Rhode Island. Another series of concerts is in progress right now near Tanglewood, that august summer pasture of the Boston Symphony. And a month ago, Louis Armstrong played for two nights in Ipswich, Mass., to a cautious tremble of old Bostonians.

"To date, the two Newport Fes-

Continued On Page 6-A

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 20 1955

Garage Doors Stabilize Music At Tanglewood

INCREASING popularity of programs in Tanglewood's Theater-Concert Hall presented a problem which the officials solved a few years ago by installing standard, overhead-type garage doors across the front.

When built, the concert hall, which seats 1,200, was closed at the terrace entrance, with regulation-size doors at the head of each aisle. Increasing numbers of patrons so greatly exceeded the capacity of the hall, that hundreds began sitting outside on the grass during programs.

This was far from an ideal arrangement for music-lovers. So in 1949 the entire front of the hall was taken out, and replaced by the present bank of nine, smart-looking, aluminum overhead doors exactly like those used in thousands of home garages.

These doors slide up and down readily, afford a full view of the stage and permit free flow of the music to listeners on the lawn.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
AUG 18 1955

Boston Symphony Closes Season In Berkshires

The Boston Symphony Orchestra, its music director Charles Munch conducting, closed the 18th Berkshire Festival, the 16th since the Boston Symphony participated at Tanglewood in the hills of Western Massachusetts, on Sunday afternoon.

Despite high winds and torrential rains, by-products of Hurricane Carol, which cut the

Continued on Page Four

...DAY, AUGUST 18, 1955

through August 14, the attendance at 24 Berkshire concerts has totalled 136,087, as compared with 135,775 in 1954. Attendance for the 15 concerts in previous summers has been: 1953 — 117,950; 1952 — 104,875; 1951 — 112,650; 1950 — 113,300. 1950 was the year of the late Serge Koussevitzky's last Tanglewood concerts after 25 years as music director of the orchestra; 1951 was the year that Charles Munch, who succeeded him, first conducted in the Berkshires.

INFORMATION OBSCURED

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

AUG 12 1955

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The final week-end of concerts by the Boston Symphony Orchestra at this summer's Berkshire Festival will begin tonight at 8.30, when Charles Munch will conduct a concert of French music in the Music Shed at Tanglewood, Lenox. The program, slightly revised from that

ADELE ADDISON

announced originally, will include the "Symphonie Fantastique" by Berlioz; "La Mer" by Debussy; and the Second Suite from Ravel's ballet "Daphnis and Chloe." Berlioz' "Symphonie Fantastique" was one of the outstanding features of last summer's festival, when Mr. Munch conducted all the major orchestral works of the composer in honor of the 150th anniversary of his birth. It is the only Berlioz composition included in this summer's Festival programs.

In the remaining concerts tomorrow night at 8.30 and Sunday afternoon at 2.30, Pierre Monteux and Charles Munch respectively will conduct. Mr. Monteux' Saturday evening program will include music by Wagner, Brahms, Debussy and Strauss; and on Sunday the 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch. Adele A... soprano; Catherine Akos, co... David Lloyd, tenor; and ... Gramm, bass; are the solois... the Festival Chorus, Berkshi... sic Center students augment ... that of the Springfield, Sym... Orchestra. Hugh Ross and John Krueger have trained the choristers.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning at 10 for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box-office, and telephone reservations are accepted, Lenox 600. Admission for listening from the lawn will be on sale the day of each concert.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

AUG 11 1955

Tanglewood Closes Season on Sunday

Boston Symphony Concludes 16th Berkshire Festival

Pierre Monteux Will Conduct Orchestra Saturday Night and Charles Munch Will Be on Podium in 1955 Farewell Sunday Afternoon in All-Beethoven Program.

The sixteenth summer of Berkshire Festival concerts by the Boston Symphony Orchestra, Charles Munch, music director, will conclude this week-end with performances Saturday night at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood in Lenox.

Saturday evening's concert will be under the direction of Pierre Monteux, a guest conductor annually since 1952 and conductor of the Boston Symphony from 1919 to 1924. The concluding concert Sunday will find Mr. Munch on the podium.

Saturday night Mr. Monteux will lead the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will include participation by the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton. She is assistant to Hugh Ross in the Tanglewood student choral department.

Sunday's final concert will be the sixth ll-Bethoven program in the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It includes the Overture "Leonore," No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists. The first three are former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

If attendance figures of last summer, when 21,650 persons attended the final two concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all record will be shattered for the third consecutive year in this eighteenth summer of symphonic music in the hills of Western Massachusetts, the sixteenth since the Boston Symphony participated.

The seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood also conclude this week-end. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its thirteenth six-week session.

At Saturday's final concert by the student symphony orchestra in the Music Shed at 3:00 p. m., Ralph Berkowitz, Dean of the B. M. C., will announce scholarships and prize awards. Sunday at 10:00 a. m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (orchestra). These two events are open to Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

TULSA, OKLAHOMA
EAGLE
AUGUST 18, 1955

Music Critic Says Jazz Is Becoming Respectable in USA

Whitney Balliett, music critic for the New Yorker magazine and the Saturday Review of Literature had this to say during his visit to CBS Radio's "Disk Derby" as host Fred Robbins' "Honor Roll Guest."

"At the ripe old age of seventy, jazz is suddenly becoming as respectable as church. For ten years it's been filling the Carnegie Halls of the nation. For at least five years it's been taught in college. And in the past year or so, it's begun to sprout in New England—of all places—in the form of open-air festivals. Two festivals have already been held in Newport, Rhode Island. Another series of concerts is in progress right now near Tanglewood, that august summer pasture of the Boston Symphony. And a month ago, Louis Armstrong played for two nights in Ipswich, Mass., to a cautious tremble of old Bostonians.

"To date, the two Newport Fes-

Continued On Page 6-A

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 20 1955

Garage Doors Stabilize Music At Tanglewood

INCREASING popularity of programs in Tanglewood's Theater-Concert Hall presented a problem which the officials solved a few years ago by installing standard, overhead-type garage doors across the front.

When built, the concert hall, which seats 1,200, was closed at the terrace entrance, with regulation-size doors at the head of each aisle. Increasing numbers of patrons so greatly exceeded the capacity of the hall, that hundreds began sitting outside on the grass during programs.

This was far from an ideal arrangement for music-lovers. So in 1949 the entire front of the hall was taken out, and replaced by the present bank of nine, smart-looking, aluminum overhead doors exactly like those used in thousands of home garages.

These doors slide up and down readily, afford a full view of the stage and permit free flow of the music to listeners on the lawn.

...AUGUST 18, 1955

Boston Symphony

Continued from Page One

final week's crowds to one-third of expectations, attendance for the 24 concerts of the season matched 1954's all-time high. Simultaneous with the close of the festival, the Berkshire Music Center, the only school of music in the world maintained by an orchestra, dispersed its 405 students as its 13th six-week session ended.

In six weeks from July 6 through August 14, the attendance at 24 Berkshire concerts has totalled 136,087, as compared with 135,775 in 1954. Attendance for the 15 concerts in previous summers has been: 1953 — 117,950; 1952 — 104,875; 1951 — 112,650; 1950 — 113,300. 1950 was the year of the late Serge Koussevitzky's last Tanglewood concerts after 25 years as music director of the orchestra; 1951 was the year that Charles Munch, who succeeded him, first conducted in the Berkshires.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 16 1955

Manos

NEAR EXHAUSTION, Charles Munch, conductor of the Boston Symphony Orchestra, sits on a chair in his dressing room, after completing the 1955 series of concerts at Tanglewood Sunday, when he directed the 104-piece BSO and the Festival chorus in Beethoven's Ninth Symphony. Dripping with perspiration following the performance, the conductor remained alone for a few minutes before greeting close friends who went backstage to offer their congratulations for the concert which attracted 9,750 persons.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

AUG 21 1955

Berkshire Awards t: Musicians Under 30

Seven scholarship awards, including tuition scholarships and cash prizes marked the closing of the Berkshire Music Center's 1955 season in Tanglewood, near Lenox, Mass. Winners, all under 30, were chosen from among the more than 400 enrolled this summer from 38 states and 18 foreign countries. Ralph Berkowitz, dean of the music center, presented prizes. On the basis of conspicuous talent, general cooperation and promise of an outstanding career, the Gregor Piatigorsky prize was given to Student Cellist Alice Q. Ober, 23, of Pasadena, Calif. The High Fidelity Magazine Scholarship (first time award) went to Peyton Higgison, 28, of Mobile, Ala., now living in New York City while a student in Juilliard School of Music and Mannes College of Music. Higgison is a vocalist.

The Serge Koussevitzky Composition Prize given by the Koussevitzky Music Foundation in honor of the late conductor of the Boston Symphony, for a work composed in "Tanglewood" this season, went to Edward Jay Miller, 25, of Miami Beach, Fla., who received his Master's degree in music in June from Hartt College, Hartford, Conn. His prize-winning work was "Piece for Pianoforte," performed in a Composers' Forum in Tanglewood recently.

The Samuel Wechsler Commission, gift of a former Tanglewood pupil, goes to Jacob Dr k-man, New York City, who st ed in Berkshire Center tor three seasons and who now s a teaching fellow in Juilliard, New York. He is commissioned to write a piece for solo violin with chamber group to be performed in Tanglewood in 1956.

There was initiated this year, through friendly interest of the Industrial Buildings Corporation of Chicopee, Mass., an annual prize to a student composer, in memory of Raphael Sagalyn. This year's winner is Salvatore Martirano, 28, of New Rochelle. His prize-winning work "Contrasto," played during a student concert, was conducted by Seymour Lipkin. This summer, Martirano studied with Dr. Roger Sessions in "Tanglewood." Recently returned from Florence, Italy, where he studied on a Fulbright Award with Luigi Dallapiccola, Martirano has a bachelor's degree from Oberlin College, O., and a Master of Music degree from Eastman School of Music.

Student Horn Players Barth Bennett, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton, Mass., are recipients of scholarships cancelling a student's indebtedness to the Tanglewood Revolving Scholarship Fund. In addition, 14 pupils attended the 1955 Music School session on scholarships awarded at the beginning of the 13th session in July.

SYRACUSE, N. Y.
POST STANDARD
Circ. D. 89,399 - S. 101,254

AUG 21 1955

Overtones

Berkshire Music School Future Solidly Assured

By WILLIAM FLEMING

Last Sunday with the heroic strains of Beethoven's Choral Symphony ringing in the open air of the Berkshires, the 13th annual Tanglewood Festival at Lenox, Mass., came to a close.

William Fleming

Attending the sessions of the Berkshire Music Center, the only school in the world sponsored by a major symphony orchestra, were some 405 students who gathered from 38 states and 18 foreign countries. This total represents a gain of 30 odd over last year. Solid support for the school's immediate future is assured through a five-year series of grants from the Rockefeller Foundation. During this period the fund will donate sums matching equally the money raised from other sources. The school also benefits from individual donors as well as from scholarships established by RCA Victor and other corporations.

Fare Traditional

While the concert fare this summer was mainly of the traditional Bach-Beethoven-Brahms type, the opera workshop managed to get in a little contemporary variety. The group staged a trio of modern one-act operas by composers with Tanglewood associations. Boris Blacher's "Romeo and Juliet," a 50-minute compressed version of Shakespeare's classic, was the first major production of the season. Blacher, director of Berlin's Hochschule fuer Musik, taught on the faculty of Tanglewood this summer. "Ariana Abandoned," a humorous opus by Darius Milhaud and "Comedy on the Bridge" by Bohuslav Martinu completed this summer's operatic novelties.

The Boston Symphony now looks forward to its 75th anniversary season during which it will feature the premieres of 15 specially commissioned new works by the most eminent contemporary composers. The country at large will hear most of them on the regular Saturday night radio broadcasts over NBC. The orchestra plans to participate in the 1956 Edinburgh Festival and has indicated its receptivity to an invitation to tour the Soviet Union. If this comes off, it will be the first American orchestra ever to play in Russia.

Reassuring Response

Meanwhile, the response to the Empire State Music Festival, New York's challenge to Tanglewood, has been so reassuring that it seems destined for a permanent place in the summer scheme of things.

Built on a mountainside farm on a pine and hemlock timbered slope of the Shawangunk range in the Catskills near Ellenville (Ulster County), the heart of the Rip Van Winkle country, the project is estimated to cost $300,000. In addition to a 2,000 seat tent theater, there will be room for upwards of 4,000 more on benches and chairs around the tent. Ground had to be leveled for new roads leading into the festival site and for a parking area to hold some 2,000 automobiles. The stage, tent and grounds were designed by Frederick Kiesler, noted architect from the Vienna Opera. It is hoped by the founders that a permanent amphitheater and stage will be soon constructed as a shrine to music in the Empire State.

Opera Series

One of the founders is John Brownlee, Metropolitan Opera baritone, who is producing the weekly opera series. Sticking this year to the tried-and-true reperatory, Brownlee explained that future seasons will hear less-frequently heard works. Jose Limon and his Spanish dancers are appearing this year, and the dance is expected to increase in importance in coming seasons. seasons. The Toscanini-trained Symphony of the Air is currently providing the orchestral fare.

Eduard van Beinum, the distinguished Dutch conductor who inaugurated the summer symphony concerts at Ellenville, has just been offered the baton of the Los Angeles Symphony. At 55, the leader of Amsterdam's Concertgebouw Orchestra is one of the top European conductors. Van Beinum, who toured with his own orchestra last fall and appeared in the Hollywood Bowl this summer, has six months in which to make his decision. The announcement probably will come when he returns to Los Angeles to conduct four concerts next January. The post is being vacated by Alfred Wallenstein who is resigning at the end of the coming season.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,350

AUG 31 1955

WORLD OF MUSIC

NEW YORK — (UP) — The Philadelphia Orchestra, now touring Europe, will play at least one American composition in each of the 18 cities on its itinerary.

The American composers represented were Bloch, Barber, Dello, Joio, Hanson, Harl McDonald, Thomson and Yardumian.

The European tour is the first of a major American symphony orchestra. But the New York Philharmonic - Symphony is going to tour Europe in the fall.

The Rockefeller Foundation has agreed to match, dollar-for-dollar, whatever funds the Boston Symphony raises for the support of its Berkshire Music Center, which is the orchestra's summer school of music.

The grant extends for five years, and could total $125,000 since the orchestra usually raises $25,000 annually. The foundation helped the orchestra establish the school in 19-

Kuryer Codzienny (m)
BOSTON, Mass.
Independent
Circ. 28,670

AUG 26 1955

ZMIANY W BOSTOŃSKIEJ SYMPHONII

—o—

Boston. Mass. — Ostatnio Symphony Orchestra pożegna la w Tangelwood ,— sześciu swoich członków, którzy 14 sierpnia, a zatym z zamknięciem Berkshire Festival, przeszli na emerytturę.

W miejsce ustępujących Boston Symphony zaangażowało nowych, a wśród nich dwóch Polaków - Amerykan, mianowicie zostali zaangażowani p. Richard A. Kapuściński z Cincinati (cellista), oraz N. Bielski z Queens N.Y. (skrzypek).

Pozatym ogłoszono, że parę tygodni temu Boston Symphony Orchestra otrzymała od Fundacji Rockenfellera donację $125,000 na stypendia muzyczne dla tych, którzy studiują w Ośrodku Muzycznym w Berkshire Music Center, Lenox.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

AUG 16 1955

Camera Records Summer Season Delights of the Berkshires

SOFTLY, SOFTLY—Pierre Monteux, 80-year-old famed French conductor, calls for pianissimo passage from Boston Symphony orchestra as he appears as one of its guest conductors during 1955 Berkshire festival season at Tanglewood, Lenox, that ended Sunday.

GUIDES STUDENT MUSICIANS—Seymour Lipkin, noted concert pianist who served on staff of orchestra and conducting department at Berkshire Music Center at Tanglewood this season, rehearses student orchestra of 100 which presented six concerts before more than 20,000 hearers.

MAESTRO ON THE PODIUM—Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire Music center, gestures commandingly as he rehearses the Boston organization in one of the Beethoven works that [illegible] 1955 Festival concerts.

NEW YORKER
NEW YORK, N. Y.
AUG 20/55

AUG 20 1955

MUSICAL EVENTS

Tanglewood

I MUST confess to a slight feeling of disappointment over the fact that this year's Berkshire Festival, at Tanglewood, has taken a very conservative course, devoting itself largely to very familiar works by Ludwig van Beethoven. The weekend before last, however, enticed by a group of programs of more than conventional interest, I made my way there, and was rewarded by some fine performances of terribly well-known items and by a few things that were decidedly out of the ordinary. At the conclusion of my short safari, it had been proved again to my satisfaction—if it needed proving—that Ludwig van Beethoven was, after all, a very great composer; that the Boston Symphony is, after all, a magnificent ensemble; that Charles Munch, the reigning conductor at Tanglewood, is, after all, a fastidious and sometimes quite inspired artist; and that Tanglewood itself is an extremely pleasant place to listen to music in. The throngs of people who gathered on the lawns with box lunches and crowded the interior of the Shed for every concert seemed to have no reservations whatever and to be enjoying themselves hugely. They sat with rapt and eager attention on Sunday afternoon while Mr. Munch conducted the Fifth and Eighth Symphonies and collaborated with Eugene Istomin in a performance of the Fourth Piano Concerto. Mr. Munch's musical taste was as impeccable as usual, and the Fifth Symphony in particular rose to some quite effective climaxes under his baton. A violent electrical storm outside the Shed interfered somewhat with my ability to appraise Mr. Istomin's playing of the piano part in the concerto, but he seemed at least to be carrying out his duties with vigor and accuracy.

The other programs that I heard were somewhat more adventurous. On Friday evening, Leonard Bernstein undertook the formidable task of conducting the Missa Solemnis, which, while it is not by any means my favorite among Beethoven's larger compositions, is a work whose gruff, craggy intricacies, awkward vocal hurdles, and occasional

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ROP SARGEANT

One cannot resist comparing the Brevard festival to that of the Boston Symphony at Tanglewood, operated on a similar principle of a music school with week-end concertizing. Tanglewood of course has the advantage of accessibility to the big concert-going audiences of New York and Boston. And the Brevard forces do not sound like the Boston Symphony Orchestra—indeed, what other orchestra does? On the other hand, it is a disciplined and well-trained group, which last weekend gave a good account of itself under its energetic founder-conductor.

What Mr. Pfohl needs more than anything else is that indispensable ingredient of a summer music festival—a glamorous setting.

Catholic News - August - 1955
of New York

At Berkshire Music Festival

Among the 406 students who come from 48 states and 11 foreign countries to study music at Tanglewood in Lenox, Mass., under Charles Munch, conductor of the Boston Symphony, is Father Daniel James Harris of St. Bernard's Abbey, St. Bernard, Alabama. Father Harris came to Tanglewood to join the study group, an amateur group devoted to the mere absorption of music and lectures. When auditioning, however, he was found to be so proficient on the violin that he was asked to join the Music Centers Orchestra for the duration of the semester, and he was offered a scholarship which he refused so that it may be given to another more needy student. Hugh Ross, director of the Glee Club at Marymount, Tarrytown, is in charge of choral music at the Berkshire Music Center.

Tanglewood Center

Aaron Copland, who has been visiting composer for a Peabody college contemporary music symposium, and guest composer of the Nashville Symphony, is spending the summer in Europe. He has taught and been assistant director of the Berkshire Music Center at Tanglewood, Mass., every summer since the school was founded in 1940. Boris Blacher, noted German composer, and Roger Sessions, the distinguished American composer, are teaching composition there this summer.

Boris Goldovsky, who has appeared at Ward Belmont in piano lecture-recital, and who is widely known for his "Opera News on the Air" features at Metropolitan Opera broadcast intermission time, is again in charge of the Tanglewood opera department.

Thor Johnson, who is much admired here as conductor of the Cincinnati Symphony, was guest conductor for one of the chamber orchestra concerts in the Tanglewood Theater during July; and soloists for the concerts include these artists who have appeared in Nashville: Jennie Tourel (Community Concerts), Isaac Stern (Nashville Symphony), Rudolf Serkin (Community Concerts); Gregor Piatigorsky (Community Concerts and Nashville Symphony); Eugene Istomin (Ward Belmont, Community Concerts, Nashville Symphony).

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NEW YORKER
NEW YORK, N. Y.
Aug 20/55
AUG 20 1955

MUSICAL EVENTS

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NEW YORKER
NEW YORK, N. Y.
AUG 20/55
AUG 20 1955

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from lobby shops to
from Coffee Bar to C
from gardens to gara
from maids to Maitre
the Beverly Hills offe
utmost in relaxation,
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BEVERLY HILLS
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A PERFECT
OCEAN FRON
PLAYGROUND
A new family vacation spot at Fire Is
large safe yacht harbor; id
a vacation and week-end home.
Building sites within a block
waterfront, from $300 per lot;
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moments of exalted beauty offer a substantial challenge to the powers of even the greatest conductors. On the whole, Mr. Bernstein met this challenge, I thought, quite well. The ringing choruses, sung by the Festival Chorus, which had obviously been rehearsed to a point of admirable discipline by Hugh Ross, emerged with great clarity, as well as force. The soloists—notably the soprano Adele Addison—negotiated their difficult roles with grace and a minimum of shouting. I thought Mr. Bernstein was at his best in the work's more dynamic and propulsive sections; in the long, serene melodies of the Sanctus, which to me is the finest portion of the composition, he seemed to miss the overall sweep of Beethoven's grand architectural line. Still, the reading, in my opinion, was a distinguished one, and more satisfying than some I have recently heard during winter concert seasons.

On Saturday evening, Mr. Munch performed the second act of "Fidelio," with appropriately regimental forces, including the Festival Chorus again and the singers Margaret Harshaw, David Lloyd, Malcolm Bernstein, Mac Morgan, Christina Cardillo, and Arthur Schoep. Miss Harshaw sang the role of Leonore very beautifully indeed, and the accurate and incisive work of the chorus was of a very special quality—eloquent to a degree that I have rarely heard matched in performances of this work. Elsewhere, I found things a bit spotty. The male singers were not quite up to the standard set by Miss Harshaw's authoritative style and lovely tone, and Mr. Munch's conducting seemed at times rather perfunctory.

The high point of the entire weekend, to my mind, was reached in the excerpts from Wagner's "Götterdämmerung," which followed the "Fidelio" performance. Here Mr. Munch really surprised me, as I had never thought of him as a Wagnerian by temperament. Suddenly, he seemed to come to life and to infuse the playing of the orchestra with a sort of passion and fire that I had rarely encountered in his conducting. The scrupulous taste, lucidity, and elegance for which he is noted were all there, but something had been added. The haunting woodland poetry and the noble climaxes of Wagner's scoring gleamed and thundered with altogether unusual vividness. Miss Harshaw, who sang the music allotted to Brünnhilde, rose to the occasion with a performance that, from the purely vocal point of view, I have not heard surpassed since the days of the great

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What Mr. Pfohl needs more than anything else is that indispensable ingredient of a summer music festival—a glamorous setting.

Catholic News - August - 19-55
of New York

At Berkshire Music Festival

Among the 406 students who come from 48 states and 11 foreign countries to study music at Tanglewood in Lenox, Mass., under Charles Munch, conductor of the Boston Symphony, is Father Daniel James Harris of St. Bernard's Abbey, St. Bernard, Alabama. Father Harris came to Tanglewood to join the study group, an amateur group devoted to the mere absorption of music and lectures. When auditioning, however, he was found to be so proficient on the violin that he was asked to join the Music Centers Orchestra for the duration of the semester, and he was offered a scholarship which he refused so that it may be given to another more needy student. Hugh Ross, director of the Glee Club at Marymount, Tarrytown, is in charge of choral music at the Berkshire Music Center.

Tanglewood Center

Aaron Copland, who has been visiting composer for a Peabody college contemporary music symposium, and guest composer of the Nashville Symphony, is spending the summer in Europe. He has taught and been assistant director of the Berkshire Music Center at Tanglewood, Mass., every summer since the school was founded in 1940. Boris Blacher, noted German composer, and Roger Sessions, the distinguished American composer, are teaching composition there this summer.

Boris Goldovsky, who has appeared at Ward Belmont in piano lecture-recital, and who is widely known for his "Opera News on the Air" features at Metropolitan Opera broadcast intermission time, is again in charge of the Tanglewood opera department.

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NEW YORKER
NEW YORK, N. Y.
Aug 20/55
AUG 20 1955

Kirsten Flagstad. As Miss Harshaw finished her magnificent declamation of the final Immolation Scene, the audience burst into a frenzy of shouts and handclaps, and I must say that only a long-ingrained habit of critical decorum prevented me from adding a couple of shouts myself.

The final adventure of my visit to Tanglewood was the première of a new opera entitled "The Rope," by the American composer Louis Mennini, which took place on Monday evening and was presented by the Opera Department of the Berkshire Music Center in the theatre-concert hall, a smaller auditorium used for stage performances. It was followed by a slight and unimportant operetta by Mozart called "Zaide," which, as a composition, has its points of musical grace but which was so amateurishly produced that I shall refrain from commenting on it. "The Rope," however, was done with considerable care, and proved to be an item of some intellectual and musical interest. Its virtues arose mainly from Mr. Mennini's sense of dramatic continuity, his style of operatic composition, which is both melodious and technically well-knit, and his deftness in setting the inflections of dialogue to music—something that is not too common in contemporary American opera. Its faults lay principally in its libretto, which was based on one of Eugene O'Neill's lesser and more parched dramas, and involved the doings of some remarkably uningratiating Down Easters whose lives seemed concerned mainly with petty larceny. The moral of it all was evidently that greed doesn't pay, and it was demonstrated convincingly enough. But the demonstration failed to provide Mr. Mennini with sufficient affirmative emotion on which to hang such flights of lyric inspiration as he is obviously capable of. In listening to it, I was reminded again that our present-day operas suffer as much from poor librettos as from poor scores, and that one of the most valuable services that could be performed for American opera composers might well be an effort to provide them with more suitable dramatic material than they usually get. In any case, I hope that Mr. Mennini latches on to a more rewarding play next time, for he is a composer of respectable gifts.

—WINTHROP SARGEANT

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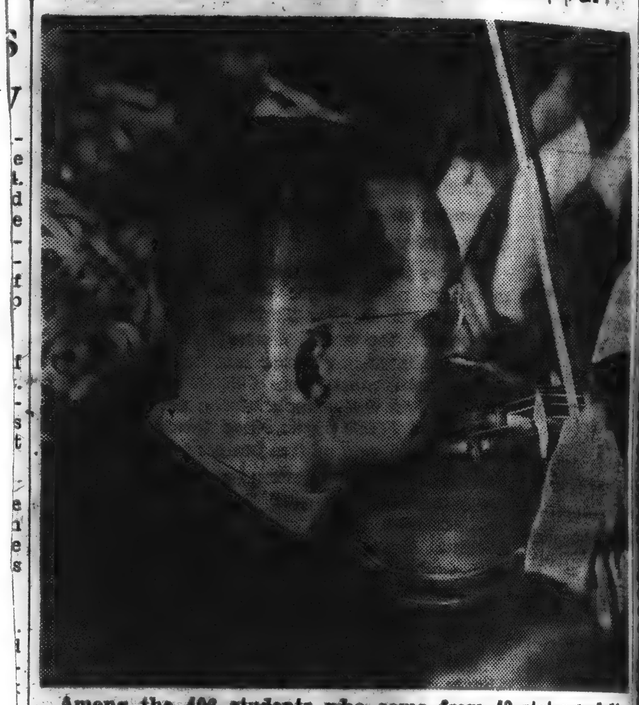
Catholic News - August - 19-55
of New York

At Berkshire Music Festival



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MUSICAL LEADER
CHICAGO, ILL.

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During the second week, major Chamber Orchestra performances were conducted by Leonard Bernstein, Charles Munch and Hugh Ross. On July 15, Leonard Bernstein, one of the noted alumnus of the school, conducted an all-Mozart program on which he doubled as soloist in the G major piano concerto. Also on the program was the Linz Symphony No. 36, and several arias sung by Jennie Tourel. Vivaldi, Boccherini and more Vivaldi were performed by Charles Munch on July 16. The program included the Concerto Grosso in D minor, and the Concerto Grosso in B minor. The Boccherini Concerto for cello, persuasively played by Samuel Mayes, concluded the first half of the program. The second half, conducted by Hugh Ross, consisted of the Gloria by Vivaldi. Sara Mae Endich, soprano, and Sadie McCollum, with the Festival Chorus assisting. Mr. Ross got a responsive reading from a relatively unequalized group. The Sunday afternoon program, conducted by Charles Munch, and featuring works by Rameau, Ravel, Faure, Milhaud and the Symphony No. 4 by Honegger gave ample evidence of the conductor's concern and excellence in French music. Here more than anywhere else this season, he achieved the apex of exuberance without losing attention to the minutest detail.

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Attendance during the six weeks of the festival this year reached an all-time high of 136,087.

Total receipts of six chamber music concerts by soloists and ensembles were $14.724 as compared with $13.007 in 1954. Receipts from the si xchamber music concerts by members of the Boston Symphony Orchestra totalled $41,312 this year, $32,-467.50 last year.

Special homage was paid to Beethoven b ythe 1955 Festival, with six of the 12 shed concerts being devoted to his works, as wel as al six chamber music concerts. All nine symphonies, two piano concerti, the violin concer-Solemnis, and Act II in concert form from Fidelio were performed.

The highlight of the Beethoven cycle from both the attendance point and audience reaction, was the evening of July 30, when Rudolf Serkin appeared for the first time at Tanglewood as soolist in the Emperor piano concerto and Charles Munch conducted the Eroica Symphony. The crowd, 15,624 was the highest ofr any single concert in four years.

NSAS CITY STAR, SUNDAY, AUGUST 28, 1955.

RAIN NO FESTIVAL BAR

THOUSANDS SHOW THEIR DEVOTION TO MUSIC AT TANGLEWOOD.

But Sun Rewards Their Patience, Breaking Through in Midst of Beethoven's Ninth Symphony.

BY JOSEPH KAYE.

New York, Aug. 27.—Audiences at the recent Tanglewood festival demonstrated their devotion to good music by sitting cheerfully in rains triggered by Hurricane Connie to hear the various concerts.

The big shed where the symphonic events are held is open on three sides and many who come to Tanglewood buy the cheaper tickets to sit on the lawn. The drenching downpours did not deter most of these devoted spirits and the final concert drew almost 10,000 people. As if in reward the sun broke through and good weather joined with Beethoven's Ninth symphony to make the day one of true jubilation.

Such enthusiasm on the part of listeners of serious music is a fine promise for the progress of the art in this country, and when committees in Kansas City and all over the American compass become discouraged over the difficulty of campaigning for orchestral or operatic funds, let them take heart. By and large things are okay.

Dirge for Taxpayers.

An unusual event of the closing festivities was the premiere of a "Lament for April 15," or a dirge for income tax day. It was written by a retired New York banker, Avery Claflin, also a musician. Claflin took as his text the instructions on the federal income tax forms and put the composition into a madrigal. The final words were: "After reading these instructions you should be able to prepare your return . . . unless you have complicated problems."

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Despite the storm that handicapped closing events, the attendance this year was slightly larger than that of 1954, totaling 136,087. The previous year it was 135,775.

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Patsy Parr Proves She Can Sing, Too

Tanglewood, Aug. 19 — (Staff special)—Patricia Parr, 18-year-old Toronto pianist, has had a new experience as a member of the chorus singing under Charles Munch, conductor of the Boston Symphony Orchestra, and Leonard Bernstein.

Because of her concert with the Toronto Promenade Symphony, Patricia was able to attend only the last two weeks of study at the Birkshire Music Centre.

Even these were shortened through the fact that Patricia was ill during the last week.

"WONDERFUL EXPERIENCE"

"I missed all the best things, although what I did participate in was a wonderful experience for me," she said. "I only wish I had been here for the whole six weeks."

Patricia was one of three Toronto girls at the Berkshire Music Centre. The others were Edith Anne Dorsey of Forest Hill rd., and Catherine Akos.

Miss Akos, a contralto, was one of the soloists at the concluding concert of the festival when she sang under Charles Munch in Beethoven's Ninth Symphony.

Edith Anne Dorsey, like Patricia Parr, is a pianist, a student of Mona Bates, however, she had more luck. She attended the Music Centre for the full six weeks.

BEETHOVEN SEASON

She too, gained a new experience when as a member of the student chorus she sang in the Missa Solemnis, Fidelio, and the Ninth Symphony, all by Beethoven. This has been a Beethoven season at the centre, this year.

PATRICIA PARR
Chorus member

Nineteen-year-old Edith Anne had never done much singing before. The recent graduate from Forest Hill Collegiate said that she was given "a new understanding of music at the centre. I began to realize what music and musicians really are, with the new associations I had with other people my own age with such similar interests."

Last Of Berkshire Concerts Has Attendance Cut By Rain

Muench Conducts Beethoven Symphony; Monteux Shows Versatility On Saturday

By JULIAN SEAMAN
Blade Music Editor

TANGLEWOOD, Mass., Aug. 15—A dampened audience, of reduced proportion, heard a Beethoven program by Charles Muench and the Boston Symphony Orchestra yesterday afternoon, terminating the 18th Berkshire Festival in the music shed.

A performance of the Beethoven "Choral" Symphony (Opus 125, D minor) concluded these festivities. Soloists were Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. The Messrs. Lloyd and Gramm are fairly widely known to the casual ear. The festival chorus had been prepared by Hugh Ross and Iva Dee Hiatti.

Mr. Muench began his ministrations with the legendary Overture "Leonore" No. 3, which has become almost a platitude in the annals of Beethoven.

Interpretation Capricious

His reading of the Ninth Symphony seemed to me capricious; the opening allegro dry and literal, devoid of dark mystery or heroic uproar. His disposition to crowd the world upon a pinhead produced a devastating effect in the Scherzo, often an interval of scrambled and reverberative noise. But he achieved a melting, golden beauty in the adagio, wherein the Boston strings and winds became miraculous.

Beethoven himself had some doubts as to the wisdom of a choral interlude in the last movement. Scholars seem agreed that had Beethoven been able to hear the final movement, much of murky and static singing for chorus and soloists might have been corrected. Mr. Muench maintained a creditable balance throughout these weighty proceedings, but again conceived "prestissimo" to mean hysteria at the very end.

Winds and persistent rains deterred a large segment of the customary crowd from a superb concert Saturday night. Pierre Monteux conducted the overture to Wagner's "Flying Dutchman," a singular but involuntary salute to the turbulent weather; the Brahms third symphony in E (Opus 90); the three orchestral nocturnes of Debussy, including "Sirenes" and its wordless chorus, and an orchestral suite derived from the score of Strauss, "Der Rosenkavalier," excerpts unconfined to the waltzes alone.

Rare Insight Shown

One facet of Mr. Monteux's conducting is worthy of remark. His Gallic precision and pristine song also are colored by a rare insight into Teutonic verities. He is one of the few French conductors of the world to whom Beethoven, Brahms, Bach and the whole category of German musical genius is as clear and eloquent as the music of his native heath.

And so the Brahms symphony emerged in flowing, songful ease, preserving at the same time its essential subtlety and the dark strength that is Brahms. One expects of a French conductor so little but suavity and surface gleam.

The Strauss music departed from the concert hall and became of the theater, though its flashes of humor and its glints of pathos remained as very human syllables. The performance made one long to hear Mr. Monteux do the whole opera.

Attendance this year, with a schedule of more concerts, exceeded the all-time record of last year. Some 136,087 have heard these concerts since mid-July.

The total last year was 135,775, for 24 concerts; in 1953, for 15 concerts, 117,950; in 1952, for 15 concerts, 104,875; in 1951, 112,650, for 15 concerts; in 1950, for 15 concerts under Serge Koussevitzky, 113,300. Koussevitzky died in June of 1951, just before the festival began.

Enrollment in the music school ran a trifle behind the average 400-odd this year. There were six Clevelanders, one each from Cincinnati, Columbus, Dayton, Springfield, Kenton, Maumee, Burton, Lima, Chagrin Falls and Delaware, O. The student from Maumee was Thomas Clymer, choral leader, of 710 Colwell Dr.

Seven scholarships and cash awards were made to students of the Berkshire Music Center on Saturday. There prizes are awarded annually to outstanding students of this summer school maintained by the Boston Symphony Orchestra.

Winners are from California, Alabama, Florida, New York City and Massachusetts. The Serge Koussevitzky Composition Prize of $250 goes this year to Edward Jay Miller, 25, of Miami Beach, Fla. His prize-winning "Piece for Pianoforte" was performed on a composers' forum here Friday afternoon.

The Berkshire Evening Eagle

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Editorials

Tanglewood Season Ends

Yesterday afternoon, to the appropriately climactic strains of Beethoven's Ninth Symphony, another Tanglewood season drew to a close—and with it, another occasion to wonder at the miracle that a combination of high artistry and musical showmanship has wrought in our midst. For despite a drenching and hurricane-threatened week that kept attendance for the final concerts down to less than half of expectations—and despite a wave of cancellations that cost upward of $25,000 at the box office—the 1955 Festival once again set an all-time popularity record with a total attendance for the season of 136,087 persons. Surely, no better proof of Tanglewood's firm place as a cultural institution could be sought or offered.

Perhaps the most heartening aspect of Tanglewood's 1955 story, however, is told not in the total attendance figures, but rather in the subtotals that show the relative popularity of the various Festival activities. Attendance at the 12 big concerts in the main Shed this year was some 2,000 below the total for the corresponding 12 concerts of 1954—but this was more than offset by a marked increase in attendance at the chamber music concerts and at the student concerts sponsored by the Society of Friends of the Berkshire Music Center. Total receipts of the Society this summer surpassed $35,000—an increase of approximately 60 per cent over 1954.

This is cause for eminent satisfaction on several scores. For one thing, the increasing audience for the less sensational and less publicized aspects of the Festival fare reflects a growing musical appreciation on the part of the public and a growing realization that the Shed concerts are not the most significant measure of Tanglewood's contribution to the music world. For another, the sharp increase in the Society of Friends membership gives a propitious start to the Rockefeller's five-year fund-matching program, which it is hoped will eventually make the Berkshire Music Center self-supporting. And finally, from a purely merchandizing viewpoint, the rising popularity of the chamber music and student concerts has the immense virtue of spreading the Tanglewood attendance, and consequently the volume of Berkshire tourist business, over the full six-week span of the Festival.

It should be added, however, that the success of the 1955 season is no evidence that Tanglewood may now rest on its laurels without fear of losing the lustre it has attained over the past two decades. That success inevitably breeds imitators is already evident in the thus far successful venture of Ellenville, N.Y., in the Catskills where a symphonic festival is in operation until Labor Day whose musical and physical pattern strikingly follows the early days of the Berkshire enterprise. In addition, this year marked the entry of music into the three-year-old Shakespearean Festival at Stratford, Ontario, while its counterpart in Stratford, Connecticut, expects to add musical side-dishes to its Elizabethan staple. Hence the need for cultural pioneering at Tanglewood—the need for supplementing the acknowledged pre-eminence of its performances with a willingness to experiment, perhaps in the direction of developing music indigenous to its New England setting and associations—is greater today than ever.

Music

18th Season at Tanglewood Ends With Magnificent Beethoven 9th

By JAY C. ROSENFELD

THE 18TH Berkshire Festival at Tanglewood ended yesterday afternoon with a thrilling finale of the Beethoven ninth symphony.

In a season in which there was concentration on the music of Beethoven but sufficient diversification to interest and satisfy a catholic audience, the Boston Symphony Orchestra distinguished itself under several conductors. Charles Munch, the musical director of the orchestra, led the closing concert of the season while Pierre Monteux was given the baton the previous Saturday evening.

* * *

WHEN TO PLAY music of paramount excellence is always a matter of concern. There need be no excuse to play such music but there are certain occasions when it is more appropriate. As it had served to inaugurate the great Shed in 1938, yesterday it was used to close the Festival.

The performance was broad and spacious and Munch was fully cognizant of the many lofty passages in the score. Beethoven is said to have planned symphonies after this one, but as though he could have known that he would not be allotted time to work after the ninth, he built it on a framework of tremendous scope. Befitting its greatness, he gave it enduring simplicity. The introduction stays in one harmonic phase long after a lesser composer would have attempted to increase its impact by adding external adornments.

* * *

THE CHORUS was beautifully trained and sang with tremendous tonal solidity. The celli and basses at the beginning of the final movement gave out their declamation with a stentorian authority which was echoed, much later on, in its own variation, by bass soloist Donald Gramm. It is unfortunate that there is so little opportunity in this symphonic movement for the outstanding voices selected as soloists. Adele Addison, soprano, Catherine Akos, contralto, David Lloyd, tenor, have meager assignments in Beethoven's scheme but the quartet of soloists, just before the coda, did some magnificent singing.

The weather swerved from short severe rainfalls to sunny fair spells, almost as quickly as the musicians turned their pages. Mr. Munch and the entire group of orchestra musicians and singers received a thunderous ovation. Munch invited Hugh Ross and John Krueger, who had trained the voices, to come out for bows at the conclusion, and, in a touching gesture, also called to the front those three of the retiring orchestra members who participated yesterday afternoon, Paul Federovsky, Jacob Raichman and Louis Artieres.

The concert had opened with the Leonore No. 3, overture, after which came a short intermission and the symphony was then played with only a short pause between movements.

* * *

SATURDAY EVENING Monteux drew upon widely separated sources for his program. The overture to Wagner's "The Flying Dutchman" was followed by the Brahms third symphony, the Nocturnes of Debussy, including the rarely heard "Sirenes" which calls for a female chorus, and, to close, a suite from Richard Strauss' "Der Rosenkavalier."

Monteux's Brahms symphony was on the mild side, but there was the compensating advantage that he maintained a temperate balance between the strings and winds, an important factor to which less attention has been paid during this festival than it merits. The moderation, however, was a decided favorable attribute in the quieter movements. Themes and harmonies were heard which under greater pressure assail one's ears without penetrating to one's inner receptive apparatus.

In the Nocturnes, the "Fetes" were likewise held in restraint. The cortege was less exuberant than usual but in a comparative sense it has its place. The chorus in the "Sirenes" was not consistently secure but the magic atmosphere that Debussy provides was recreated with sufficient fidelity to afford a very good impression of his imagination.

* * *

ANOTHER WONDERFUL festival is now in the records. The little matter of preparing some 18 complete and different programs in six weeks may be a difficult point for the uninitiated to appreciate. If there have been some deviations from top standards, they probably should be mentioned but the overwhelming percentage of great moments and inspired and lofty achievements are the things which will be remembered. There have been plenty such and while one may be inclined to quibble here and there, let us give credit where credit is due and put down for posterity the fact that we and all our guests from far and near have again had a unique opportunity.

NEW YORK HERALD TRIBUNE

A Record 136,087 Attend Tanglewood

In spite of the effect of last week end's weather on attendance, the 1955 Berkshire Festival broke the series' record with a score of 136,087 persons for twenty-four concerts, topping the 1954 figure by 312. In 1953, 117,960 persons heard fifteen concerts. What with wet weather for five of the twelve regular programs, this summer's total for the full Boston Symphony Orchestra's concerts in Tanglewood's Music Shed, of 108,336, missed the 1954 figure by approximately 2,000. But this was more than made up by increased attendance at the six chamber orchestra concerts by Boston Symphony musicians and the six Wednesday night chamber concerts in the Theater-Concert Hall.

The Berkshire Music Center's concerts and forums drew an audience of 27,000. The 4,675 members of this school's Society of Friends contributed $35,766.06, a 60 per cent gain over 1954. The six festival chamber music concerts added approximately $11,000 to the money received by the Center, which the Rockefeller Foundation will match under a five-year plan instituted last spring. The Boston Symphony's Pension Fund received $7,897 from the 8,935 adults and children who attended the orchestra's Saturday morning public rehearsals.

The concert of July 30, when Rudolf Serkin was the soloist in Charles Munch's Beethoven program, neared the 1951 record for attendance at a single concert with 15,624, missing the mark by less than 200.

1955 Continued on Page 142

RACUSE HERALD-AMERICAN, Sunday, August 14, 1955

Music Beethoven 9th Marks Berkshire Closing

By E. V. W.

This afternoon, in the great Music Shed in "Tanglewood" near Lenox, Mass the 1955 Berkshire Festival closes with a performance of Beethoven's Ninth Symphony (the Choral), under the direction of the Festival music director, Charles Munch, music director of the Boston Symphony Orchestra. The Ninth will be presented by the full orchestra which also will play the "Leonore" Overture No. 3. The Festival Chorus, trained by Hugh Ross, the eminent choral leader, and by John Kreuger, director of the Youngstown, O. Philharmonic and Chorus will be augmented by 50 voices of the Chorus of the Springfield, Mass. Symphony. Soloists in the Ninth: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass. This morning there is a concert in the Chamber Music Hall by Chamber Music students of Department I. Last night's concert, conducted by Pierre Monteux, the veteran leader who led the Boston Symphony 1919-24, comprised Wagner's Overture to "The Flying Dutchman", Brahms Third Symphony, in (F Major), Debussy's Three Nocturnes and for the first time in "Tanglewood", the Suite from "Der Rosenkavalier" by Richard Strauss. Women members of the Festival Chorus of Berkshire Music student, trained by Miss Iva Dee Hiatt, participated in the Debussy Nocturne "Sirenes". Miss Hiatt is director of Choral music in Smith College and is assistant to Director Ross in the Tanglewood Student Choral department.

* * *

1956

TACOMA, WASH.
NEWS TRIBUNE
Circ. D. 79,453 - S. 70,626

MAR 4 1956

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Circ. D. 50,897 - S. 58,686

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MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1956

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688

MAR 5 1956

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Mr. Munch will conduct the majority of the festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Four new works which have been Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of " The Mastersingers."

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Weekly Independent
Circ. 2,064

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DISPATCH
Circ. D. 165,879 - S. 230,366

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The orchestra will be presented by the Symphony Club in Columbus next season.

Herald News (e)
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Independent
Circ. 39,447

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1956

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Berkshire Courier
BARRINGTON, Mass.
Daily Independent
Circ. 2325

Music Festival Set for July 4-Aug. 12

Marks 75th Anniversary of Boston Symphony

Four New Works Composed Especially for Occasion Will Be Introduced at Tanglewood.— Copland, Piston, Hanson and Villa-Lobos Are Composers.—Soloists Are Listed.

The Boston Symphony Orchestra, under the direction of Charles Munch, will give the 1956 Berkshire Festival at Tanglewood in Lenox from July 4 to August 12. The festival, together with the trip to Europe which is to follow, will complete the seventy-fifth anniversary season of the Boston orchestra.

The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons, following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky.

Four new works which have been composed for the seventy-fifth anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers."

The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club, the other choral works being performed by the Festival Chorus prepared by its director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its fourteenth session from July 2 through August 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

ERIE, PA.
DISPATCH
Circ. D. 40,097 S. 44,905
MAR 4 1956

Front Row, Center

By LYLE McKAY

CINERAMA TOUR MARCH 18! Next Saturday, March 10, is the last day to make reservations for The Erie Dispatch-Cinerama Tour on March 18, when Erie caravaners will journey to Buffalo to see "Cinerama Holiday," the second exciting Cinerama presentation. Following the performance, our chartered Greyhound buses will take us to the Hotel Buffalo for a delicious full-course dinner in the Grand Ball Room.

Some lucky lady on each bus will be the recipient of a beautiful corsage before we start, through the courtesy of The Union Bank, and the many beautiful Caravan free gifts will be on display in the Hotel Buffalo ball room.

Chartered Greyhound buses will leave Erie from The Erie Dispatch Building, 12th and French Sts., at 1:30 p. m. There will be a special 5 o'clock showing of "Cinerama Holiday" for us, and at 7:15, the buses will be at the theatre to take us to the hotel. Dinner will be served at 8:15, and the buses will return to the hotel at 10 o'clock to bring us home.

We'll have a police escort out of Erie, and a Buffalo police escort will meet us on the outskirts of Buffalo and take us directly to the theatre.

The price of the tour, which includes: transportation to and from Buffalo, finest reserved seat for "Cinerama Holiday," souvenir "Cinerama Holiday" program, transportation to the Hotel Buffalo, and a full-course dinner, including tip, is $10 per person.

Mail remittance, with stamped, self-addressed envelope, to CINERAMA TOUR, Erie Dispatch, Erie, Pa. Groups wishing to sit together on the bus and at the theatre—please list members of the group — and the one member of the group to whom the tickets will be mailed.

Bus tickets will be mailed out March 12. Reserved seat theatre tickets will be distributed on the bus. Bus tickets are numbered —and so are the buses. Holders of tickets 1 thru 37 will occupy Bus 1—38 thru 74, Bus 2—75 thru 111, Bus 3, etc. Buses will arrive at The Dispatch about 1 o'clock.

* * * *

FOR THE BIRDS: Parisians spray their public statues with camphor to protect them from pigeons. Which is exactly what Director Rudolph Mate did to Warners' brownstone street when some hammy pigeons clustered so closely about Jane Wyman and Van Johnson, during a romantic scene in "Miracle in the Rain," that the pigeons' cooing drowned out the cooing of the actors. Joan Fontaine's role of a wealthy woman in "Serenade" came to (real) life during filming of the picture—the actress received word that a 500-acre Texas oil lease, which she owns, brought in two gushers.

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood from July 4 to Aug. 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. In spite of activities reported on future dates over the border in Monaco, Grace Kelly will co-star with James Stewart and Cyd Charisse in "Designing Woman," after "High Society." Katharine Hepburn, now in London co-starring with Bob Hope in "The Iron Petticoat," bursts into song for the first time in the picture. As a Rooshian gal, who pilots a Rooshian plane, she sings a song in Russian "double-talk" in a London cafe. Throughout the entire picture, Hepburn wears a Russian pilot's uniform except in one scene when she blossoms out in a little $3,000 Balmain number.

James Cagney, soon to be seen in a super-Western, "Tribute to a Bad Man," may star next in a screen biog of Lon Chaney (Sr.)— one of the all-time movie greats. Chaney, who became the King of Makeup and Pantomime, was the son of deaf mutes, and attributed his acting ability to this fact. After attending the theatre, he would rush home to tell his parents the entire story, acting out all the roles.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
MAR 6 1956

Music Notes

By D. E. RITZ

The Berkshire Music Center will hold its 14th session at Tanglewood July 2 through Aug. 12 in connection with the Berkshire Festival Concerts at Lenox, Mass.

* * *

CHARLES MUNCH, music director of the Boston Symphony Orchestra, will serve as director of the school which was founded in 1940 under the direction of the late Serge Koussevitzky.

Complete information for prospective students may be obtained by writing to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Auditions for applicants for the student orchestra and chamber music group will be held March 23 from 2 to 5 p.m. at Carnegie Recital Hall in New York city. Other auditions will be held later in cities as far west as St. Louis.

* * *

GOFFREDO PETRASSI, one of Italy's foremost composers, has accepted Mr. Munch's invitation to serve as guest teacher of composition. Aaron Copland heads the composition department and guest composers in past years have included Hindemith, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petracci's recent work, "Fifth Concerto for Orchestra," commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs.

The center's department for orchestra, including conducting, will have as its head Eleazar de Carvalho, the young Brazilian conductor, who is returning after five years to serve again on the faculty. He will also appear as guest conductor in the festival. Instrumental students also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra; William Kroll, noted violinist; and members of the orchestra.

HUGH ROSS will head the choral department, which will form the Festival Chorus and sing with the Boston Symphony Orchestra under Munch in Bach's "St. John Passion" and the third act of Wagner's "Die Meistersinger."

Leonard Bernstein, long associated with Tanglewood, will conduct the "Gloria" from Mozart's "Mass in C Minor," in a program dedicated to the memory of Serge Koussevitzky. The opera department under Boris Goldovsky will produce several opera programs.

The Tanglewood Study Group for amateurs and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

* * *

MUSICAL EVENTS in the serious vein this month include an appearance of the Berkshire String Quartet at Union College Memorial Chapel March 15 at 8:30 p.m. The program is being sponsored by the music committee of the Schenectady Museum.

The Pittsburgh Symphony is scheduled for March 20 in a program in the Civic Music Series. William Steinberg is conductor. The program will be held at the Plaza theater.

A "Festival of Instrumental Music" will be presented by young musicians of the Schenectady school system March 21 at 8:15 p.m. at Mont Pleasant high school auditorium. Elie Siegmeister will serve as guest conductor for the affair.

* * *

THE VIENNA PHILHARMONIC will make its first American concert tour this fall with Andre Cluytens and Carl Schuricht as conductors. The orchestra was founded 114 years ago and has enjoyed the personal direction of Brahms, Bruckner, Mahler, Wagner and Richard Strauss. Announcement of the tour was made by National Artists Corporation of New York.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
MAR 7 1956

July 2-Aug. 12 Schedule Set For Berkshire Music Center

The Boston Symphony Orchestra's school, the Berkshire Music Center, will be conducted July 2 to Aug. 12 at Tanglewood in connection with the Berkshire Festival concerts, Charles Munch, music director of the orchestra, announced.

One of Italy's foremost composers, Goffredo Petrassi, will serve as guest teacher in the composition department headed by Aaron Copland. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony, will be performed at the Berkshire Festival.

The Music Center's department for orchestra will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He also will appear as guest conductor in the festival.

Instrumental students also will study chamber music under Richard Burgin, concertmaster of th Boston Symphony; William Kroll, noted violinist, and members of the orchestra.

Hugh Ross again will direct the choral department.

..News.. from

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Saturday, March 26, and Sunday, March 27 /55

FULL PROGRAMS FOR BERKSHIRE FESTIVAL

Charles Munch announces the programs in full for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next summer. The Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to August 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theatre as follows:

FRI., JULY 8: Bach - Sinfonia from the "Easter" Cantata; Bach - Suite No. 2 for Flute and Strings; Stravinsky - "Orpheus"; Mozart - "Prague" Symphony.

SAT., JULY 9: Handel - Concerto Grosso, Op. 6, No. 12; Haydn - Symphonie Concertante; Hindemith - "Der Schwanendreher"; Haydn - Symphony No. 98; Guest Conductor, Thor Johnson.

SUN., JULY 10: Bach - Mass in B minor, with the choruses from Harvard and Radcliffe.

FRI., JULY 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, Guest Conductor and piano soloist.

SAT., JULY 16: Program of Italian music, including Cherubini - "Anacreon" Overture; Boccherini - Cello Concerto (Samuel Mayes); Vivaldi - Concerto Grosso for Four Violins; Vivaldi - Gloria (with chorus).

SUN., JULY 17: French program including Rameau Suite from "Dardanus", Faure - "Pelleas and Melisande" Suite; Faure - Pavane; Milhaud - Serenade; Honegger - Fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

FRI., JULY 22: Beethoven - Overture to "Coriolan", Violin Concerto (Isaac Stern), and Seventh Symphony.

SAT., JULY 23: Bach-Respighi - Passacaglia; Beethoven - Second Symphony; Sessions - Suite from "The Black Maskers"; Strauss - "Death and

..News.. BOSTON SYMPHONY ORCHESTRA

Transfiguration"; Guest Conductor - Pierre Monteux.

SUN., JULY 24: Beethoven - First, Fourth and Sixth Symphonies.

FRI., JULY 29: Handel - "Water Music"; Schumann - Fourth Symphony; Barber - "Prayers of Kierkegaard" with Leontyne Price); Brahms - Fourth Symphony.

SAT., JULY 30: Beethoven - "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

SUN., JULY 31: Brahms - Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; Guest Conductor, Pierre Monteux.

FRI., AUGUST 5: Beethoven - Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

SAT., AUGUST 6: Beethoven - Fidelio, Act II; Wagner - Excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

SUN., AUGUST 7: Beethoven Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

FRI., AUGUST 12: Brahms - Haydn Variations; Bloch - "Schelomo" (Piatigorsky); Debussy - "La Mer"; Ravel - "Daphnis and Chloe", Second Suite.

SAT., AUGUST 13: Wagner - "Flying Dutchman" Overture; Brahms - Third Symphony; Debussy - Three Nocturnes; Strauss - "Der Rosenkavalier" Suite; Guest Conductor, Pierre Monteux.

SUN., AUGUST 14: Beethoven - Overture, "Leonore", No. 3 and Ninth Symphony (with chorus and soloists).

For ticket information or information about the Berkshire Music Center, this orchestra's music school at Tanglewood, please address the Festival Office, Symphony Hall, Boston 15, Mass.

News from
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Sunday, May 1, 1955

CHARLES MUNCH COMPLETES BOSTON SEASON

Soloists Announced for Berkshire Festival

Boston, April 30: Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close tonight in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this Orchestra, Mr. Munch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occuping a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6

News from
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
HONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Saturday evening, May 14
Sunday, May 15

ROCKEFELLER FOUNDATION MAKES GRANT TO BERKSHIRE MUSIC CENTER

Boston Symphony Orchestra's Summer Music School at Tanglewood
Envisions Secure Future from Five-Year Matching Grant

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The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, Mass., in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come to the generous support of the Berkshire Music Center: grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the Foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the Friends of the Berkshire Music Center will really rally to its support," was the comment of Henry B. Cabot, President of the Boston Symphony Orchestra's Trustees, "the future of the school is assured." Contributions to the music school in 1954 totalled some $25,000. This year a

(MORE)

with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week ends in the Theatre Concert Hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

The concerts in the Music Shed through the last four week ends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolf Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' Concerto for Violin and Cello); Eugene Istomin, August 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by The Kroll String Quartet, Beaux Arts Trio, Isaac Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets are still being sold at the Subscription Office, in Symphony Hall, the season sale to end June 1.

News . . from BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
HONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Saturday evening, May 14
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News . . from
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Saturday evening, May 14
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(MORE)

goal of at least $35,000 is sought. The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each summer by the Berkshire Music Center, as well as by individuals and organizations who assist the Center through tax-exempt donations to the organization set up for that purpose, the Friends of the Berkshire Music Center. Now, through the Rockefeller Foundation grants, the Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1949 largely from a series of gifts from the RCA Victor Division of the Radio Corporation of America. The original capital of $50,000, while drawn upon annually to assist the 4,575 students from all parts of the U.S. and many foreign lands who have been enrolled in the school during its twelve sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1959 is estimated at $325,000.

The Berkshire Music Center commences its thirteenth session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Bernstein head of orchestra conducting, Richard Burgin and William Kroll heads of chamber music; Choral Music, with Hugh Ross in charge; Composition, with noted composers Roger Sessions (U.S.A.) and Boris Blacher (Germany) this year's guest teachers; Opera, headed by Boris Goldovsky; and the new and increasingly popular Tanglewood Study Group, aimed at lovers of music on a non-professional basis which Ingolf Dahl heads. Charles Munch is Director of the Berkshire Music Center; Aaron Copland is Assistant Director; Ralph Berkowitz is Dean.

(MORE)

In commenting on the grant from the Rockefeller Foundation, CHARLES MUNCH, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center said: "The generosity, without precedent, of the Rockefeller Foundation to support our work with young people will be a great service to the future of the art of music."

"This is the first big gift we have ever had and means that if the Friends of the Berkshire Music Center are generous, its future is secure", said DR. LEWIS PERRY, Honorary Chairman of the Friends of the Berkshire Music Center.

MR. WILLIAM J. COX, Chairman of the Friends of the Berkshire Music Center, said: "This fine offer by the Rockefeller Foundation, will be a challenge to the Friends of the Berkshire Music Center to do their utmost to support this fine school. As Chairman of the Friends, I urge everyone to give just as much as he can."

Italian News
BOSTON, Mass.
t Weekly Independen
Circ. 12,414

1956
UP TO
PAGE 142

MAR 9 1956

Francescatti named soloist at Tanglewoo Piston's anniversary piece to be in premie

Zino Francescatti will be among the soloists who will play at the 1956 Berkshire Festival at Tanglewood of the Boston Symphony Orchestra under the direction of Charles Munch.

The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood. One of the works will be by Walter Piston of Belmont, a professor at Harvard University.

The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons.

In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period. Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, who will dedicate a program to the memory of Serge Koussevitzky.

ZINO FRANCESCATTI
Tanglewood Soloist

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its fourteenth session from July 2 through August 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

Santa Barbara, Calif.
NEWS-PRESS
Circ. D. 21,404 - S. 21,691

MAR 11 1956

Boston Symphony Plans Berkshire Festival Features

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Mass., from July 4 to Aug. 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theater through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos.

ALLENTOWN, PA.
CALL-CHRONICLE
Circ. S. 58,037

MAR 11 1956

Music Lovers Club Planning Summer Trips

Members and friends of the Music Lovers Club are again looking forward to summer trips by chartered bus to Tanglewood, Mass., and to Chautauqua, N.Y. The group has been going to New York City on numerous occasions during the winter season to attend matinee performances at the Metropolitan Opera House.

Membership is open to anyone enjoying fine music.

The Tanglewood trips are scheduled for July 26-29 and Aug. 2-5. Although the date is distant, reservations both for hotel and Boston Symphony performances already are at a premium.

Many fine artists will be heard on the Chautauqua trip, set for Aug. 16-20.

Mrs. Grace Peters of 118 S. Madison St., Allentown, is handling reservations and is reminding interested persons that April 1 is the deadline.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

MAR 11 1956

BERKSHIRE CENTER LISTS MUSIC PLANS

The Berkshire Music Center, the summer music school operated in conjunction with the Berkshire Music Festival in Tanglewood, Mass., will be held this year from July 2 to Aug. 12. Charles Munch, conductor of the Boston Symphony, will be the director of the school.

Goffredo Petrassi, the Italian composer, will serve as guest teacher of composition. As in past years, Aaron Copland will head the composition department. The orchestral department will be directed by Eleazar de Carvalho, who is returning to the center after a five-year absence.

Instrumental students will work under Richard Burgin, William Kroll and members of the Boston Symphony. Hugh Ross will head the choral department and Boris Goldovsky will be in charge of the opera department. The Tanglewood Study Group will be led by Ingolf Dahl.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

MAR 11 1956

Italian Composer Petrassi Tanglewood Guest Teacher

Boston, March 10—Charles Munch, music director of the Boston Symphony Orchestra, announces that the 14th session of the orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire Festival concerts. One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition.

The composition department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as director of the school, founded under the direction of the late Serge Koussevitzky in 1940.

De Carvalho Returns

The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra, William Kroll, noted violinist, and members of the orchestra.

The choral department, headed by Hugh Ross, will form the festival chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's "St. John Passion" and Wagner's "Die Meistersinger," Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C minor, in a program dedicated to the memory of Serge Koussevitzky.

The opera department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Auditions for applicants for the student orchestra and chamber music will be held at the Carnegie Recital Hall in New York on Friday, the 23d, from 2 to 5 p. m. A later announcement will be made of auditions in other cities as far west as St. Louis Anyone wishing further information should write to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550

MAR 12 1956

Berkshire Center Plans

BOSTON, March 11 (Special) —Charles Munch, Music Director of the Boston Symphony Orchestra, announces that the fourteenth session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2nd to August 12th in connection with the Berkshire Festival concerts.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhoud and Blacher.

Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as Director of the school, founded under the direction of the late Serge Koussevitzky in 1940.

★ ★ ★

THE BERKSHIRE Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty.

He will also appear as guest conductor in the Festival.

Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra; William Kroll, noted violinist, and members of the Orchestra.

★ ★ ★

THE CHORAL Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's "St. John Passion" and Wagner's "Die Meistersinger," Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky.

The Opera Department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be atended for two, four or six weeks.

Anyone wishing further information should write to the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
MAR 12 1956

Open 14th Season Of Music Center At Lenox July 2

Charles Munch, music director of the Boston Symphony orchestra, announced yesterday that the 14th session of the orchestra's school, the Berkshire Music center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire festival concerts.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petrassi's recent work, Fifth Concerto for orchestra, commissioned for the 75th anniversary of the Boston Symphony orchestra, is planned for the Berkshire festival programs shortly to be announced in full.

Mr. Munch continues as director of the school, founded under the direction of the late Serge Koussevitzky in 1940. The Berkshire Music center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony orchestra, William Kroll, noted violinist, and members of the orchestra.

The choral department, headed by Hugh Ross, will form the festival chorus, singing with the Boston Symphony orchestra under Charles Munch in Bach's "St. John Passion" and Wagner's "Die Meistersinger," Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C minor, in a program dedicated to the memory of Serge Koussevitzky. The opera department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Auditions for applicants for the student orchestra and chamber music will be held at the Carnegie recital hall in New York on Friday, March 23, from 2 to 5. A later announcement will be made of auditions in other cities as far West as St. Louis.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4300
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAR 13 1956

Berkshire Music Center—1956

Charles Munch, Music Director of the Boston Symphony Orchestra, announces that the 14th session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire Festival concerts.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department is headed by Aaron Copland. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full.

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Choral Works

The Choral Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's St. John Passion and Wagner's "Die Meistersinger," Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Anyone wishing further information should write to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

ATHENS, N. Y.
HERALD
Circ. W. 315
MAR 15 1956

Schedule Set For Berkshire Music Center

The Boston Symphony Orchestra's school, the Berkshire Music Center, will be conducted July 2 to Aug. 12 at Tanglewood in connection with the Berkshire Festival concerts, Charles Munch, music director of the orchestra, announced.

One of Italy's foremost composers, Goffredo Petrassi, will serve as guest teacher in the composition department headed by Aaron Copland. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony, will be performed at the Berkshire Festival.

The Music Center's department for orchestra will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He also will appear as guest conductor in the festival.

Instrumental students also will study chamber music under Richard Burgin, concert-master of the Boston Symphony; William Kroll, noted violinist, and members of the orchestra.

Hugh Ross again will direct the choral department.

GREENVILLE, N. Y.
LOCAL
Circ. W. 469
MAR 14 1956

Schedule Set For Berkshire Music Center

The Boston Symphony Orchestra's school, the Berkshire Music Center, will be conducted July 2 to Aug. 12 at Tanglewood in connection with the Berkshire Festival concerts, Charles Munch, music director of the orchestra, announced.

One of Italy's foremost composers, Goffredo Petrassi, will serve as guest teacher in the composition department headed by Aaron Copland. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony, will be performed at the Berkshire Festival.

The Music Center's department for orchestra will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He also will appear as guest conductor in the festival.

Instrumental students also will study chamber music under Richard Burgin, concert-master of the Boston Symphony; William Kroll, noted violinist, and members of the orchestra.

Hugh Ross again will direct the choral department.

165 Church Street - [illegible]
DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172
MAR 14 1956

Tanglewood Festival Dates Set

BOSTON—The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Mass., from July 4 to Aug. 12.

The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons.

* * *

IN ADDITION there will be a series of six concerts by chamber music groups on Wednesday evenings through this period.

Munch will conduct most of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

Four new works which have been composed for the 75th anniversary of the orchestra will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos.

Soloists will be Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others.

Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music Center, the summer school maintained by the orchestra at Tanglewood, will have its fourteenth session from July 2 through Aug. 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

MAR 15 1956

Berkshire Lists Two Auditions

Applicants in the New York area for the student orchestra and chamber music division of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its six-week Bershire Festival at Tanglewood, Lenox, Mass., will be auditioned at Carnegie Hall, New York City, on March 23 and March 24.

Instrumentalists are asked to appear at Carnegie Recital Hall on Friday, March 23, between 2:00 and 5:00 p.m. Harp, tympani and percusion players are asked to appear backstage at Carnegie Hall on Saturday, March 24, at 1:00 p.m.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

MAR 16 1956

Summer Music School Season Announced

Charles Munch, music director of the Boston Symphony Orchestra, announces that the 14th session of the orchestra's school, the Berkshire Music Center, will be held at Tanglewood July 2-Aug. 12.

Information on auditions for student applicants may be obtained by writing to the Berkshire Music Center, Symphony Hall, Boston.

Goffredo Petrassi, one of Italy's foremost composers, will serve as guest teacher of composition and Eleazar de Carvalho, Brazilian conductor, will return, after five years, to serve on the fac-

MUSICAL COURIER
(NEW YORK CITY)

MAR 15 1956

Mastersingers. The music of Mozart will be especially honored in the Bach-Mozart concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its Director, Hugh Ross.

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The Choral Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's *St. John Passion* and Wagner's *Die Meistersinger,* Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl.

Reception in honor of Lehman Engel, newly elected President of the Concert Artists Guild. Left to right: MME. MARION FRESCHL, LOUIS PERSINGER, MME MARGARET MATZENAUER, MR. ENGEL. MME. SIMON BARERE, ERNO BALOGH, *and in the foreground* STANLEY BABIN *and* HARRY CUMPSON. *Mme. Barere was made Honorary President of the Guild.*

Stereo Studio—Lisa Obert

Applicants in the New York area for the student orchestra and chamber music division of the Berkshire Music Center will be auditioned at Carnegie Hall, N. Y. C., on Mar. 23 and 24. Instrumentalists are asked to appear at Carnegie Recital Hall on Friday, Mar. 23, between 2:00 and 5:00 p.m.; harp, tympani and percussion players are asked to appear backstage at Carnegie Hall on Saturday, Mar. 24, at 1:00 p.m.

The audition committee consists of the principals of the Boston Symphony Orchestra, and students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Applicants may obtain application forms by writing to the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

VARIETY
NEW YORK, N. Y.

MAR 21 1956

The Boston Symphony Orchestra's 1956 Berkshire Festival, at Tanglewood, Mass., will be held from July 4 to Aug. 12.

Berkshire Summer Plans

The Boston Symphony Orchestra under the direction of Charles Munch will hold the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts, from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of *The Valkyrie* and the final scene of *The*

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 387,398 - S. 460,501

MAR 25 1956

AUDITIONS FOR BERKSHIRE SCHOLARSHIPS TO BE FRIDAY

Auditions for the $300 Berkshire Music Center scholarship, open to young students of orchestral instruments and sponsored by the Women's Association of the St. Louis Symphony Society, will be at 1 p.m. Friday at the Musicians' Club, 3535 Pine street.

Applicants should be advanced students or professionals and must be between the ages of 18 and 25, live in the St. Louis area, have a general education and intend to make music a career.

The award is to cover room and board at the center in western Massachusetts for a six-week course starting about July 1. Applications must be sent by Wednesday to Mrs. C. Read Boles, 7 Anfred Walk, St. Louis 24.

ST. PETERSBURG, FLA.
TIMES
Circ. D. 61,943 - S. 66,444

MAR 25 1956

Boston Symphony School To Be At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, announces that the 14th session of the orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire Festival concerts.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Munch's invitation to serve as guest teacher of composition.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

MAR 16 1956

AUDITIONS FOR FESTIVAL...

Instrumentalists to Be Tested Here for Berkshire Center

The Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival at Lenox, Mass., will hold auditions for student orchestra and chamber music players next Friday afternoon at 2 o'clock at Carnegie Recital Hall.

Harp, tympani, and percussion players will be auditioned Saturday afternoon, March 24, at 1 o'clock backstage at Carnegie Hall. Students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Applications may be obtained from the Registrar, Berkshire Music Center, Symphony Hall, Boston.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
MAR 15 1956

Berkshire Lists Two Auditions

Applicants in the New York area for the student orchestra and chamber music division of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its six-week Berkshire Festival at Tanglewood, Lenox, Mass., will be auditioned at Carnegie Hall, New York City, on March 23 and March 24.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447
MAR 16 1956

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(NEW YORK CITY)
MAR 15 1956

Mastersingers. The music of Mozart will be especially honored in the Bach - Mozart concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its Director, Hugh Ross.

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Reception in honor of Lehman Engel, newly elected President of the Concert Artists Guild. Left to right: MME. MARION FRESCHL, LOUIS PERSINGER, MME MARGARET MATZENAUER, MR. ENGEL. MME. SIMON BARERE, ERNO BALOGH, *and in the foreground* STANLEY BABIN *and* HARRY CUMPSON. *Mme. Barere was made Honorary President of the Guild.*

Stereo Studio—Lisa Obert

Berkshire Summer Plans

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Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of *The Valkyrie* and the final scene of *The*

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 16 1956

AUDITIONS FOR FESTIVAL

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ST. PETERSBURG, FLA.
TIMES
Circ. D. 61,943 - S. 66,444
MAR 25 1956

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165 Church Street - New York

VARIETY
NEW YORK, N. Y.
MAR 21 1956

The Boston Symphony Orchestra's 1956 Berkshire Festival, at Tanglewood, Mass., will be held from July 4 to Aug. 12.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 387,398 - S. 460,501
MAR 25 1956

AUDITIONS FOR BERKSHIRE SCHOLARSHIPS TO BE FRIDAY

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Applicants should be advanced students or professionals and must be between the ages of 18 and 25, live in the St. Louis area, have a general education and intend to make music a career.

The award is to cover room and board at the center in western Massachusetts for a six-week course starting about July 1. Applications must be sent by Wednesday to Mrs. C. Read Boles, 7 Anfred Walk, St. Louis 24.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
MAR 18 1956

Berkshire Festival Is July 4-Aug. 12

The Boston Symphony Orchestra, Charles Munch director, will give the 1956 Berkshire Festival in Tanglewood, Lenox, Mass., from July 4 to Aug. 12.

The Festival, with the trip to Europe to follow, will complete the 75th anniversary season of the Boston Orchestra. The Berkshire Festival will comprise six weekend concerts on Friday and Saturday nights and Sunday afternoons, following the plan of last year. In addition, a series of six concerts by Chamber Music groups will be given Wednesday nights in the Theater during this period.

The majority of the Festival concerts will be conducted by director Munch. Guest conductors will be: Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Dr. Serge Koussevitzky, who conducted the Boston for years.

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The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," to be performed by the visiting Yale Glee Club. The other choral works to be performed by the Festive Chorus will be prepared by its director, Hugh Ross. Soloists: Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others.

Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart. The Berkshire Music Center, the summer school maintained by this orchestra in Tanglewood, will have its 14th session July 2 through Aug. 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival office at Symphony Hall in Boston.

Berkshire Festival Is July 4-Aug. 12 3-18

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAR 25 1956

Berkshire Festival Plans

6 Weekends of Concerts At Tanglewood July 4-Aug. 12

By ELINOR HUGHES

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts, from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theater through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood—they are by Copland, Piston, Hanson and Villa-Lobos.

WAGNER AND MOZART

Mr. Munch will give two all-Wagner programs, including the first act of "The Valkurie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion Avcording to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Franeescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

THAT ILL WIND

In view of the bad luck that the snowstorm brought to Boston's stage attractions during he pas week, it's good to learn that for the real successes in New York it did no damage at all. On Monday night, even, attendance was better than on the preceding Monday, and such cancellatioms as were made, were at once snapped up by hardy souls who had taken a chance that they might be able to buy seats for hits at the last moment. The only place where this didn't work was at "My Fair Lady," which was fairly beseiged by optimistic but unrewarded would-be patrons who wouldn't take no for an answer or move out of the lobby to allow ticket holders to enter. The police finally had to clear the lobby.

The only real casualty was in the matter of programs: the Playbill Company's truck couldn't get started, so the company settled for cast and credit sheets delivered by messenger.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 30 1956

MUSIC NOTES

Events today: Wagner's "Parsifal," Metropolitan Opera, 1 P. M.; Philharmonic-Symphony, Guido Cantelli, conductor, Martha Lipton, mezzo-soprano, Westminster Choir, Carnegie Hall, 2:30; St. John's College Glee Club, Joseph I. Dirvin, conductor, William Knabe & Co., 10 East Forty-eighth Street, 12:30.

Also Schubert's "Miriam's Song of Triumph," A. W. Binder, conductor, Stephen Wise Free Synagogue, 8:15; Jazz Festival, Town Hall, 8:30; Swapping Song Fair, Circle in the Square Theatre, midnight.

The Berkshire Music Center will hold auditions for admission to the opera department of its summer school this afternoon from 3 to 5 o'clock at Carnegie Recital Hall. The fourteenth session of the summer school, which is maintained by the Boston Symphony Orchestra, will be held at Tanglewood, Lenox, Mass., from July 2 to Aug. 12.

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500
MAR 30 1956

Berkshire Festival Program Planned

The programs are now announced for the Berkshire festival by the Boston Symphony orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this orchestra in Lenox, Mass.

The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous weekends, July 6 through 15.

Chamber groups will give concerts on the six Wednesday evenings of those weeks.

Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

MAR 31 1956

Benny Goodman and His Clarinet To Make Debut at Tanglewood

Benny Goodman, the famed jazz clarinetist, will make his Tanglewood debut this summer, it was announced today by the Boston Symphony Orchestra.

Mr. Goodman will play Mozart's clarinet concerto at one of the series of Bach-Mozart concerts to be presented in the Theater Concert Hall from July 6 through July 15 by a chamber orchestra of Boston Symphony musicians. These concerts will be held two weeks prior to the main Berkshire Music Festival concerts in the Music Shed. (Complete programs will be found on Page 13.

Close Berkshire Ties

Mr. Goodman, who also will be making his first appearance with the Boston Symphony Orchestra, has close ties with Berkshire County. His wife, the former Mrs. Alice Hammond Duckworth, daughter of Mr. and Mrs. John H. Hammond, is a granddaughter of the late Mr. and Mrs. William D. Sloane, who built Elm Court in 1886.

Mr. Sloane, financier and one-time president of the New York Central Railroad, died in 1915. Three years later his widow was married to Henry White, distinguished American diplomat and former ambassador to Italy and France. He died in 1925. Mrs. White continued to spend her summers at Elm Court following the death of her second husband until her death at the Lenox estate in 1946 at the age of 94. Elm Court is now a summer resort, owned and operated by Col. and Mrs. Helm George Wilde of High Lawn. Mrs. Wilde is the daughter of the late Mr. and Mrs. William B. Osgood Field and granddaughter of Mrs. White.

Benny Goodman

Mr. and Mrs. Goodman were married in Las Vegas, Nev., in 1942. They have five children, two of their own and three by Mrs. Goodman's former marriage.

Mr. Goodman made his debut in the chamber music field in the East in 1950 when he appeared as a soloist at Music Mountain in Falls Village, Conn. He and his band appeared a few years ago at the State Armory in Pittsfield. Mr. Goodman and his orchestra have been appearing during March at the Waldorf-Astoria Hotel in New York.

Other Soloists

Other soloists in the chamber orchestra series at Tanglewood in July will be William Kroll, violinist, and Lukas Foss, pianist. Mr. Foss also will appear as a guest conductor.

The Yale Glee Club will appear under the direction of Hugh Foss, head of the choral department at the Berkshire Music Center. Boris Goldovsky, head of the opera department for many seasons at Tanglewood, and Luboshutz and Nemenoff will give a program of Mozart concertos. The series will end with Bach's "Passion According to Saint John," with the Festival chorus and soloists under the direction of Charles Munch, musical director of the BSO. The Bach-Mozart programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through Aug. 8) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of lieder; the brass ensemble of the orchestra; and the Boston Symphony woodwind quartet.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,07

APR 1 1956

Berkshire Music Center Announces Plans for Summer

Charles Munch, music director of the Boston Symphony Orchestra, announces that the 14th session of the orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire Festival concerts.

One of Italy's foremost composers, Goffredo Petassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The composition department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as director of the school, founded under the direction of the late Serge Koussevitzky in 1940.

The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the Festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra, William Kroll, noted violinist, and members of the orchestra.

The choral department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's "St. John Passion" and Wagner's "Die Meistersinger," Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The opera department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 1 1956

Berkshire Festival Programs

The programs are announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, Lenox, Mass. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate theatre will precede these on the two previous week-ends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows:

FRIDAY EVENING, JULY 20: (Charles Munch) Berlioz—"The Roman Carnival" Overture; Debussy—The Afternoon of a Faun; Ravel—Rapsodie Espagnole; Brahms—Symphony No. 2.

SATURDAY Evening, July 21: (Charles Munch) Wagner—"A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

SUNDAY AFTERNOON, July 22: (Pierre Monteux) Rossini—Overture to "L'Italiana in Algeri"; Bartok—Concerto for Orchestra; Schubert—Symphony No. 7 in C Major.

FRIDAY EVENING, JULY 27: (Charles Munch) Beethoven—Overture, "Leonore" No. 2; Petrassi—Concerto for Orchestra, No. 5; Tchaikovsky—Symphony No. 4.

SATURDAY EVENING, JULY 28: (Charles Munch) Hanson—Elegy in Memory of Serge Koussevitzky; Schumann—Piano Concerto in A Minor (Soloist: Rudolf Serkin); Honegger—Symphony No. 5; Debussy—"La Mer."

SUNDAY AFTERNOON, JULY 29: (Richard Burgin) Handel—Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith—Violin Concerto (Soloist: Ruth Posselt); Mahler—Symphony No. 1.

FRIDAY EVENING, AUG. 3: (Eleazar de Carvalho) Hindemith—"Mathis der Maler"; Ravel—Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky—"Petrouchka."

SATURDAY EVENING, AUG. 4 (Leonard Bernstein) Moevs—Variations for Orchestra; Mozart—Kyrie and Gloria from the Mass in C Minor (with Chorus and Soloists—Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff—Symphony No. 5 (Concert in Memory of Serge Koussevitzky).

SUNDAY AFTERNOON, AUG. 5: (Charles Munch) Copland—Symphonic Ode; Brahms—Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann—Symphony No. 2.

FRIDAY EVENING, AUG. 10: (Charles Munch) Haydn—Symphony No. 102 in B Flat; Piston—Symphony No. 6; Strauss—"Don Juan"; Dukas—"L'Apprenti Sorcier."

SATURDAY EVENING, AUG. 11: (Pierre Monteux) Freed—Festival Overture; Brahms—Symphony No. 3; Enesco—Suite for Orchestra; Strauss—Suite from "Der Rosenkavalier."

SUNDAY AFTERNOON, AUG. 12: (Charles Munch) Wagner—Overture and Bacchanale from Tannhauseer; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and soloists—Marguerite Willauer, Albert Da Costa and James Pease).

Benny Goodman Soloist

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this orchestra, playing in Mozart's Clarinet Concerto. The soloists will include William Kroll, violin, and Lukas Foss, piano. Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through Aug. 8) will include the Kroll String Quartet, the Beaux Arts Trio, Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the Orchestra, and the Boston Symphony Woodwind Quartet.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

APR 1 1956

Shed Programs Arranged For Berkshire Festival

Concerts Announced for Afternoon and Evening Events at Tanglewood, July 20-Aug. 12, With Boston Symphony Orchestra and Soloists

Boston, March 31 — The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of the orchestra in Lenox. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theater will precede these on the two previous week ends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

Shed Concerts

The concerts in the Music Shed will be as follows (a star indicates a work commissioned for the 75th anniversary of this orchestra in its first Berkshire Festival performance):

Friday evening, July 20: (Charles Munch) Berlioz "The Roman Carnival" Overture; Debussy "The Afternoon of a Faun"; Ravel "Rapsodie Espagnole"; Brahms Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner "A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act I (Soloists Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

Sunday afternoon, July 22: Pierre Monteux) Rossini Overture to "L'Italiana in Algeri"; Bartok Concerto for Orchestra; Schubert Symphony No. 7 in C major.

Friday evening, July 27: (Charles Munch) Beethoven Overture, "Leonore" No. 2; *Petrassi Concerto for Orchestra, No. 5; Tchaikovsky Symphony No. 4.

Saturday evening, July 28: (Charles Munch) *Hanson—Elegy in Memory of Serge Koussevitzky; Schuman Piano Concerto in A Minor (Soloist Rudolf Serkin); Honegger Symphony No. 5; Debussy "La Mer."

Sunday afternoon, July 29: Richard Burgin) Handel—Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith Violin Concerto (Soloist Ruth Posselt); Mahler Symphony No. 1.

August Events

Friday evening, Aug. 3 (Eleazar de Carvalho) Hindemith "Mathis der Maler"; Ravel Piano Concerto (Soloist Joyce de Oliveira); Stravinsky "Petrouchka."

Saturday evening, Aug. 4 (Leonard Bernstein) Moevs Variations for Orchestra; Mozart Kyrie and Gloria from the Mass in C Minor (Festival Chorus and Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff Symphony No. 5 (concert in memory of Serge Koussevitzky).

Sunday afternoon, Aug. 5: (Charles Munch) Copland Symphonic Ode; Brahms Concerto for Piano and Cello (Soloists Zino Francescatti and Samuel Mayes); Schumann Symphony No. 2.

Friday evening, Aug. 10: (Charles Munch) Haydn Symphony No. 102 in B flat; *Piston Symphony No. 6; Strauss "Don Juan"; Dukas "L'Apprenti Sorcier."

Saturday evening, Aug. 11: (Pierre Monteux) Freed Festival Overture; Brahms Symphony No. 3; Enesco Suite for Orchestra; Strauss Suite from "Der Rosenkavalier."

Sunday afternoon, Aug. 12: (Charles Munch) Wagner Overture and Bacchanale from Tannhaueser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene, chorus and soloists: Marguerite Willauer, Albert DaCosta and James Pease).

Goodman Soloist

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this orchestra, playing in Mozart's clarinet concerto. The soloists will include William Kroll, violin, and Lukas Foss, piano, Foss also conducting a concert as guest.

The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart concertos. The series will end with Bach's "Passion According to Saint John," with festival chorus and soloists under the direction of Charles Munch. The programs will be announced in detail later.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through Aug. 8) will include the Kroll String Quartet, the Beaux Arts Trio, Rudolf Serkin, piano; Margaret Harshaw in a group of lieder, the brass ensemble of the orchestra, and the Boston Symphony woodwind quartet.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 1 1956

4 NEW WORKS SET FOR TANGLEWOOD

Music Commissioned for 75th Year of Boston Symphony to Be Replayed at Fete

Four works commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary festival this season will be performed again at the orchestra's Berkshire Music Festival next summer.

The Berkshire Festival, at Tanglewood, near Lenox, Mass., will be held Friday and Saturday evenings and Sunday afternoons from July 20 to Aug. 12.

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. 5; Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's "Symphonic Ode" and Piston's Sixth Symphony.

Seven of the twelve concerts will be conducted by Charles Munch, musical director of the Boston Symphony.

Pierre Monteux will conduct two concerts, and Eleazar de Carvalho, Richard Burgin and Leonard Bernstein will conduct one concert each.

Soloists will include Rudolf Serkin, playing the Schumann Piano Concerto; Ruth Posselt, playing the Hindemith Violin Concerto, and Jocy de Oliveira, playing the Ravel Piano Concerto. Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C minor Mass. Margaret Willauer and Margaret Harshaw, sopranos; Albert DaCosta, tenor, and James Pease, bass, will appear in two programs of Wagnerian excerpts.

Chamber music programs will be presented in the theatre concert hall at Tanglewood between July 4 and Aug. 8. Those to appear are Benny Goodman, clarinetist; the Kroll String Quartet, the Beaux Arts Trio, the Boston Symphony Brass Ensemble and Woodwind Quintet, the Yale Glee Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

SAVANNAH, GA.
NEWS
Circ. D. 50,897 - S. 58,686

APR 1 1956

Berkshire Festival Soloists Announced

An impressive program of orchestral music and a wide variety of soloists will be featured in the Music Shed at Tanglewood, the summer home of this Orchestra in Lenox, Mass. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous week ends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

Munch will direct all concerts except that on July 20 to be by Richard Burgin, August 3, Eleazar de Carvalho, August 4, Leonard Bernstein and August 11, Pierre Monteux.

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this orchestra, playing in Mozart's Clarinet Concerto. The soloists will include William Kroll, violin, and Lukas Foss, piano, Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through August 9) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the Orchestra; and the Boston Symphony Woodwin Quartet.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

APR 1 1956

12 Berkshire Concerts For Summer Announced

Complete programs were announced yesterday for the twelve concerts which the Boston Symphony will give in this summer's Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday nights and Sunday afternoons from July 20 through Aug. 12.

Charles Munch, the orchestra's music director, will conduct seven of the concerts. Two will be conducted by Pierre Monteux and one apiece by Richard Burgin, Eleazar de Carvalho and Leonard Bernstein.

The programs follow:

Friday, July 20 (Munch): Berlioz, Roman Carnival Overture; Debussy, Afternoon of a Faun; Ravel, Rapsodie Espagnole; Brahms, Symphony No. 2.

Saturday, July 21 (Munch): Wagner, A Faust Overture; Waldweben from "Siegfried"; Prelude and Liebestod from "Tristan und Isolde" (Margaret Harshaw); "Die Walkuere," Act I (Margaret Harshaw, Albert Da Costa, James Pease).

Sunday, July 22 (Monteux): Rossini, Overture to "L'Italiana in Algeri"; Bartok, Concerto for Orchestra; Schubert, Symphony in C.

Friday, July 27 (Munch): Beethoven, "Leonore" Overture No. 2; Petrassi, Concerto for Orchestra; Tchaikovsky, Symphony No. 5.

Saturday, July 28 (Munch): Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto (Rudolf Serkin); Honegger, Symphony No. 5; Debussy, La Mer.

Sunday, July 29 (Burgin): Handel, Concerto Grosso in D minor; Hindemith, Violin Concerto (Ruth Posselt); Mahler, Symphony No. 1.

Friday, Aug. ? (de Carvalho): Hindemith, Mathis der Maler; Ravel, Piano Concerto (Jocy de Oliveira); Stravinsky, Petrouchka.

Saturday, Aug. 4 (Bernstein): Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria from C minor Mass (Adele Addison, Eunice Alberts, David Lloyd and chorus); Prokofieff, Symphony No. 5 (Koussevitzky memorial program).

Sunday, Aug. 5 (Munch): Copland, Symphonic Ode; Brahms, Double Concerto (Zino Francescatti and Samuel Mayes); Schumann, Symphony No. 2.

Friday, Aug. 10 (Munch): Haydn, Symphony No. 102; Piston, Symphony No. 6; Strauss, Don Juan; Dukas, L'Apprenti Sorcier.

Saturday, Aug. 11 (Monteux): Freed, Festival Overture; Brahms, Symphony No. 3; Enesco, Suite for Orchestra; Strauss, "Rosenkavalier" Suite.

Sunday, Aug. 12 (Munch): Wagner, Overture and Bacchanale from "Tannhaeuser"; Siegfried Idyll; "Die Meistersinger," opening and final scene from Act III (Marguerite Willauer, Albert Da Costa, James Pease and chorus).

Chamber Orchestra Series

The festival's chamber orchestra series of six concerts will be held in Tanglewood's Theater-Concert Hall on Fridays, Saturdays and Sundays from July 6 to 15. Benny Goodman will make his first appearance with the Boston Symphony in Mozart's Clarinet Concerto in A major.

Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will share a program of Mozart piano concertos, and the series will end with Bach's St. John Passion under Mr. Munch's direction. The list of soloists and guest artists also includes William Kroll, violinist; Lukas Foss, pianist, who will also conduct in one of the concerts, and the Yale Glee Club.

Charles Munch, music director of the Boston Symphony.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

APR 2 1956

Programs for T... Major Concerts

The programs for the 12 major concerts of the 1956 Berkshire Music festival at Tanglewood, Lenox, were announced yesterday by Charles Munch, music director of the Boston Symphony orchestra.

Goodman to Play

At the same time, it was announced that Benny Goodman, who is known for his work in classic as well as popular music, will appear as soloist in one of the preliminary Bach-Mozart concerts to be given in the theater-concert hall at Tanglewood July 6, 7 and 8 and 13, 14 and 15. He and members of the Boston orchestra, comprising a group of chamber orchestra proportions, will perform Mozart's Clarinet concerto.

The 12 major concerts by the full Boston orchestra in the huge music shed at Tanglewood will be given on Friday and Saturday evenings and Sunday afternoons on four successive week-ends starting July 20.

The announcement said subscriptions for series tickets for both the music shed concerts and the preliminary Bach-Mozart concerts are now being received at Symphony hall, Boston.

The Programs

The programs for the shed concerts, indicating who will conduct each, are as follows:

Friday evening, July 20: (Charles Munch) Berlioz—"The Roman Carnival" overture; Debussy — The Afternoon of a Faun; Ravel — Rapsodie Espagnole; Brahms — Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner — "A Faust Overture;" "Waldweben" from Siegfried; Prelude and

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 7 1956

...kshire Festival

Five Conductors Scheduled For Concerts at Tanglewood

The programs for the Berkshire Festival by the Boston Symphony Orchestra, to be given under the direction of Charles Munch this summer in the Music Shed at Tanglewood, are listed below.

The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theater will precede these on the two previous weekends, July 6 through 15.

Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series, as well as for the Shed series of each week.

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with the orchestra, playing in Mozart's Clarinet Concerto.

The soloists will include William Kroll, violin, and Lukas Foss, piano, Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, in company with Luboshutz and Nemenoff, will give a program of Mozart concertos.

The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through Aug. 8) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of lieder; the Brass Ensemble of the Orchestra; and the Boston Symphony Woodwind Quartet.

The concerts in the Music Shed will be as follows (a star indicates a work commissioned for the 75th anniversary of this orchestra in its first Berkshire Festival performance):

Friday evening, July 20: (Charles Munch) Berlioz's "The Roman Carnival" Overture; Debussy's "The Afternoon of a Faun"; Ravel's Rhapsodie Espagnole; Brahms' Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner's "A Faust Overture" "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; "Die Walkure," Act I (Soloists Margaret Harshaw, soprano; Albert Da Costa, tenor; James Peace, bass).

Sunday afternoon, July 22: (Pierre Monteux) Rossini's Overture to "L'Italiana in Algeri"; Bartók's Concerto for Orchestra; Schubert's Symphony No. 7 in C Major.

Friday evening, July 27: (Charles Munch) Beethoven's Overture, "Leonore" No. 2; *Petrassi's Concerto for Orchestra, No. 5; Tchaikovsky's Symphony No. 4.

Saturday evening, July 28: (Charles Munch) *Hanson's Elegy in Memory of Serge Koussevitzky; Schumann's Piano Concerto in A minor (Soloist: Rudolf Serkin); Honegger's Symphony No. 5; Debussy's "La Mer."

Sunday afternoon, July 29: (Richard Burgin) Handel's Concerto Grosso in D minor, Opus 6, No. 10; Hindemith's Violin Concerto (Soloist: Ruth Posselt); Mahler's Symphony No. 1.

Friday evening, Aug. 3: (Eleazar de Carvalho) Hindemith's "Mathis der Maler"; Ravel's Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky's "Petrouchka."

Saturday evening, Aug. 4: (Leonard Bernstein) Moevs' Variations for Orchestra; Mozart's Kyrie and Gloria from the Mass in C minor (with chorus and soloists—Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofiev's Symphony No. 5 (concert in memory of Serge Koussevitzky).

Sunday afternoon, Aug. 5: (Charles Munch) *Copland's Symphonic Ode; Brahm's Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann's Symphony No. 2.

Friday evening, Aug. 10: (Charles Munch) Haydn's Symphony No. 102 in B-flat; *Piston's Symphony No. 6; Strauss's "Don Juan"; Dukas' "L'Apprenti Sorcier."

Saturday evening, Aug. 11: (Pierre Monteux) Freed's Festival Overture; Brahms' Symphony No. 3; Enesco's Suite for Orchestra; Strauss's Suite from "Der Rosenkavalier."

Sunday afternoon, Aug. 12: (Charles Munch) Wagner's Overture and Bacchanale from "Tannhaüser"; A Siegfried Idyll; "Die Meistersinger von Nuernberg," Act III (opening and final scene; chorus and soloists—Marguerite Willauer, Albert DaCosta and James Pease).

New Providence, N. J.
Providence Hts. Dispatch
W.
APR 5 1956

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Berkshire Courier
GT. BARRINGTON, Mass
Weekly Independent
Circ. 2325
APR 5 1956

Tanglewood's '56 Programs Listed

Festival Will Start July 20 and End August 12

Boston Symphony Orchestra to Offer Six Week-ends of Concerts As It Observes Its 75th Anniversary.—Chamber Music Recitals Set for Wednesday Evenings.

The programs have been announced for the Berkshire Music Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this orchestra in Lenox. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate theatre will precede these on the two previous week-ends, July 6 through 15. Chamber groups will give concerts on six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows (a star indicates a work commissioned for the 75th anniversary of this orchestra in its first Berkshire Festival performance):

Friday evening, July 20: (Charles Munch) Berlioz—"The Roman Carnival" Overture; Debussy—The Afternoon of a Faun; Ravel—Rapsodie Espagnole; Brahms—Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner—"A Faust Overture"; "Waldweber" from Siegfried; Prelude and "Love-Death" from Thiston and Isolde; Die Walkure, Act I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass.)

Sunday afternoon, July 22: (Pierre Monteux) Rossini — Overture to "L'Italiana in Algeri"; Bartok—Concerto for Orchestra; Schubert—Symphony No. 7 in C Major.

Friday evening, July 27: (Charles Munch) Beethoven — Overture, "Lenore" No. 2; *Petrassi—Concerto for Orchestra, No. 5; Tchaikovsky—Symphony No. 4.

Saturday evening, July 28: (Charles Munch) *Hanson—Elegy in Memory of Serge Koussevitzky; Schumann—Piano Concerto in A Minor (Soloist: Rudolf Serkin); Honegger — Symphony No. 5; Debussy—"La Mer."

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Maplew'd-S. Orange, N. J.
NEWS-RECORD
Circ. W. 2,598
APR 5 1956

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APR 6

Circulars are coming in thick and fast for summer festivals all over our country. Tanglewood, Lenox, Mass., where embryo composers have a chance at the Berkshire Festival, the Boston Symphony with Charles Munch, conductor. July 4 to August 12.

American Dance Festival, New London, Conn. August.

Robin Hood Dell, Concerts. Philadelphia, Pa. June to August.

Stadium Concerts, New York City, June 18 to July 28.

Plymouth Rock Center of Music and Drama, concerts, opera, plays, July and August.

Goffredo Petrassi named to faculty of Tanglewood's Berkshire Center

Goffredo Petrassi, one of Italy's foremost composers, who took part in the recent Salute to Rome, will serve as guest teacher of composition at the Berkshire Music Center from July 2 to August 12.

The Center has held sessions for the past 14 years in connection with the annual Berkshire Festival concerts of the Boston Symphony Orchestra at Tanglewood. The invitation was extended by Charles Munch, musical director of the orchestra.

Petrassi's recent composition, Fifth Concerto for Orchestra, was commissioned especially for the 75th anniversary of the Boston Symphony orchestra and is one of the works planned for the festival programs. The world premier of this piece was played during the recent Salute to Rome.

Guest composers in the past have included such notables as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud, and Blacher.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

APR 2 1956

Programs for Tanglewood Major Concerts Announced

The programs for the 12 major concerts of the 1956 Berkshire Music festival at Tanglewood, Lenox, were announced yesterday by Charles Munch, music director of the Boston Symphony orchestra.

Goodman to Play

At the same time, it was announced that Benny Goodman, who is known for his work in classic as well as popular music, will appear as soloist in one of the preliminary Bach-Mozart concerts to be given in the theater-concert hall at Tanglewood July 6, 7 and 8 and 13, 14 and 15. He and members of the Boston orchestra, comprising a group of chamber orchestra proportions, will perform Mozart's Clarinet concerto.

The 12 major concerts by the full Boston orchestra in the huge music shed at Tanglewood will be given on Friday and Saturday evenings and Sunday afternoons on four successive week-ends starting July 20.

The announcement said subscriptions for series tickets for both the music shed concerts and the preliminary Bach-Mozart concerts are now being received at Symphony hall, Boston.

The Programs

The programs for the shed concerts, indicating who will conduct each, are as follows:

Friday evening, July 20: (Charles Munch) Berlioz—"The Roman Carnival" overture; Debussy — The Afternoon of a Faun; Ravel — Rapsodie Espagnole; Brahms — Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner — "A Faust Overture;" "Waldweben" from Siegfried; Prelude and Love-Death" from Tristan and Isolde; Die Walkure, Act I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

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Saturday evening, July 28: (Charles Munch) Hanson — Elegy in Memory of Serge Koussevitzky; Schumann — Piano Concerto in A minor (Soloist: Rudolf Serkin); Honegger — Symphony No. 5; Debussy — "La Mer."

Sunday afternoon, July 29; (Richard Burgin) Handel — Concerto Grosso in D minor, Opus 6, No. 10; Hindemith — Violin concerto (Soloist: Ruth Posselt); Mahler — Symphony No. 1.

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Sunday afternoon, Aug. 5: (Charles Munch) Copland — Symphonic Ode; Brahms — Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann — Symphony No. 2.

Friday evening, Aug. 10: (Charles Munch) Haydn — Symphony No. 102 in B flat; Piston — Symphony No. 6; Strauss — "Don Juan"; Dukas — "L'Apprenti Sorcier."

Saturday evening, Aug. 11: (Pierre Monteux) Freed — Festival overture; Brahms — Symphony No. 3; Enesco — Suite for Orchestra; Strauss — Suite from "Der Rosenkavalier."

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Maplew'd-S. Orange, N. J.
NEWS-RECORD
Circ. W. 2,598

APR 5 1956

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Robin Hood Dell, Concerts. Philadelphia, Pa. June to August.

Stadium Concerts, New York City, June 18 to July 28.

Plymouth Rock Center of Music and Drama, concerts, opera, plays, July and August.

Italian News
BOSTON, Mass.
t Weekly Independent
Circ. 12,414

APR 6

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Berkshire Courier
GT. BARRINGTON, Mass
Weekly Independent
Circ. 2325

APR 5 1956

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The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate theatre will precede these on the two previous week-ends, July 6 through 15. Chamber groups will give concerts on six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

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Friday evening, July 20: (Charles Munch) Berlioz—"The Roman Carnival" Overture; Debussy—The Afternoon of a Faun; Ravel—Rapsodie Espagnole; Brahms—Symphony No. 2.

Saturday evening, July 21: (Charles Munch) Wagner—"A Faust Overture"; "Waldweber" from Siegfried; Prelude and "Love-Death" from Thiston and Isolde; Die Walkure, Act I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass.)

Sunday afternoon, July 22: (Pierre Monteux) Rossini — Overture to "L'Italiana in Algeri"; Bartok—Concerto for Orchestra; Schubert—Symphony No. 7 in C Major.

Friday evening, July 27: (Charles Munch) Beethoven — Overture, "Lenore" No. 2; *Petrassi—Concerto for Orchestra, No. 5; Tchaikovsky—Symphony No. 4.

Saturday evening, July 28: (Charles Munch) *Hanson—Elegy in Memory of Serge Koussevitzky; Schumann—Piano Concerto in A Minor (Soloist: Rudolf Serkin); Honegger — Symphony No. 5; Debussy—"La Mer."

Sunday afternoon, July 29: (Richard Burgin) Handel—Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith—Violin Concerto (Soloist: Ruth Posselt); Mahler—Symphony No. 1.

Friday evening, August 3: (Eleazar de Carvalho) Hindemith—"Mathis der Maler"; Ravel—Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky—"Petrouchka."

Saturday evening, August 4 (Leonard Bernstein) Moevs—Variations for Orchestra; Mozart—Kyrie and Gloria from the Mass in C Minor (with Chorus and Soloists—Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff—Symphony No. 5. (Concert in memory of Serge Koussevitzky.)

Sunday afternoon, August 5: (Charles Munch) *Copland—Symphonic Ode; Brahms—Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann—Symphony No. 2.

Friday evening, August 10: (Charles Munch) Haydn—Symphony No. 102 in B Flat; *Piston—Symphony No. 6; Strauss—"Don Juan"; Dukas—"L'Apprenti Sorcier."

Saturday evening, August 11: (Pierre Monteux) Freed—Festival Overture; Brahms—Symphony No. 3; Enesco — Suite for Orchestra; Strauss—Suite from "Der Rosenkavalier."

Sunday afternoon, August 12: (Charles Munch) Wagner—Overture and Bacchanale from Tannhaueser; A Siegfried Idyll; Die Meistersinger von Nurenberg, Act III (opening and final scene; chorus and soloist—Marguerite Willauer, Albert Da Costa and James Peace).

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

APR 8 1956

Music

Programs Announced For Berkshire Festival

By RAYMOND MORIN, Telegram Music Critic

The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood from July 20 through Aug. 12.

Conductors will be Charles Munch, Pierre Monteux, Richard Burgin, Eleazar de Carvalho and Leonard Bernstein.

Here are the programs:

July 20 (Munch) — Berlioz, "The Roman Carnival Overture"; Debussy, The Afternoon of a Faun; Raval, Rapsodie Espagnole; Brahm, Symphony No. 2.

Wagner

July 21 (Munch) — Wagner, "A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act 1 (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

July 22 (Monteux)—Rossini, Overture to "L'Italiana in Algeri"; Bartok, Concerto for Orchestra; Schubert, Symphony No. 7 in C major.

July 27 (Much) — Beethoven, Overture, "Leonore" No. 2; Petrassi, Concerto for Orchestra, No. 5; Tchaikovsky, Symphony No. 4.

Hanson

July 28 (Munch) — Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A minor (Coloist: Rudolf Serkin); Honegger, Symphony No. 5; Debussy, "La Mer."

July 29 (Burgin) — Handel, Concerto Grosso in D minor, Opus 6, No. 10; Hindemith, Violin Concerto (Soloist: Ruth Posselt); Mahler, Symphony No. 1.

Aug. 3 (Carvalho) — Hindemith, "Mathis der Maler"; Ravel, Piano Concerto (Soloist: Jocy de Oliviera); Stravinsky, "Petrouchka."

Aug. 4 (Bernstein) — Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria from Mass in C minor (with chorus and soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff, Symphony No. 5.

Aug. 5 (Munch)—Copeland, Symphonic Ode; Brahms, Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann, Symphony No. 2.

Aug. 10 (Munch) — Haydn, Symphony No. 102 in B flat; Piston, Symphony No. 6; Strauss, "Don Juan"; Dukas, "The Sorcerer's Apprentice."

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Aug. 11 (Monteux) — Freed, Festival Overture; Brahms, Symphony No. 3, Enesco, Suite for Orchestra; Strauss, Suite from "Rosenkavalier."

Aug. 12 (Munch) — Wagner, Overture and Bacchanale from Tannhauser; A Siegfried Idyll; Die Meistersinger, Act III (opening and final scene; chorus and soloists: Marguerite Willauer, Albert Da Costa, and James pease.)

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with the Boston Symphony playing Mozart's Clarinet Concerto.

Other soloists will include William Kroll, violinist, and Lukas will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart concertos.

The series will end with Bach's Passion According to St. John, with Festival Chorus and soloists directed by Munch.

Artists

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through Aug. 8) will include the Kroll String Quartet; Beaux Arts Trio; Rudolf Serkin; Margaret Hershaw; the brass ensemble of the orchestra, and the Boston Symphony Woodwind Quartet.

The Friday and Saturday Shed concerts are in the evening; Sundays, in the afternoon. Subscriptions are now being filled at Symphony Hall, Boston, for all series.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

APR 8 - 1956

Benny Goodman in Mozart Concerto at Tanglewood

Benny Goodman will appear as soloist for the first time with the Boston Symphony Orchestra during the Berkshire Festival in Lenox this summer, it was announced yesterday. He will play the Mozart Clarinet Concerto, in the chamber orchestra series extending from July 5 to July 16.

This series will concentrate on the music of Bach and Mozart, and will have as other soloists William Kroll, violin and Lukas Foss, piano. The Yale Glee Club will appear under the direction of Hugh Ross.

FRIDAY EVENING, JULY 20: (Charles Munch) Berlioz—"The Roman Carnival" Overture; Debussy—The Afternoon of a Faun; Ravel — Rapsodie Espagnole; Brahms—Symphony No. 2.

SATURDAY EVENING, JULY 21: (Charles Munch) Wagner—"A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act. I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

SUNDAY AFTERNOON, July 22: (Pierre Monteux) Rossini—Overture to "L'Italiana in Algeri;" Bartok — Concerto for Orchestra; Schubert—Symphony No. 7 in C Major.

FRIDAY EVENING, JULY 27: (Charles Munch) Beethoven—Overture, "Leonore" No. 2; *Petrassi—Concerto for Orchestra, No. 5; Tchaikovsky—Symphony No. 4.

SATURDAY EVENING, JULY 28: (Charles Munch) *Hanson—Elegy in Memory of Serge Koussevitzky; Schumann—Piano Concerto in A Minor (Soloist: Rudolph Serkin); Honegger—Symphony No. 5; Debussy—"La Mer".

SUNDAY AFTERNOON, JULY 29: (Richard Burgin) Handel—Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith—Violin Concerto (Soloist: Ruth Posselt); Mahler—Symphony No. 1.

FRIDAY EVENING, AUG. 3—(Eleazar de Carvalho) Hindemith—"Mathis der Maler"; Ravel—Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky—"Petrouchka."

SATURDAY EVENING, AUG. 4—(Leonard Bernstein) Moevs—Variations for Orchestra; Mozart—Kyrie and Gloria from the Mass in C Minor (with Chorus and Soloists—Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff—Symphony No. 5. (Concert in Memory of Serge Koussevitzky.)

SUNDAY AFTERNOON, AUG. 5—(Charles Munch) *Copland—Symphonic Ode; Brahms — Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann—Symphony No. 2.

FRIDAY EVENING, AUG. 10—(Charles Munch) Haydn—Symphony No. 102 in B Flat; *Piston—Symphony No. 6; Strauss—"Don Juan"; Dukas—"L'Apprenti Sorcier."

SATURDAY EVENING, AUG. 11—(Pierre Monteux) Freed—Festival Overture; Brahms—Symphony No. 3; Enesco — Suite for Orchestra; Strauss — Suite from "Der Rosenkavalier."

SUNDAY AFTERNOON, AUG. 12—(Charles Munch) Wagner—Overture and Bacchanale from Tannhaueser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and soloists—Marguerite Willauer, Albert Da Costa and James Pease).

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

1 2 1956

Local Man to Compose Work for Tanglewood

Alvin Epstein, young Hartford composer, has been commissioned by the Fromm Music Foundation of Chicago, to compose a work to be premiered at Tanglewood this Summer.

Paul Fromm, the Foundation's president, in a letter to Mr. Epstein wrote, "At the suggestion of Aaron Copland, we are inviting you to write a work for one of the two Tanglewood chamber concerts under our sponsorship. We hope you will accept our grant of $350 for this commission."

Mr. Epstein, who spent last year studying abroad at the Salzburg Mozarteum under a Fulbright Fellowship, has won numerous nationwide competitions with his compositions.

Two of these were contests sponsored by the Mannes School in New York, and Broadcast Music Inc. Last year the Women's Committee of the Los Angeles Philharmonic Orchestra of California awarded him a special prize for the work he submitted in their national contest.

The composer is a graduate of Weaver High School, attended the Universities of Connecticut and Maine, and is a composition graduate of Hartt College of Music where he received the bachelor of music degree in 1950, and the master of music degree in 1952.

ALVIN EPSTEIN

His teachers at Hartt have been Dr. Isadore Freed and Arnold Franchetti. Mr. Epstein has been a member of the faculty at Hartt since October, 1950, and lives at 386 Vine St.

Italian News
BOSTON, Mass.
t Weekly Independent
Circ. 12,414

APR 13 1956

SOLOIST — Zino Francescati, who has been named soloist for the Boston Symphony Orchestra's Aug. 5 presentation of Brahms Concerto for Violin and Cello at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

APR 14 1956

Mozart Music To Be Featured At Beginning of 1956 Festival

TANGLEWOOD — The music of Mozart will be played in half of the chamber music concerts at Tanglewood next summer. The Bach-Mozart series, by an orchestra of chamber proportions will be heard in the Theater-Concert Hall during the first two weekends of the Festival, prior to the Shed concerts, on Friday and Saturday evenings and on Sunday afternoons July 6, 7, 8 and 13, 14, 15. Charles Munch will conduct the first and last two of the six concerts and Lukas Foss, Boris Goldovsky and Pierre Luboshutz will conduct the others as guests, it was announced today by the Boston Symphony Orchestra.

Doriot Anthony Dwyer

Goodman Plays July 6

Benny Goodman will play as soloist in Mozart's Clarinet Concerto K. 622, to be performed on Friday evening, July 6. Doriot Anthony Dwyer, first flutist of the Boston Symphony, will be the soloist in Bach's Suite No. 2 in B minor for Flute and Strings, on Saturday evening, July 14. Both Mrs. Dwyer and Mr. Goodman will play under the direction of Munch.

Another series of chamber concerts will be given on the six Wednesday evenings of the Festival, July 4, 11, 18, 25 and Aug. 1 and 8, in the Theater-Concert Hall.

The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons, July 20 to Aug. 12. Mr. Munch will conduct seven of the concerts, Pierre Monteux two, and Leonard Bernstein, Eleazer de Carvalho and Richard Burgin one each. Soloists will be Rudolf Serkin and Jocy de Oliveira, piano; Zino Francescatti and Ruth Posselt, violin; Margaret Harshaw, Adele Addison, Eunice Alberts, Marguerite Willauer, Albert Da Costa, David Lloyd and James Pease will sing.

200th Anniversary

Four works commissioned for the 75th anniversary season of the Boston Symphony which the Festival will bring to a close are by Goffredo Petrassi, Walter Piston, Howard Hanson and Aaron Copland.

The programs offer a variety of works by Mozart whose 200th anniversary is being celebrated this year. Two of the symphonies, three piano concertos and the Sinfonia Concertante for woodwinds will be presented as well as the Concerto for Clarinet. On Saturday evening, Aug. 4, the Kyrie and Gloria from the C minor Mass will be performed, and the opera department of the Berkshire Music Center plans to present "Cosi Fan Tutte."

The Programs

The program for the chamber music concerts will be as follows:

Friday evening, July 6: Mozart program conducted by Charles Munch—Symphony No. 40 in G Minor; Clarinet Concerto (Soloist: Benny Goodman); Symphony in D, Prague.

Saturday evening, July 7: Charles Munch conducting Mozart—Symphony in D, Haffner and Sinfonia Concertante in E Flat for Woodwinds. Hugh Ross conducting: Martinu—Military Mass; Cowell—Hymn and Fuguing Tune No. 11 (First performance). (both with the Yale Glee Club).

Sunday afternoon, July 8: Lukas Foss conducting: Haydn—Symphony No. 98 in B Flat; Ives—The Unanswered Question; Haieff—Divertimento; Bach-Webern—Fugue from "The Musical Offering"; Bach—Piano Concerto in D Minor (soloist: Lukas Foss).

Friday evening, July 13: A program of Mozart piano concertos—Concerto in F for Three Pianos, K. 242; Piano Concerto in A, K. 488; Concerto in E Flat for Two Pianos, K. 365 (soloists: Luboshutz and Nemenoff and Boris Goldovsky).

Saturday evening, July 14: A Bach program conducted by Charles Munch—Brandenburg Concerto No. 2 in F; Violin Concerto No. 2 in E (soloist: William Kroll); Suite No. 2 in B Minor for Flute and Strings (soloist: Doriot Anthony Dwyer); Suite No. 3 in D.

Sunday afternoon, July 15: Bach's Passion According to Saint John, Charles Munch conducting. With chorus and soloists including Adele Addison, soprano; David Lloyd, tenor; James Joyce, bass; Mac Morgan, bass.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 14 1956

BOSTON SYMPHONY TO PLAY AT FETE

Orchestra's Bach-Mozart Programs Will Be Offered During Berkshire Festival

The Bach-Mozart programs of the Boston Symphony Orchestra's Berkshire Festival will contribute this summer to the Mozart bicentennial celebrations.

The series will be presented during the first two week-ends of the festival, Friday and Saturday evenings and Sunday afternoons, July 6, 7, 8, 13, 14 and 15. In addition to these concerts, the Opera Department of the Berkshire Music Center, Lenox, Mass., plans to present Mozart's "Cosi fan tutte" on Saturday evening, Aug. 4.

Details of the first two week-ends of concerts follow:

Friday evening, July 6—Mozart program conducted by Charles Munch: Symphony No. 40 in G minor, Clarinet Concerto with Benny Goodman as soloist, "Prague" Symphony in D.

Saturday evening, July 7—Mr. Munch conducts Mozart's "Haffner" Symphony in D and Sinfonia Concertante for Winds in E flat; Hugh Ross conducts Martinu's Military Mass and Cowell's Hymn and Fuguing Tune No. 11, both with the Yale Glee Club.

Sunday afternoon, July 8—Lukas Foss conducts Haydn's B flat Symphony No. 98; Ives' "The Unanswered Question"; Haieff's "Divertimento"; Webern's arrangement of a Fugue from Bach's "Musical Offering," and the Bach D minor Concerto with Mr. Foss as piano soloist.

Friday evening, July 13—Luboschutz and Nemenoff and Boris Goldowsky in a program of Mozart piano concertos: the Three-piano Concerto in F (K. 242), Solo Piano Concerto in A (K. 488) and Two-piano Concerto in E flat (K. 365).

Saturday evening, July 14—Bach program conducted by Mr. Munch: Brandenburg Concerto No. 2 in F, Violin Concerto No. 2 in E with William Kroll as soloist, Suite No. 2 in B minor; Suite No. 3 in D.

Sunday afternoon, July 15: Bach's "Passion According to St. John," with Mr. Munch conducting; Adele Addison, soprano, David Lloyd, tenor; James Joyce, bass, and Mac Morgan, bass.

Berkshire Courier
Gt. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

APR 19 1956

Lists Programs of Bach and Mozart

Scheduled for Tanglewood on Two July Week-ends

Chamber Orchestra of Boston Symphony Will Offer Variety of Works by Mozart, Including Two Symphonies.—Bach's Passion According to Saint John Booked.

The Bach-Mozart programs of the Berkshire Festival were announced this week from Symphony Hall, Boston. This series of concerts by a chamber orchestra from the Boston Symphony Orchestra, now in its 75th anniversary season, will be heard in the Theatre-Concert Hall at Tanglewood in Lenox during the first two week-ends of the Festival, on Friday and Saturday evenings and Sunday afternoons, July 6, 7, 8, and 13, 14 and 15.

The programs offer a variety of works by Mozart, whose 200th anniversary is being celebrated this year; two of the symphonies, three piano concertos, the Concerto for Clarinet and the Sinfonia Concertante for Woodwinds. On Saturday evening, August 4, in the Music Shed, the Kyrie and Gloria from the C Minor Mass will be performed, and the Opera Department of the Berkshire Music Center plans to present "Cosi Fan Tutte."

Of the works of Bach in the Bach-Mozart series there will be a violin concerto, a piano concerto and a suite for flute among other works, culminating in a performance of the great Passion According to Saint John.

The clarinetist, Benny Goodman, will make his first appearance as soloist at Tanglewood. Details of programs and soloists for the Bach-Mozart concerts are as follows:

Friday evening, July 6: Mozart program conducted by Charles Munch: Symphony No. 40 in G minor; Clarinet Concerto (Soloist: Benny Goodman); Symphony in D, "Prague."

Saturday evening, July 7, Charles Munch conducting: Mozart, Symphony in D, "Haffner" and Sinfonia Concertante in E Flat for Woodwinds. Hugh Ross conducting: Martinu, Military Mass; Cowell, Hymn and Fuguing Tune No. 11 (first performance) (Both with the Yale Glee Club.)

Sunday afternoon, July 8, Lukas Foss conducting: Haydn, Symphony No. 98 in B Flat; Ives, The Unanswered Question; Haieff, Divertimento; Bach-Webern, Fugue from "The Musical Offering"; Bach, Piano Concert in D Minor (Soloist: Lukas Foss).

Friday evening, July 13, a program of Mozart Piano Concertos: Concert in F for Three Pianos, K. 242; Piano Concerto in A. K. 488; Concerto in E Flat for Two Piano K. 365 (Soloists: Luboshutz and Nemenoff and Boris Goldovsky).

Saturday evening, July 14, a Bach program conducted by Charles Munch: Brandenburg Concerto No. 2 in F; Violin Concerto No. 2 in (Soloist: William Kroll); Suite No. 2 in B Minor for Flute and String (Soloist: Doriot Anthony Dwyer) Suite No. 3 in D.

Sunday afternoon, July 15, Bach Passion According to Saint John Charles Munch conducting. With chorus and soloists including Adele Addison, soprano; David Lloyd, tenor; James Joyce, bass; Mac Morgan, bass.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

17 1956

Music Festival Program Is Set

Tanglewood Concerts Will Begin July 20

Special to The Standard-Times

BOSTON, April 17 — The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch to be given in the Music Shed at Tanglewood, the Summer home of this orchestra in Lenox.

The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theater will precede these on the two previous week-ends, July 6 through 15.

Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows:

FRIDAY EVENING, JULY 20 (Charles Munch) Berlioz—"The Roman Carnival" Overture; Debussy—The Afternoon of a Faun; Ravel—Rapsodie Espagnole Brahms—Symphony No. 2.

SATURDAY EVENING, JULY 21 (Charles Munch) Wagner—"A Faust Overture;" "Waldweben" from Siegfried Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act I (soloists Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass)

SUNDAY AFTERNOON, JULY 22 (Pierre Monteux) Rossini—Overture to "[illegible] in Algeri;" Bartok—Concerto for Orchestra; Schubert—Symphony No. [illegible] in C Major.

FRIDAY EVENING, JULY 27 (Charles Munch) Beethoven—Overture, Leonore No. 2; Petrassi—Concerto for Orchestra No. 5; Tchaikovsky—Symphony No. 4

SATURDAY EVENING, JULY 28 (Charles Munch) Hanson—Elegy in Memory of Serge Koussevitzky, Schumann—Piano Concerto in A Minor (soloist Rudolf Serkin); Honegger—Symphony No 5. Debussy—"La Mer"

SUNDAY AFTERNOON, JULY 29 (Richard Burgin) Handel—Concerto Grosso in D Minor, Opus 6, No 10 Hindemith—Violin Concerto (soloist Ruth Posselt) Mahler—Symphony No. 1

FRIDAY EVENING, AUG [illegible] (Eleazar de Carvalho) Hindemith—"[illegible]" Ravel—Piano Concerto (soloist [illegible] de Oliveira); Stravinsky—"Petrouchka"

SATURDAY EVENING, AUG 4 (Leonard Bernstein) [illegible]—Variations for Orchestra; Mozart—Kyrie and Gloria from the Mass in C Minor (with chorus and soloists—Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor) Prokofieff—Symphony No 5. Concert in Memory of Serge Koussevitzky

SUNDAY AFTERNOON, AUG 5 (Charles Munch) Copland—Symphonic Ode; Brahms—Concerto for Violin and Cello (soloists Zino Francescatti and Samuel Mayes) Schumann—Symphony No. 2.

FRIDAY EVENING, AUG 10 (Charles Munch) Haydn—Symphony No. [illegible] in B Flat; Piston—Symphony No 6; Strauss—"Don Juan;" Dukas—"L'Apprenti Sorcier"

SATURDAY EVENING AUG 11 (Pierre Monteux) Freed—Festival Overture; Brahms—Symphony No. [illegible] [illegible] for Orchestra; Strauss Suite from "Der Rosenkavalier."

SUNDAY AFTERNOON, AUG 12 (Charles Munch) Wagner [illegible] Bacchanale from Tannhauser [illegible] Siegfried Idyll; Die Meistersinger [illegible] berg, Act III [illegible] chorus and soloists Marg[illegible] Albert DaCosta and James Pease

In the chamber orchestra series music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this orchestra playing in Mozart's Clarinet Concerto. The soloists will include William Kroll, violin, and Lukas Foss, piano. Mr. Foss also conducting a concert as guest.

The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart concertos. The series will end with Bach's Passion According to Saint John with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the orchestra; and the Boston Symphony Woodwind Quartet.

141

rd-Times (e)
DFORD, Mass.
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1956

c Festival ram Is Set

lewood Concerts Begin July 20

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FTERNOON, JULY 22: (Pierre ssini—Overture to "L'Italiana Bartok—Concerto for Orches- — Symphony No. 7 in C

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EVENING, AUG. 4: (Leon- ein) Moevs—Variations for Mozart—Kyrie and Gloria from C Minor (with chorus and le Addison, soprano; Eunice ltralto; David Lloyd, tenor); ymphony No. 5. (Concert in Serge Koussevitsky.)

FTERNOON, AUG. 5: (Charles land—Symphonic Ode; Brahms for Violin and Cello (soloists: escatti and Samuel Mayes); Symphony No. 3.

VENING, AUG. 10: (Charles ydn—Symphony No. 102 in B —Symphony No. 6; Strauss— Dukas—"L'Apprenti Sorcier."

EVENING, AUG. 11: (Pierre Freed—Festival Overture. mphony No. 3; Enesco—Suite ra; Strauss—Suite from "Der er."

AFTERNOON, AUG. 12: unch) Wagner—Overture and from Tannhauser; A Sing- Die Meistersinger von Nuern- III (opening and final scene. soloists—Marguerite Willauer. osta and James Pease).

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

APR 17 1956

Bach-Mozart Series At Tanglewood Will Be Started July 6

The "Bach-Mozart" programs for the Berkshire festival at Tanglewood, Lenox, were announced today from Symphony hall, Boston.

This series of concerts by a chamber orchestra from the Boston Symphony orchestra, now in its 75th anniversary season, will be heard in the theater-concert hall at Tanglewood during the first two week-ends of the festival season, on Friday and Saturday evenings and Sunday afternoons, July 6, 7, 8 and 13, 14, 15.

The programs offer a variety of works by Mozart, whose 200th anniversary is being celebrated this year; two of the symphonies, three piano concertos, the Concerto for Clarinet and the Sinfonia Concertante for Woodwinds. On Saturday evening, Aug. 4, in the Music Shed, the Kyrie and Gloria from the C minor mass will be performed, and the Opera department of the Berkshire Music center plans to present "Cosi Fan Tutte."

Of the works of Bach in the "Bach-Mozart" series there will be a violin concerto, a piano concerto and a suite for flute among other works, culminating in a performance of the great Passion According to Saint John.

The clarinetist, Benny Goodman, will make his first appearance as soloist at Tanglewood in one of the concerts.

Details of programs and soloists for the "Bach-Mozart" concerts are as follows:

Friday evening, July 6: Mozart program conducted by Charles Munch—Symphony No. 40 in G minor; Clarinet concerto (Soloist: Benny Goodman); Symphony in D, "Prague."

Saturday evening, July 7: Charles Munch conducting: Mozart—Symphony in D, "Haffner" and Sinfonia Concertante in E flat for Woodwinds. Hugh Ross conducting: Martinu—Military mass; Cowell—Hymn and Fuguing Tune No. 11 (First performance) (Both with the Yale Glee club).

Sunday afternoon, July 8: Lukas Foss conducting: Haydn—Symphony No. 98 in B Flat; Ives—The Unanswered Question; Haieff—Divertimento; Bach-Webern — Fugue from "The Musical Offering"; Bach—Piano Concerto in D Minor (Soloist: Lukas Foss).

Friday evening, July 13: A program of Mozart piano concertos—Concerto in F for Three Pianos, K. 242; Piano Concerto in A, K. 488; Concerto in E flat for Two Pianos, K. 365 (Soloists: Luboshutz and Nemenoff and Boris Goldovsky).

Saturday evening, July 14: a Bach program conducted by Charles Munch — Brandenburg Concerto No. 2 in F; Violin Concerto No. 2 in E (Soloist: William Kroll); Suite No. 2 in B Minor for Flute and Strings (Soloist: Doriot Anthony Dwyer); Suite No. 3 in D.

Sunday afternoon, July 15: Bach's Passion According to Saint John, Charles Munch conducting. With chorus and soloists including Adele Addison, soprano; David Lloyd, tenor; James Joyce, bass; Mac Morgan, bass.

The major shed concerts of the festival will take place during the subsequent four week-ends, on Friday and Saturday evenings and Sunday afternoons (July 20-Aug. 12). Charles Munch will conduct seven of the concerts; Pierre Monteux, two; and Leonard Bernstein, Eleazor de Carvalho and Richard Burgin one each. Soloists will include Rudolf Serkin and Jocy de Oliveira, piano; Zino Francescatti and Ruth Posselt, violin, and the following singers: Margaret Harshaw, Adele Addison, Eunice Alberts, Marguerite Willauer, Albert Da Costa, David Lloyd and James Pease.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

APR 19 1956

TanglewoodSc Summer Plans

The programs are now ar Festival by the Boston Symp direction of Charles Munch, to at Tanglewood, the summer Lenox, Mass. The Shed concer and Saturday evenings and Su 20 through August 12. The " chamber orchestra of Boston intimate Theatre will precede week-ends, July 6 through 15 concerts on the six Wednesda Subscriptions are now being fi ton, for these series as well as week.

The concerts in the Music Shed will be as follows (a star indicates a work commissioned for the 75th anniversary of this orchestra in its first Berkshire Festival performance):

Friday evening, July 20: (Charles Munch) Berlioz, "The Roman Carnival" Overture; Debussy, The Afternoon of a Faun; Ravel, Rhapsodie Espagnole; Brahms, Symphony No. 2.

Sat. evening, July 21: (Chas. Munch) Wagner, "A Faust Overture;" Waldeweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act 1 (soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

Sunday afternoon, July 22: (Pierre Monteux) Rossini, Overture to "L'Italiana in Algeri"; Bartok, Concerto for Orchestra, Schubert, Symphony No. 7 in C Major.

Fri. evening, July 27: (Chas. Munch) Beethoven, Overture, "Leonore" No. 2; *Petrassi, Concerto for Orchestra, No. 5; Tchaikovsky, Symphony No. 4.

Sat. evening, July 28: (Chas. Munch) *Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A Minor (soloist: Rudolf Serkin); Honegger, Symphony No. 5; Debussy, "La Mer."

Sun. afternoon, July 29: (Richard Burgin) Handel, Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith, Violin Concerto (soloist: Ruth Posselt); Mahler, Symphony No. 1.

Fri. evening, Aug. 3: Ravel, Piano Concerto (soloist: Jocy de Oliveira); Stravinsky, "Petrouchka."

Sat. evening, Aug. 4 (Leonard Bernstein) Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria from the Mass in C Minor with chorus and soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Prokofief, Symphony No. 5. Concert in memory of Serge Koussevitzky.

Sun. afternoon, Aug. 5: (Chas. Munch) *Copland, Symphonic Ode; Brahms, Concerto for Violin and Cello (soloists: Zino Francescatti and Samuel Mayes); Schumann, Symphony No. 2.

Fri. evening, Aug. 10: (Chas. Munch) Haydn, Symphony No. 102 in B Flat; *Piston, Symphony No. 6; Strauss, "Don Juan"; Dukas, "L'Apprenti Sorcier."

Sat. evening, Aug. 11: (Pierre Monteux) Freed, Festival Overture; Brahms, Symphony No. 3; Enesco, Suite for Orchestra; Strauss, Suite from "Der Rosenkavalier."

Sunday afternoon, Aug. 12: (Charles Munch) Wagner, Ov-

MINNEAPOLIS, MINN.
STAR
Circ. D. [illegible] 34

APR 27 1956

11 Compete for Music Scholarships

Six pianists and five vocalists will compete in the finals of the Minneapolis Star and Tribune Tanglewood scholarship contest at 7:30 p.m. today at Benton hall in the YWCA.

Auditions will be open to the public. The winner will receive a scholarship, all expense paid, to a six-week summer school study at the world-famed Tanglewood music center in Massachusetts.

The competition was established through the newspapers' charities fund out of proceeds from the annual Aquatennial Star Night and Coronation show co-sponsored by the papers and the Aquatennial association.

Pianists in the finals are Arlene Anderson, Duluth; Barbara Blon, 2809 Dupont avenue S.; James L. Bonn, 1893 Highland parkway, St. Paul; Lothar Klein, 4027 Wentworth avenue; Dwight Peltzer, 3247 NE. Taylor street, and Judith Peschken, Carleton college.

Vocalists are Richard Cross, Faribault, Minn.; Fred Ewing, 4436 Fourth avenue S.; Mary Jane Gantenbein, College of St. Catherine, St. Paul; Mrs. Joanne Schmidt, 3202 Bloomington avenue, and Emily Sigurdson, 2723 York avenue N.

Mr. Kroll will give a program of Mozart Concertos. The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings, (July 4 through August 8) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the Orchestra; and the Boston Symphony Woodwind Quartet.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 22 1956

Berkshire Scholarships

An increased number of special awards and scholarships will be granted this year to students at the Berkshire Music Center, the six-week Summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in conjunction with the annual Berkshire Festival. The Berkshire Music Center office, in Symphony Hall, Boston, until June 1, is now receiving applications from which more than 400 students will be accepted for the 14th session, June 2-Aug. 12.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

APR 21 1956

Berkshire Music Center Scholarships Increased This Year

An increased number of special awards and scholarships will be granted this year to students at the Berkshire Music center, the six-week summer school of music maintained by the Boston Symphony orchestra at Tanglewood, Lenox, in conjunction with the annual Berkshire Festival.

Special Awards

The special awards extend the recognition given to many advanced young musicians beyond the tuition scholarship plan of of the school.

More than 400 students will be accepted for the 14th session, July 2-Aug. 12.

The awards are highlighted by the Jascha Heifetz prize, a value of $700 for 1956, given by the noted violinist to the best student performer of that instrument; Koussevitzky Memorial scholarship, value $500, to the outstanding student of conducting, the interest on a fund established by the Berkshire by neighbors at Tanglewood in memory of the former conductor of the Boston Symphony orchestra and first director of the Berkshire Music center; the Gregor Piatigorsky prize, value $300, given by Mr. Piatigorsky to the summer's outstanding cello student and the High Fidelity Magazine scholarship, value $300, to a student of special merit.

Five awards are available for students of composition, who will study this year under Aaron Copland, Goffredo Petrassi (from Italy), Lukas Foss and Irving Fine; the Samuel Wechsler award, of $300, a commission given by a former Tanglewood pupil; the Raphael Sagalyn award, value $300, instituted for the first time in 1955 through the friendly interest of the Industrial Buildings corporation of Chicopee; the Serge Koussevitzky composition prize, value $250, given by the Koussevitzky Music foundation in honor of the former conductor; and two awards of $250 each, given by Margaret Lee Crofts. The Florence Easton scholarship of $250 for a singer in the opera department is also provided by Mrs. Crofts.

Music Center Offers

The Berkshire Music Center offers four $250 scholarships and two Ann M. Gannett scholarships, value $200 each, a total of six, provided by the National Federation of Music clubs; and three scholarships each valued at $150, which cancel a student's indebtedness to the Tanglewood revolving scholarship fund for tuition advanced by this fund; the Selly A. Eisemann, the Carlotta M. Dreyfus scholarships, and the Jennie Fels Memorial scholarship.

In addition, the following grants to the Tanglewood revolving scholarship fund assist Berkshire Music center students: $345 for the Minneapolis Star and Tribune scholarship; $325 for the Portland Junior Symphony scholarship; $300 from the Women's Association of the St. Louis Symphony orchestra; $200 from the Music Study club of Newark and the Oranges, New Jersey; $150 from Delta Omicron, a national musical fraternity.

In 1956, as in former sessions of the summer music school, the Koussevitzky Music Foundation will provide a sum of $1,000 to allocate for living expenses of especially talented young musicians who could not otherwise accept their tuition scholarships. Other underwriting of students' expenses comes from generous individuals and philanthropic organizations interested in furthering the training of promising musicians.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

APR 17 1956

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

APR 19 1956

Tanglewood School Announces Summer Plans And Staff

The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this Orchestra in Lenox, Mass. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous week-ends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

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Fri. evening, July 27: (Chas. Munch) Beethoven, Overture, "Leonore" No. 2; *Petrassi, Concerto for Orchestra, No. 5; Tchaikovsky, Symphony No. 4.

Sat. evening, July 28: (Chas. Munch) *Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A Minor (soloist: Rudolf Serkin); Honegger, Symphony No. 5; Debussy, "La Mer."

Sun. afternoon, July 29: (Richard Burgin) Handel, Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith, Violin Concerto (soloist: Ruth Posselt); Mahler, Symphony No. 1.

Fri. evening, Aug. 3: Ravel, Piano Concerto (soloist: Jocy de Oliveira); Stravinsky, "Petrouchka."

Sat. evening, Aug. 4 (Leonard Bernstein) Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria from the Mass in C Minor with chorus and soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Prokofief, Symphony No. 5. Concert in memory of Serge Koussevitzky.

Sun. afternoon, Aug. 5: (Chas. Munch) *Copland, Symphonic Ode; Brahms, Concerto for Violin and Cello (soloists: Zino Francescatti and Samuel Mayes); Schumann, Symphony No. 2.

Fri. evening, Aug. 10: (Chas. Munch) Haydn, Symphony No. 102 in B Flat; *Piston, Symphony No. 6; Strauss, "Don Juan"; Dukas, "L'Apprenti Sorcier."

Sat. evening, Aug. 11: (Pierre Monteux) Freed, Festival Overture; Brahms, Symphony No. 3; Enesco, Suite for Orchestra; Strauss, Suite from "Der Rosenkavalier."

Sunday afternoon, Aug. 12: (Charles Munch) Wagner, Overture and Bacchanale from Tannhaueser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and sololsts: Marguerite Willauer, Albert Da Costa and James Pease).

In the chamber orchestra series, July 6-15, music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this orchestra, playing in Mozart's Clarinet Concerto. Soloists will include William Kroll, violin and Lukas Foss, piano; Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshut, and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings, (July 4 through August 8) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the Orchestra; and the Boston Symphony Woodwind Quartet.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 22 1956

Berkshire Scholarships

An increased number of special awards and scholarships will be granted this year to students at the Berkshire Music Center, the six-week Summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in conjunction with the annual Berkshire Festival. The Berkshire Music Center office, in Symphony Hall, Boston, until June 1, is now receiving applications from which more than 400 students will be accepted for the 14th session, June 2-Aug. 12.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

APR 21 1956

Berkshire Music Center Scholarships Increased This Year

An increased number of special awards and scholarships will be granted this year to students at the Berkshire Music center, the six-week summer school of music maintained by the Boston Symphony orchestra at Tanglewood, Lenox, in conjunction with the annual Berkshire Festival.

Special Awards

The special awards extend the recognition given to many advanced young musicians beyond the tuition scholarship plan of of the school.

More than 400 students will be accepted for the 14th session, July 2-Aug. 12.

The awards are highlighted by the Jascha Heifetz prize, a value of $700 for 1956, given by the noted violinist to the best student performer of that instrument; Koussevitzky Memorial scholarship, value $500, to the outstanding student of conducting, the interest on a fund established by the Berkshire by neighbors at Tanglewood in memory of the former conductor of the Boston Symphony orchestra and first director of the Berkshire Music center; the Gregor Piatigorsky prize, value $300, given by Mr. Piatigorsky to the summer's outstanding cello student and the High Fidelity Magazine scholarship, value $300, to a student of special merit.

Five awards are available for students of composition, who will study this year under Aaron Copland, Goffredo Petrassi (from Italy), Lukas Foss and Irving Fine; the Samuel Wechsler award, of $300, a commission given by a former Tanglewood pupil; the Raphael Sagalyn award, value $300, instituted for the first time in 1955 through the friendly interest of the Industrial Buildings corporation of Chicopee; the Serge Koussevitzky composition prize, value $250, given by the Koussevitzky Music foundation in honor of the former conductor; and two awards of $250 each, given by Margaret Lee Crofts. The Florence Easton scholarship of $250 for a singer in the opera department is also provided by Mrs. Crofts.

Music Center Offers

The Berkshire Music Center offers four $250 scholarships and two Ann M. Gannett scholarships, value $200 each, a total of six, provided by the National Federation of Music clubs; and three scholarships each valued at $150, which cancel a student's indebtedness to the Tanglewood revolving scholarship fund for tuition advanced by this fund; the Selly A. Eisemann, the Carlotta M. Dreyfus scholarships, and the Jennie Fels Memorial scholarship.

In addition, the following grants to the Tanglewood revolving scholarship fund assist Berkshire Music center students: $345 for the Minneapolis Star and Tribune scholarship; $325 for the Portland Junior Symphony scholarship; $300 from the Women's Association of the St. Louis Symphony orchestra; $200 from the Music Study club of Newark and the Oranges, New Jersey; $150 from Delta Omicron, a national musical fraternity.

In 1956, as in former sessions of the summer music school, the Koussevitzky Music Foundation will provide a sum of $1,000 to allocate for living expenses of especially talented young musicians who could not otherwise accept their tuition scholarships. Other underwriting of students' expenses comes from generous individuals and philanthropic organizations interested in furthering the training of promising musicians.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,182
JUN 2 1955

Sixth Annual 'Pops' Concert Set June 18

Plans for Schenectady's sixth annual "Symphony Under the Stars" were mapped last night at a meeting of the Orchestra Association "Pops" Committee. Chairman Francis J. Greisler announced that the outdoor concert will be held June 18 at 8:30 p.m. on Daley Field, Union College.

The "pops" orchestra, under the direction of Anthony R. Stefan, will present a program of popular favorites and light classical selections.

A feature of this year's program will be the use of the kind of seating which has been utilized at the Tanglewood concerts in the Berkshires. The arrangement will dispense with tables and chairs, and concert-goers will be seated on the lawn, although anyone may take folding chairs or blankets to the concert.

Light refreshments will be served. Members of the Schenectady Junior League will serve as waitresses. Mrs. R. C. Buell, Schenectady, will play an electric organ before the concert and during the intermission.

To encourage family attendance, a special rate will be offered for tickets purchased in blocks of three until the Wednesday evening before the concert. After that time all tickets will be sold at regular price. They will be available at local music stores and also at the gate.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
JUN 21 1955

Berkshire Festival Subscriptions Pass All Previous Records

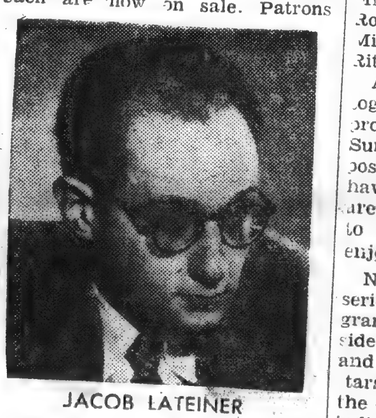
Subscriptions surpassing all previous records have been received for the 1955 Berkshire Festival series by the Boston Symphony orchestra for four Friday evenings, July 22—Aug. 12; four Saturday evenings, July 23—Aug. 13; and four Sunday afternoons, July 24—Aug. 13, in the Music Shed.

An all-time record of 135,775 persons heard the six-week festival of 1954 according to Manager Thomas D. Perry, Jr.

All remaining tickets for the Tanglewood season are now on sale at the box office. Mail orders for single concerts are also filled on receipt. Checks and money orders should be payable to the Boston Symphony orchestra, Inc., and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted.

Four weekends featuring much of Beethoven's music will be held this year, including all nine symphonies, the second act of "Fidelio", the "Missa Solemnis", the violin concerto, two piano concertos, and three overtures.

Music Director Charles Munch conducts the 104-piece Boston Symphony orchestra with Pierre Monteux and Leonard Bernstein as guest conductors.



DOLORES WILSON

JACOB LATEINER

tickets cost an additional five dollars and include seats in the front portion of the Auditorium. Patrons will be listed in the program book. Much credit is due the program book advertisers whose advertisements have helped defray many

VENTNOR, N. J.
CRIER
Circ. W. 4,150
JUN 24 1955

1955

Ventnor Summer Festival A Top Downbeach Attraction

Summer indicates a respite several months of the indoor formal concert season and marks the beginning of the straw-hat circle in the theatre and many classical mucical events under the stars.

Noted artists and orchestras travel to such famous festivals as the Berkshire in New England and Edinburgh in Scotland in addition to appearnaces at Lewishohn Stadell, Philadelphia, the Hollywood Bowl and the Ventnor Summer Festival on the Ventnor Pier.

Some of the great names of classical music performing the leading works have appeared out over the ocean and among them Jan Peerce, Isaac Stern, Frank Guarrera, Curtis String Quartet, Luboshutz and Nemenoff, Eugene Conley, Michael Rabin, and Margaret Harshaw. Sknce the inception of these concerts many unknowns with great classical skill and beautiful intepretations have appeared

(Continued on Page 5)

mer in a series highlighted by the appearance of Robert Merril leading Metropolitan Opera baritone.

August 2 Opening

The festival, eighth annual i the series will open Tuesday, Au

BENNO RABINOF

gust 2 in the Main Auditorium of the Pier featuring glamorous Metropolitan coloratura Dolores Wilson. These concerts have brought world wide fame to Ventnor and many summer vacationists spend August here to attend these concerts.

The Festival is conducted on a non-profit basis and since its inception has grown to include a substantial budget which permits the appearance of at least one "big name" in music. In the past has tripled

Only once, the Festival vice

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DOLORES WILSON

vast financial setup. But the main thing is the voluntary services rendered by many downbeach and offshore residents who spend many hours preparing the details entailed in such an undertaking.

The hard-working committee visualizes a bright future for the series with many more of the great artists slated to appear when the financial situation permits it.

There are two goals in mind first, to bring the great names of classical music to our summer audiences and second, make them available at reasonable prices.

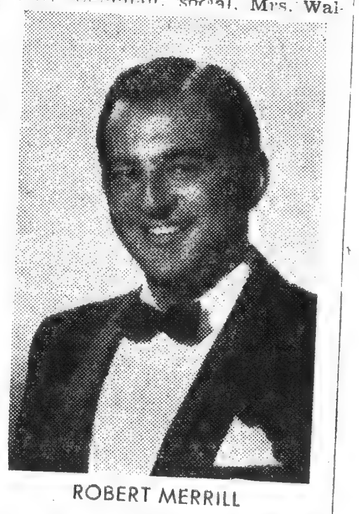
On Aug. 9, the Rabinofs will appear followed on Aug. 16 by outstanding pianist, Jacob Lateiner. Leonard Rose will perform Aug 23 and Robert Merrill closes out the series Aug. 30.

Series tickets at seven dollars each are now on sale. Patrons

isle Mecaskie, recording secretary and Roy Dessauer, treasurer. Committee chairmen will be announced later.

Although complete committees have not been organized the following persons have successfully handled all the preliminary details:

Artists and programs, Abigail K. Hoffman; program book, Dr. Samuel Solomon and Owen Kenland; ticket distribution, Mr. and Mrs. Lawrence Perskie; house, Eugenia Godfrey; patron and patroness, Mrs. E. H. Nickman, Mrs. M. Green; hospitality, Bernard Swartz; historian, Mrs. Myron Krawitz; publicity, Roy Dessauer and Thomas Kenny; telephone, Mrs. Jacob Walker, Mrs. Joseph Abrams and Mrs. Harry Sley; poster distribution, Mrs. Bert Wilson, Mrs. Robert Silverman and Mrs. H. Kleinman; social, Mrs. Wal-



ROBERT MERRILL

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The membership list is as follows:

Mr. and Mrs. Horace Bliz, Myon Krawitz, Mrs. Thomas Kenny, Mrs. Bernard Swartz, Paul Aiken, Mr. and Mrs. Saul Arkus, Mrs. lice Baggs, Mrs. Jules Dasen Mrs. Charles Jonas, Joseph Kauffman, Mayor Leon Leopardi, Maurice Mayfield, Mrs. Louis McCorkle, Reverend Oran Presley, Lee Sachs, Miss Jeane Schneider, Mr. nd Mrs. Donald Weining, Miss Judith Stein, Miss Janet Yamron, Mrs. William Burke, Robert Heath Robert Nesbitt, Miss Holly Nesbitt, William Saalman, Mr. and Mrs Max Olesker, Mrs. Paul Devereux,

LEONARD ROSS

Mrs. Clark Woodhouse, Miss Sally Royal, Mr. and Mrs. Ward Bright, Miss Helene Talley, Miss Ruth Ritter and Mrs. Carl Bell.

All these people have banded together to insure that the annual program offered in the Ventnor Summer Festival is of the finest possible. Each year, the results have been gratifying to those who are in the planning picture and to the many people who have enjoyed the program.

Not a year has passed since the series first began that the program has not been improved considerably, both in the production and in the calibre of the concert tars made available. Many of the performers themselves have indicated that they would desire "repeats" in the following season because of the cordial atmosphere they find among the people who handle the program and the warm response they have experienced with Summer Festival audiences.

JACOB LATEINER

Jewish News
SPRINGFIELD, Mass.
Weekly
Circ. 3,560
JUN 3 1955

Berkshire Music Barn Set For Opening July 2

The Berkshire Music Barn, the first summer music hall devoted to concert jazz and related music, will open July 2, at Lenox, Mass., just a mile down the road from the Boston Symphony's famous Music Shed.

The Music Barn, sponsored by Stephanie and Philip Barber, will be hospitable to all phases of Jazz. For its opening on the July 4th weekend, Blue and Dixieland will be featured. During the next five weeks of the Tanglewood Season, however, the emphasis will definitely be on Modern Jazz in the form of a Modern Jazz Workshop. During this period, young musicians, who are endeavoring to push forward the boundaries of Jazz, will be residence at the Music Barn. Housed and fed at nearby Music Inn, the musicians will work creatively together on compositions and arrangements, perhaps interreacting with the classical musicians of the area.

Thus for the first time, the summer Boston Symphony audiences and musicians will readily be able to get a taste of the new developments in Jazz. Manager of the Modern Jazz Workshop will be Robert Reisner, who for the last two years has been presenting Modern Jazz on Sunday nights at the Open Door in New York City, and is librarian of the Institute of Jazz Studies.

Public performances of Modern Jazz will be presented every Sunday night during the Tanglewood Season, starting on July 10, with well-known Modern Jazz musicians featured. Among the groups already signed are Art Farmer, Thelonius Monk, Teddy Charles, Dizzy Gillespie, and the Modern Jazz Quartet. A special concert has been scheduled for July 28, featuring Count Basie and his band.

On five Saturday afternoon at 4, the Berkshire Music Barn will present Richard Dyer-Bennet America's foremost singer of English and American Folk Ballads.

Tickets are available at Music In The Round, 16 Hampden St., Springfield.

SCHENECTADY
UNION-STAR
Circ. D. 36,182
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
JUN 21 1955

tract. He then will move to Lake Parmachenee, Maine for the week end—and some fishing.

Monday calls for a visit at the Fairgrounds in Skowhegan, Maine and a talk at the Dow Air Force Base in Bangor before taking the Washington - bound plane Monday evening.

Golden Agers

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1955

ummer Festival Success Result Of Public Interest

World Known Concert Personalities Are Secured For Schedule Of Summer Concerts

(Continued from Page 2)

going on to greater fame. Among them were Leonard Rose, cellist and Benno and Sylvia Rabinof violin-piano duo. Rose and the Rabinoffs will appear again this summer in a series highlighted by the appearance of Robert Merrill leading Metropolitan Opera baritone.

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The Festival is conducted on a non-profit basis and since its inception has grown to include a substantial budget which permits the appearance of at least one "big name" in music. In the past eight years the festival has tripled its original allowance. Only once, in its third year, did the Festival fail to clear the financial hurdles.

Voluntary Service

Although most of the money derived from the sale of tickets goes toward paying the artists' expenses many other costs enter into the

DOLORES WILSON

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JACOB LATEINER

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HOLIDAY MAGAZINE
PHILADELPHIA, PA.

JUL 1955

July 3–Aug. 2[illegible] ...

July [illegible]–Aug. 14. Berkshire [illegible] Tanglewood, Lenox, Mass. [illegible] B[illegible] Orchestra [illegible]

July 15–24. [illegible] with [illegible] Olympic [illegible] parades.

July 16–23. [illegible] Long Beach [illegible] beautiful [illegible]

July [illegible]–22. C[illegible] FAIR OF THE SOUTHERN [illegible] Asheville, N.C. Demonstration and sale of work by professional craftsmen of the Southern mountain area. Music, dancing and tale-telling.

July 25–26. FIESTA OF ST. JAMES [illegible] ST. ANNE, Taos, N.M. [illegible] procession, music, games, races, costume ball, corn dances by Taos Indians.

July 26–30. FRONTIER DAYS, Cheyenne, Wyo. Old-fashioned rodeo with U.S. and Canadian champions; costumes, parade, carnival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 1 1955

Weekend Programs: Around the Dials on AM, FM, and Television

The Boston Tea Party of Dec. 16, 1773, will be dramatized on CBS-TV "You Are There" series Sunday at 1:30 p.m., on WNAC-TV.

Arch Macdonald, WBZ broadcaster, will report on an old-fashioned Fourth of July celebration from New Boston, N.H., Sunday afternoon at 1:30. The little New Eugland town has advanced its annual observance of Independence Day from Monday to Sunday in order to share their celebration, including a parade, with the town band, to the village green, the annual picnic, the ball game and the fireworks, with NBC network listeners throughout the country.

"The Inca of Perusalem," a one-act play by George Bernard Shaw, will be the first presentation on "Cameo Theater," which begins an eight-week season of half-hour dramas on WBZ-TV Sunday at 10 p. m. Sir Cedric Hardwicke and Mary Scott will appear in the leading roles. Albert McCleery, producer and director of the series, has announced that this will be the first time this drama by Shaw has been performed in the United States.

Ann Lee, Hayden Rorke, and child actor Peter Votrian will appear on "Your Play Time" Saturday night at 10:30 on WBZ-TV, in a drama entitled "The Loner" by Lawrence Kimball. The story is about a lonely child's search for affection and companionship, which he does not receive from his wealthy and successful parents.

Beginning Sunday, July 3, Martin Bookspan will originate his WCOP "Sunday Evening Concert" program from Pittsfield and Tanglewood, where he has gone for this summer's Berkshire Festival as radio and television coordinator for the Boston Symphony Orchestra. (Mr. Bookspan's program is broadcast every Sunday night from 8 o'clock until midnight.) Mr. Bookspan is planning to introduce from time to time to his radio audience visiting soloists and conductors attending the Berkshire Festival.

Among the feature films to be telecast on Sunday will be "The Lisbon Story," starring David Farrar, Patricia Benke, and Walter Rilla on WNAC-TV at 6:30 p.m. At 11 p.m., same station, a full-length motion picture production of Shakespeare's "Macbeth" will be telecast, starring Orson Welles, Roddy McDowall, and Dan O'Herlihy.

A doubleheader game between the Red Sox and Baltimore Orioles will be telecast Sunday at 2 p.m., from Memorial Stadium in Baltimore, on WNAC-TV, and simultaneously on WHDH.

Feature films tentatively scheduled for telecast on WBZ-TV Sunday will be "The Jungle Book" at 8:35 a.m. and "The Iron Crown" at 1 p.m., on "Sunday Cinema." "The Celebrated Mrs. Rowland," starring Gertrude Michael, will be telecast on WBZ-TV's "Royal Playhouse" at 2:30 p.m.

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUL 8 1955

week on his private law practice in an office in Lawrence. . . . **Rolland Tapley**, conductor of the North Shore Philharmonic Orchestra, is concertmaster of the 80-piece Esplanade concerts orchestra this Summer in Boston. Mr. Tapley, who conducted the Pops Orchestra several times in Symphony Hall last month, played a violin solo on opening night at the Esplanade this week. . . . Local club members who traveled to Salem Rotary this week for a special illustrated report on the 50th Rotary International convention included: **Anthony Frasca** and **Clinton Pickering** of Lynn, **James D. McCarriston** of Swampscott, **Superintendent of Schools Aura W. Coleman, Dr. Frank Ireson** and **C. Elliott Roundy** of Marblehead.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 9 1955

Tanglewood Programs

Next week's Berkshire Festival concerts will be given in the Theater-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. The programs include:

Wednesday

Trio in C minor, Op. 1 .... Beethoven
Trio in D major, Op. 70 .... Beethoven
"Archduke" Trio in B flat, Op. 97 .... Beethoven
Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano)

Friday

Overture to "Don Giovanni" ... Mozart
Symphony in C major (K. 425) Mozart
Arias, "Al Desio" (K. 577), "Zeffiretti" and "Non Temer" from "Idomeneo" .... Mozart
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K.453) .... Mozart
Soloist: Leonard Bernstein
Boston Symphony Chamber Orchestra, Leonard Bernstein conducting

Saturday

Concerto Grosso in D, Op. 3 .. Vivaldi
Concerto Grosso in B minor, Op. 3 .... Vivaldi
Concerto for Cello .... Boccherini
Soloist: Samuel Mayes
Gloria .... Vivaldi
Festival Chorus
Soloists: Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano
Boston Symphony Chamber Orchestra, Hugh Ross conducting

Sunday

Suite from "Dardanus" .... Rameau
"Le Tombeau de Couperin" ..... Ravel
Pavane .... Fauré
Serenade .... Milhaud
Symphony No. 4 .... Honegger
Boston Symphony Chamber Orchestra, Charles Munch conducting

SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,600

JUL 11 1955

ROBERT GERLE
Featured in Symphony

Concert Will Feature Gerle And His Violin

...certmaster, ... San Diego ...on with the ...a, will be ...iolin in the ... tomorrow ...k Bowl. ... noted on ...ll play Vi...

...n of Robert ... the orches... Overture to ...hoven, Epi... Caesar" by ...haikowsky's ...

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...he international ...petition in ... violin solo... radio before ...ited States ...winner, this ...rsky schol...

...ng in the ... Tanglewood, ...me head of ...ment in the ... the University ...and in 1954 began work on his doctorate at the University of California, where he has taught violin in the past year.

At the close of the season here he will go to Baltimore to join the staff of the Peabody Conservatory.

DAYTON, OHIO
NEWS
[illegible] S. 161,004

JUL 3 1955

Music

Orchestra Concert Set For Monday

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The concert, part of the series sponsored by the Dayton Musicians association, the City of Dayton and the Chamber of Commerce, will feature as soloist Charlotte Holloman, soprano.

The singer made her Town hall debut in February, 1954, is a graduate of Howard university and holds a master of arts degree from Teachers college, Columbia university. She also studied at the [illegible] School of Music in London and at the opera workshop of the Berkshire Music center at Tanglewood, Mass. She was presented in recital at the Dayton Art Institute this spring.

Miss Holloman will sing excerpts from Gershwin's Porgy and Bess and Carmen Jones version of the opera.

[illegible] Sousa, Hanson, and [illegible] will be played by the orchestra. A trumpet trio made up of Paul Pazz, Paul McCrea and Frank LeFevre will be featured.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 16 1955

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The late Dr. Serge Koussevitzky raised the pitch years ago when he took over leadership of the organization. This high pitch is considered one reason for the popularity of the orchestra.

During the recent BSO European tour however, so unused were listeners there to the unusual pitch that it required half a concert for them to accept the difference, according to reports. To change the pitch to natural "A" in all the hundreds of instruments employed by the orchestra would cost thousands of dollars, and would be neither feasible nor advisable since the public still prefers the higher register.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 19 1955

Edward A. Taft of Boston is staying at the Lenox Club. Mr. Taft, a trustee of the Boston Symphony Orchestra, attended the concerts of the Berkshire Festival weekend at Tanglewood.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545

JUL 21 1955

WORDS and MUSIC

By Harriett Johnson

New Music Festival at Ellenville

Beginning Wednesday, Aug. 3, New York will launch its own music festival, at present being organized on a scale to rival the famed Berkshire Festival of the Boston Symphony in Lenox, Mass. Located at Ellenville, in the heart of the Rip Van Winkle country, the Empire State Music Festival, as it is called, will open with the Symphoney of the Air as its orchestra and Eduard Van Beinum as conductor.

Other symphonic maestros who will appear during the five-week season are Alfred Wallenstein, Erich Leinsdorf, Morton Gould, Hugh Ross, Leroy Anderson and Izler Solomon. Opera will also be presented under the direction of Emerson Buckley, Tibor Kozma and Leinsdorf.

The programs will be presented in a 4,000-seat natural amphitheater now being completed, together with the raising of a $35,000 tent which will cover half of the amphitheater. Located on the side of a mountain, the outdoor concert hall will be the focal point of a 110-acre estate in the heart of the Ulster County resort country. A special stage, designed by Frederick Kiesler of Vienna, was built in New York and is now being assembled. Parking space for 2,000 cars will be provided.

Behind all of this excitement, from the artistic standpoint, are primarily two people who function as co-directors: Jascha Rushkin, violinist in the Symphony of the Air, and John Brownlee, Metropolitan Opera baritone. Singer Frank Forest, is treasurer.

Harry Resnick, chairman of the Catskill Mountain Civic Corp., and one of Ellenville's leading industrialists, is solidly behind the venture, and announces that the subscription campaign for the five-weeks' season has already topped the $125,000 mark.

Beethoven-Brahms to Open

Van Beinum, who leaves his illustrious Concertgebouw Orchestra in Holland to lead the opening, has chosen the following program for the event; Beethoven's "Leonore" Overture No. 3 and the Eighth Symphony; plus Brahms' First Symphony.

Puccini's "La Boheme" is scheduled for Aug. 4 and 6 of opening week with Emerson Buckley as conductor. Lucia Evangalista will sing Mimi and Eugene Conley, Rololfo. During subsequent weeks, "Madama Butterfly"; "La Traviata"; and "Cosi fan tutte," the latter with Tibor Kozma as conductor, will be heard.

Jose Limon and his Dance Company will be seen in Spanish Dances during the week of Aug. 24th, together with the presentation of a one-act opera by Cimarosa, "Love Triumphant."

Sibelius' 'The Tempest'

The Festival's final programs will be Sept. 2 and 3, when a performance of "The Tempest," based on Shakespeare's play using incidental music by Jan Sibelius, is the novel bill.

Seats are priced from $5 on down with general admission to the grounds at $1.50. In fair weather, the latter may be the most popular tickets, as music lovers can then enjoy their entertainment from the relaxed vantage point of a blanket and pillows, minus the constraints of a chair.

For further information contact the local Festival offices at 36 West 44 St.

HOLIDAY MAGAZINE
PHILADELPHIA, PA.

JUL 1955

July 3–Aug. 28. CHAUTAUQUA INSTITUTION, Chautauqua, N.Y. Concerts, operas, religious activities, plays, lectures, recreation.

July 6–Aug. 14. BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass. Charles Munch and Boston Symphony Orchestra with guest artists.

July 11–16. JUNIOR LEAGUE HORSE SHOW, Lexington, Ky. ... show with leading horses ... over U.S.

July 12–Aug. 5. RED ROCKS FESTIVAL, near Denver, ... ver Symphony Orchestra ... Saul Caston ... guest ...

July 15–17. NEWPORT JAZZ FESTIVAL, Newport, R.I. Top jazz artists.

July 15–24. AQUATENNIAL, Minneapolis, Minn. Aqua Follies with Olympic diving stars, water ballet, parades, sports.

July 16–23. MISS UNIVERSE PAGEANT, Long Beach, Cal. Contest for most beautiful girl in the world.

July 18–22. CRAFTSMEN'S FAIR OF THE SOUTHERN HIGHLANDS, Asheville, N.C. Demonstration and sale of work by professional craftsmen of the Southern mountain area. Music, dancing and tale-telling.

July 25–26. FIESTA OF ST. JAMES AND ST. ANNE, Taos, N.M. Torchlight procession, music, games, races, costume ball, corn dances by Taos Indians.

July 26–30. FRONTIER DAYS, Cheyenne, Wyo. Old-fashioned rodeo with U.S. and Canadian champions; costumes, parade, carnival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 1 1955

Weekend Programs: Around the Dials of AM, FM, and Television

The Boston Tea Party of Dec. 16, 1773, will be dramatized on CBS-TV "You Are There" series Sunday at 1:30 p.m., on WNAC-TV.

Arch Macdonald, WBZ broadcaster, will report on an old-fashioned Fourth of July celebration from New Boston, N.H., Sunday afternoon at 1:30. The little New Eugland town has advanced its annual observance of Independence Day from Monday to Sunday in order to share their celebration, including a parade, with the town band, to the village green, the annual picnic, the ball game and the fireworks, with NBC network listeners throughout the country.

"The Inca of Perusalem," a one-act play by George Bernard Shaw, will be the first presentation on "Cameo Theater," which begins an eight-week season of half-hour dramas on WBZ-TV Sunday at 10 p. m. Sir Cedric Hardwicke and Mary Scott will appear in the leading roles. Albert McCleery, producer and director of the series, has announced that this will be the first time this drama by Shaw has been performed in the United States.

Ann Lee, Hayden Rorke, and child actor Peter Votrian will appear on "Your Play Time" Saturday night at 10:30 on WBZ-TV, in a drama entitled "The Loner" by Lawrence Kimball. The story is about a lonely child's search for affection and companionship, which he does not receive from his wealthy and successful parents.

Beginning Sunday, July 3, Martin Bookspan will originate his WCOP "Sunday Evening Concert" program from Pittsfield and Tanglewood, where he has gone for this summer's Berkshire Festival as radio and television coordinator for the Boston Symphony Orchestra. (Mr. Bookspan's program is broadcast every Sunday night from 8 o'clock until midnight.) Mr. Bookspan is planning to introduce from time to time to his radio audience visiting soloists and conductors attending the Berkshire Festival.

Among the feature films to be telecast on Sunday will be "The Lisbon Story," starring David Farrar, Patricia Benke, and Walter Rilla on WNAC-TV at 6:30 p.m. At 11 p.m., same station, a full-length motion picture production of Shakespeare's "Macbeth" will be telecast, starring Orson Welles, Roddy McDowall, and Dan O'Herlihy.

A doubleheader game between the Red Sox and Baltimore Orioles will be telecast Sunday at 2 p.m., from Memorial Stadium in Baltimore, on WNAC-TV, and simultaneously on WHDH.

Feature films tentatively scheduled for telecast on WBZ-TV Sunday will be "The Jungle Book" at 8:35 a.m. and "The Iron Crown" at 1 p.m., on "Sunday Cinema." "The Celebrated Mrs. Rowland," starring Gertrude Michael, will be telecast on WBZ-TV's "Royal Playhouse" at 2:30 p.m.

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUL 8 1955

week on his private law practice in an office in Lawrence. . . . **Rolland Tapley**, conductor of the North Shore Philharmonic Orchestra, is concertmaster of the 80-piece Esplanade concerts orchestra this Summer in Boston. Mr. Tapley, who conducted the Pops Orchestra several times in Symphony Hall last month, played a violin solo on opening night at the Esplanade this week. . . . Local club members who traveled to Salem Rotary this week for a special illustrated report on the 50th Rotary International convention included: **Anthony Frasca** and **Clinton Pickering** of Lynn, **James D. McCarriston** of Swampscott, **Superintendent of Schools Aura W. Coleman, Dr. Frank Ireson** and **C. Elliott Roundy** of Marblehead.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 9 1955

Tanglewood Programs

Next week's Berkshire Festival concerts will be given in the Theater-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. The programs include:

Wednesday
Trio in C minor, Op. 1 .... Beethoven
Trio in D major, Op. 70 .... Beethoven
"Archduke" Trio in B flat, Op. 97 .... Beethoven
Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano)

Friday
Overture to "Don Giovanni" .... Mozart
Symphony in C major (K. 425) Mozart
Arias, "Al Desio" (K. 577), "Zeffretti" and "Non Temer" from "Idomeneo" .... Mozart
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K.453) .... Mozart
Soloist: Leonard Bernstein
Boston Symphony Chamber Orchestra, Leonard Bernstein conducting

Saturday
Concerto Grosso in D, Op. 3 .. Vivaldi
Concerto Grosso in B minor, Op. 3 .... Vivaldi
Concerto for Cello .... Boccherini
Soloist: Samuel Mayes
Gloria .... Vivaldi
Festival Chorus
Soloists: Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano
Boston Symphony Chamber Orchestra, Hugh Ross conducting

Sunday
Suite from "Dardanus" .... Rameau
"Le Tombeau de Couperin" .... Ravel
Pavane .... Fauré
Serenade .... Milhaud
Symphony No. 4 .... Honegger
Boston Symphony Chamber Orchestra, Charles Munch conducting

SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,600

JUL 11 1955

ROBERT GERLE
Featured in Symphony

Concert Will Feature Gerle And His Violin

Robert Gerle, concertmaster, who is returning to San Diego for his fourth season with the Symphony Orchestra, will be featured with his violin in the opening concert tomorrow night in Balboa Park Bowl.

The string artist, noted on two continents, will play Vivaldi's "Seasons."

Under the direction of Robert Shaw, conductor, the orchestra will present "Overture to Egmont" by Beethoven, Epilogue to "Julius Caesar" by Kurka, and Tchaikowsky's "Symphony No. 4."

Of Hungarian parentage, Gerle was born in Italy and educated in Budapest, receiving his artist's diploma from Franz Liszt.

The winner of the international music competition in France he became violin soloist on the French radio before coming to the United States in 1950, again a winner, this time of the Piatigorsky scholarship.

After participating in the music festival at Tanglewood, Mass., Gerle became head of the string department in the school of music at the University of Oklahoma and in 1954 began work on his doctorate at the University of California, where he has taught violin in the past year.

At the close of the season here he will go to Baltimore to join the staff of the Peabody Conservatory.

DAYTON, OHIO
NEWS
Circ. D. 130,338 - S. 161,004

JUL 3 1955

Music

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The singer made her Town hall debut in February, 1954, is a graduate of Howard university and holds a master of arts degree from Teachers college, Columbia university. She also studied at the Guildhall School of Music in London and at the opera workshop of the Berkshire Music center at Tanglewood, Mass. She was presented in recital at the Dayton Art Institute this spring.

Miss Holloman will sing excerpts from Gershwin's Porgy and Bess and Carmen Jones version of Bizet's opera.

Music by Sousa, Hanson, and White will be played by the orchestra. A trumpet trio made up of Paul Blagg, Paul McCrea and Franklin LeFevre will be featured.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 19 1955

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NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545

JUL 21 1955

WORDS and ...

By Harriett Jo...

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Behind... from the... primarily... as co-dir... violinist... Air, and... politan... Frank F... Harry... Catskill... and one... industrial... the ventu... the subscr... five-weeks... topped the... **Beethoven**... Van Be... illustrious... chestra in... opening, h...

starring France's top comic, Fernandel, will ... an American premiere ... at the Fine ... Theater, ... planting ... long-run ... Paris W... Love." The ... lic actor is ... remembered ... "The Li... World of ... Camillo," ... Well - Di... Daughter" ... "Carnet de Bal." "Sheep" ... his 150th movie—and in ... creates six individual char... zations: A French wine g... and his quintuplet sons, wh... rounded up on their 40th ... day to bring public attent... the little village of their ... Raoul Ploquin produce... Henrie Verneuil directed th... duction.

FERNANDEL

...LLY COOL ... RES ... O

TIGHT BINDING

BUTLER, PA.
EAGLE
Circ. D. 19,395
JUL 22 1955

Concerts In Summer Watched By Musicians

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP)—Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor atractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms and so on, for a shower can call it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far, are presented than cancelled—in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado Mountains.

In this city Stadium concerts, with the Stadium Symphony Orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkins, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

Cincinnati Zoo opera is under way, with such stars as Herva Nelli and Roberta Peters. The Philadelphia orchestra, back from Europe, has now become, for this month, the Robin Hood Dell orchestra and plays at the Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony; and the principal composer will be Beethoven.

The Newport (R.I.) festival opens tomorrow. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, Bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the Universities of Colorado, Denver and Wyoming: they get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer-concert field is the Empire State Music Festival planned for Ellenville, N.Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer abroad: the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos, of New York's Metropolitan, is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

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In France several popular events are scheduled. At the moment the Prades Festival, under the direction of Pablo Casals, is under way and will last another week. The Aix-en-Provence programs start tomorrow and continue through the month.

NEW YORK, N. Y.
MIRROR
Circ. D. 901,735 - S. 1,709,854
JUL 22 1955

Robert Coleman's THEATRE:

Music Under Stars Gaining Momentum

• Ellenville, N. Y., latest site to offer the three Bs in the fresh air.

Over the past few years we have had three leading music centers in the East: Stadium Concerts in our own Lewisohn Stadium, the Berkshire Festival at Tanglewood, Mass. and Robin Hood Dell in Philadelphia's Fairmount Park. They have offered outstanding orchestras, conductors and soloists at popular prices.

NOW, NEW YORK STATE is to have another music mecca near Ellenville. This is in the Catskill country made famous by Washington Irving. It was up there that Rip Van Winkle bowled with the little men, took a few swigs of a potent drink and had himself a 20-year nap. It's historic country, cool and picturesque.

Arturo Toscanini formed a world-renowned group known as the NBC Symphony. When the eminent maestro retired, his loyal musicians decided to carry on as the Symphony of the Air. All year around. Jascha Rushkin, one of the violinists, was delegated to find a Summer home for the outfit, while it was touring Japan, Korea, etc. under State Department auspices.

Rushkin selected a 110-acre farm near Ellenville as a site for an annual Empire State Music Festival. He interested John Brownlee, noted Met baritone; Frank Forest, erstwhile opera singer and now the head of a big pharmaceutical concern; and leading citizens of the Catskills. So far, $125.000 has been raised for the initial season of five weeks.

AND THEY HOPE to have $300,000 by opening night, Aug. 3. For the venture will be a costly one. Two thousand people will be seated in a huge tent, with accomodations for another 2,000 on benches and chairs surrounding it. A special stage, designed by Frederick Kiesler, has been built in Manhattan and is now being assembled on the Festival site.

The premiere will be a salute to Toscanini, and dedicated "to

Continued on Next Page

Ellenville is but 85 miles from New York City. It can be reached by car in about two and a half hours without breaking any speed limits. There are excellent bus facilities, and additional schedules will be inaugurated especially for music lovers. Some of the finest hotels and restaurants in the country are also located within easy driving distance of the Festival grounds.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
JUL 22 1955

BERKSHIRE BENEFIT WILL BE HELD AUG. 11

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center in Lenox, Mass., will take place Thursday, Aug. 11. The day's activities, beginning at 4 P. M. and ending at 11, will include demonstrations by every department of the school, a lawn supper, an evening concert, drawing of door prizes and dancing on the lawn.

The evening's concert, beginning at 8:15 in the Music Shed, will feature the Boston Symphony Orchestra, conducted by Leonard Bernstein, in the first performance of Mr. Bernstein's suite from the film score for "On the Waterfront."

Mr. Bernstein also will be soloist with Arthur Fiedler and the Boston Pops Orchestra in Gershwin's "Rhapsody in Blue." Copland's "Lincoln Portrait" and Rimsky-Korsakoff's "Capriccio Espagnole" will complete the program.

The first of the season's concerts in the Music Shed at Tanglewood will be given tonight, with Charles Munch conducting the Boston Symphony in an all-Beethoven program. Issac Stern will be soloist in the Violin Concerto.

CORPUS CHRISTI, TEX.
CALLER-TIMES
Circ. S. 62,176
JUL 17 1955

FOR OPEN AIR CONCERTS

Musicians Watch Weather Closer Than Many Farmers

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK, July 16. (AP) — Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

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We would advise those desiring to attend more than one program over a weekend to make their reservations early. That is, if they want the best rooms and dining facilities. Further information may be obtained by writing Nat Dorfman, 1501 Broadway, New York 36, N. Y. Please send along a self-addressed stamped envelope for his reply.

...S TRIBUNE
Circ. D. 79,453 - S. 70,626
JUL 22 1955

Jazz Overcomes Classics As Hubby Succumbs

By DOROTHY ROE
Associated Press Women's Editor

If you feel an inferiority complex when people discuss long-hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into a rabid jazz enthusiast.

Stephanie is a blonde who worked as a fashion publicist in New York, married her boss, a [illegible] dweller named [illegible] moved him to the Berkshires [illegible]rted into an es[illegible]ed Music Inn.

[illegible]n and bred in [illegible] took to country [illegible]ten to cream, [illegible] at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while her husband, Phil, carried on his business in New York.

Liked Jazz Best

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NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302
JUL 23 1955

Busy Strea... You Ca...

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"Miss Johnson," said the pr... ducer.

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MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258
JUL 26 1955

Beethoven, Barber And Brahms Top Tanglewood Bill

LENOX, Mass. — The Berkshi... Festival of the Boston Symphon... Orchestra at Tanglewood, ... into the fourth of its six weeks ... summer symphonic music, openi... with the fourth of the Wednesd... evening series of chamber music ... Beethoven, a program of thr... quartets played by the New Mus... String Quartet, tomorrow in t... theatre-concert hall.

Charles Munch, music director ... the Boston Symphony, conducts t... of the weekend's three concerts ... the huge music shed on Friday a... Saturday evenings, and Pier... Monteux takes the podium w... the orchestra Sunday afternoon ... the second of his three guest a... pearances this summer.

Mr. Munch's Friday progra... comprises orchestral music of Ha... del, Schumann and Brahms, ... the Tanglewood premiere of Sa... uel Barber's "Prayers of Kier... gaard," which had its first perf... mance last winter by the Bos... Symphony Orchestra.

Serkin Plays "Emperor"

Charles Munch gives his th... all-Beethoven program of the ... Festival, which is largely devo... to the music of the German c... poser, on Saturday evening, w... Rudolf Serkin, noted pianist ... Tanglewood neighbor in Verm... makes his first appearance in ... music shed as soloist in the "E... peror" Concerto.

Pierre Monteux's all-B... gram of Sunday afternoo... Isaac Stern and Gregor ... as soloists in the Conce...

TIGHT BIN

BUTLER, PA.
EAGLE
Circ. D. 19,395

JUL 22 1

Concerts In
Watched B

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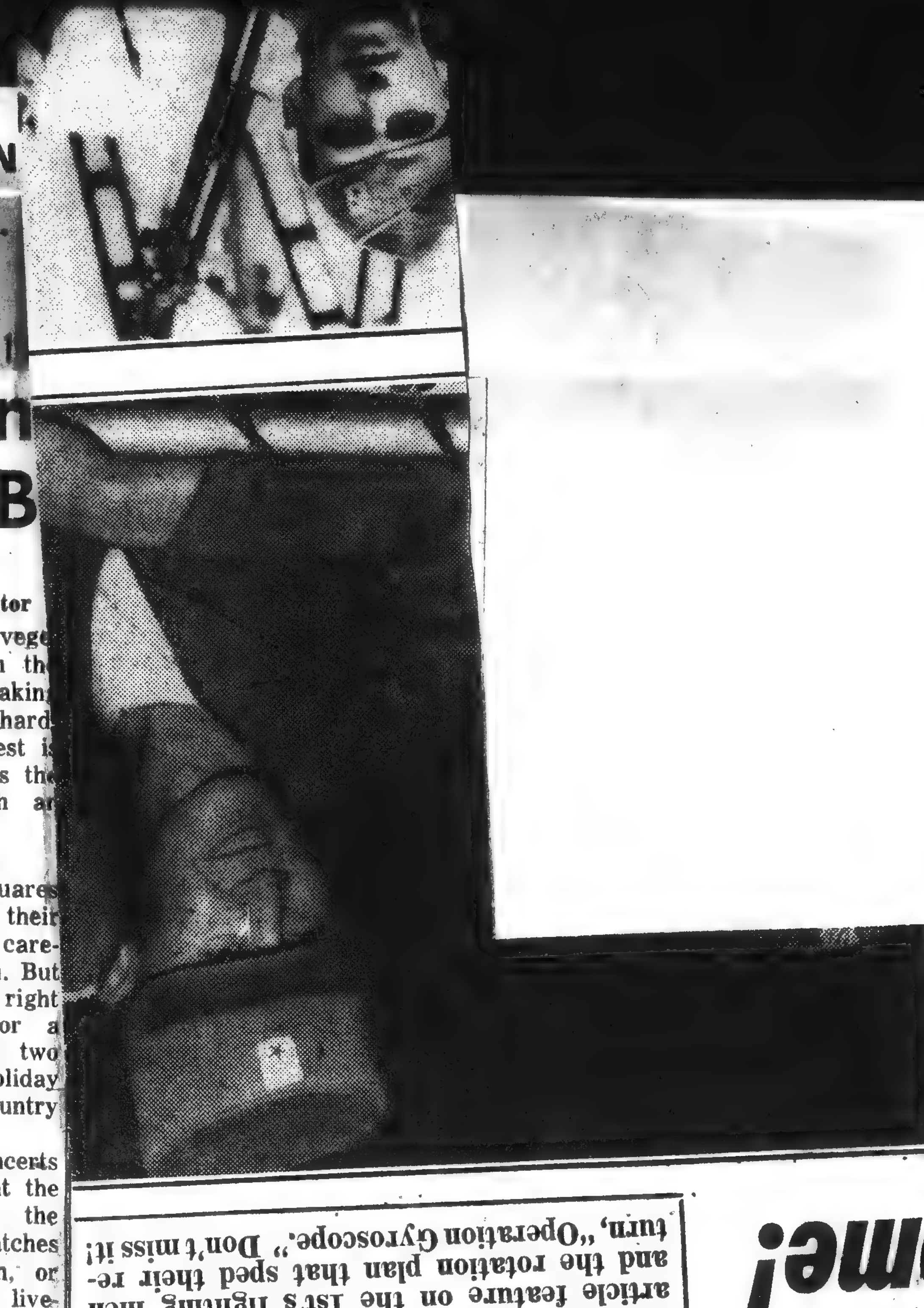

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Continued from Preceding Page

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Eduard Van Beinum, Alfred Wallenstein, Morton Gould, Hugh Ross, Leroy Anderson and Izler Solomon will conduct the instrumental programs, while Erich Leinsdorf, Emerson Buckley and Tibor Kozma will batoneer the operatic performances. Leading instrumental, dance and opera stars have been signed for the series.

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Ellenville is but 85 miles from New York City. It can be reached by car in about two and a half hours without breaking any speed limits. There are excellent bus facilities, and additional schedules will be inaugurated especially for music lovers. Some of the finest hotels and restaurants in the country are also located within easy driving distance of the Festival grounds.

We would advise those desiring to attend more than one program over a weekend to make their reservations early. That is, if they want the best rooms and dining facilities. Further information may be obtained by writing Nat Dorfman, 1501 Broadway, New York 36, N. Y. Please send along a self-addressed stamped envelope for his reply.

CORPUS CHRISTI, TEX.
CALLER-TIMES
Circ. S. 62,176

JUL 17 1955

FOR OPEN AIR CONCERTS

Musicians Watch Weather Closer Than Many Farmers

By W. G. ROGERS
Associated Press Arts Editor

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NEW YORK, N. Y.
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Circ. D. 2,092,455 - S. 3,653,302

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The lad's mother answere... phone, said her son wasn... home, listened to the woman... the low, short voice, and f... asked who was calling.

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...NEWS TRIBUNE
Circ. D. 79,453 - S. 70,626

JUL 22 1955

Jazz Overcomes Classics As Hubby Succumbs

By DOROTHY ROE
Associated Press Women's Editor

If you feel an inferiority complex when people discuss long-hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into a rabid jazz enthusiast.

Stephanie is a blonde who worked as a fashion publicist in New York, married her boss, a good-lookiing city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York City, took to country life like a kitten to cream, worked furiously at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while her husband, Phil, carried on his business in New York.

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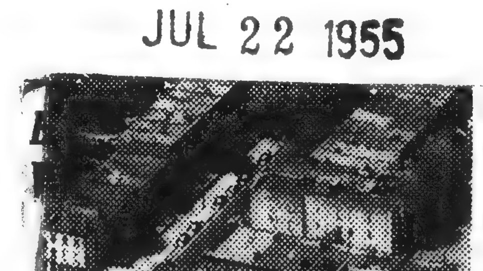
NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 22 1955



Music Center in Lenox, Mass., will take place Thursday, Aug. 11. The day's activities, beginning at 4 P. M. and ending at 11, will include demonstrations by every department of the school, a lawn supper, an evening concert, drawing of door prizes and dancing on the lawn.

The evening's concert, beginning at 8:15 in the Music Shed, will feature the Boston Symphony Orchestra, conducted by Leonard Bernstein, in the first performance of Mr. Bernstein's suite from the film score for "On the Waterfront."

Mr. Bernstein also will be soloist with Arthur Fiedler and the Boston Pops Orchestra in Gershwin's "Rhapsody in Blue." Copland's "Lincoln Portrait" and Rimsky-Korsakoff's "Capriccio Espagnole" will complete the program.

The first of the season's concerts in the Music Shed at

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 26 1955

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TIGHT BIN

BUTLER, PA.
EAGLE
Circ. D. 19,395

JUL 22 19

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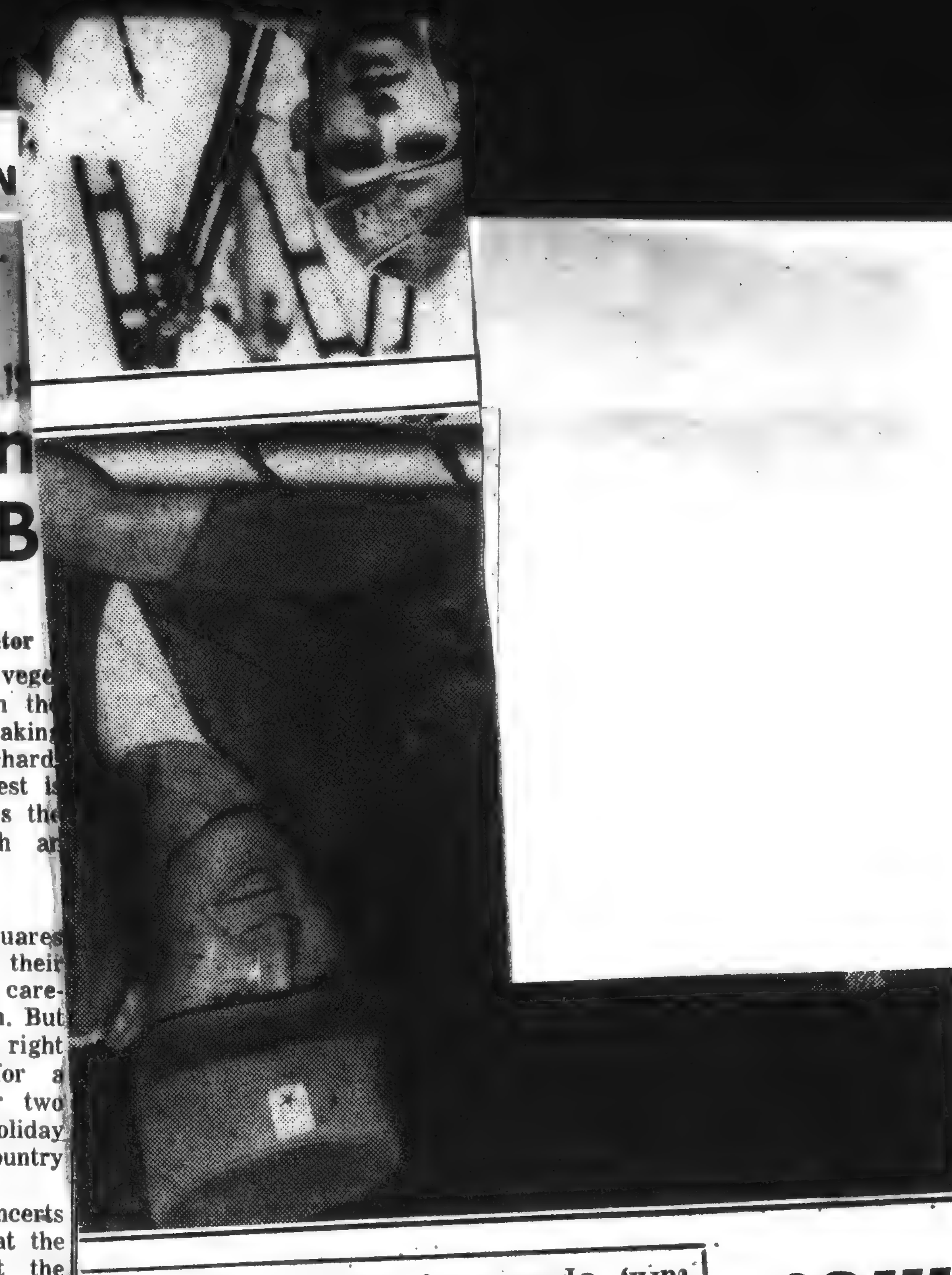

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... the long ... around every ... there was a line stretching to ... everland.
Jeff Chandler tried to get to a bar to buy some soft drinks for ... children. If there were any water fountains they were hidden ... all the shops—there are more shops than exhibits.

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CORPUS CHRISTI, TEX.
CALLER-TIMES
Circ. S. 62,176

JUL 17 1955

FOR OPEN AIR CONCERTS

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TACOMA, WASH.
NEWS TRIBUNE
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If you feel an inferiority complex when people discuss long-hair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into a rabid jazz enthusiast.

Stephanie is a blonde who worked as a fashion publicist in New York, married her boss, a good-lookiing city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York City, took to country life like a kitten to cream, worked furiously at turning a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while her husband, Phil, carried on his business in New York.

Liked Jazz Best

Since the inn is situated near Lenox, Mass., home of the famous annual Berkshire Music Festival, Stephanie couldn't escape the atmosphere of highbrow music. She personally preferred jazz. Neighbors now remark thoughtfully that one really never should underestimate the power of a woman, for this year Phil and Stephanie are opening their music barn, where, deep in the long-hair music country, they are offering a program of folk and jazz concerts, with appearances by such well-known down-beat artists as Count Basie, Richard Dyer-Bennet and Dizzy Gillespie.

Stephanie has been building up to this point for some time, having started an annual folk and jazz round table at the inn six years ago, and reveling in the arguments and performances of the jazz musicians who attend it.

Attracts Artists

Phil, though a little dazed by the changes wrought in his life by his wife, is filled with nothing but admiration for her. Having taught drama at Yale for six years, he likes having a country theater of his own.

He also likes having an inn-keeping wife, who can attract the country's top jazz artists to their little establishment. He likes best, perhaps, the fact that she is able to show a profit on her enterprises, and that despite her talent for hard work and business acumen she continues to look like a glamour girl.

The Barber property in the Berkshires covers 100 acres and includes two lakes. The two Barber sons, Willson and Ben, both teen-agers, have grown husky and healthy on country air, fresh vegetables—and jazz.

Says Phil: "When you meet a city girl who looks like she belongs strictly in a Stork Club atmosphere, look out. She may have you milking cows before you know what's happening."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 22 1955

Music Center in Lenox, Mass., will take place Thursday, Aug. 11. The day's activities, beginning at 4 P. M. and ending at 11, will include demonstrations by every department of the school, a lawn supper, an evening concert, drawing of door prizes and dancing on the lawn.

The evening's concert, beginning at 8:15 in the Music Shed, will feature the Boston Symphony Orchestra, conducted by Leonard Bernstein, in the first performance of Mr. Bernstein's suite from the film score for "On the Waterfront."

Mr. Bernstein also will be soloist with Arthur Fiedler and the Boston Pops Orchestra in Gershwin's "Rhapsody in Blue." Copland's "Lincoln Portrait" and Rimsky-Korsakoff's "Capriccio Espagnole" will complete the program.

The first of the season's concerts in the Music Shed at

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302

JUL 23 1955

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MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 26 1955

...eethoven, Barb... And Brahms Top... Tanglewood Bil...

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145

Weather
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ms | composer will be Beetho
it | The Newport (R.I.) fe
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(Vt.) music festival runs
ul, | 25. There are, here, th
by | everywhere, pop concert
led | festivals, jazz festivals, li
ia, | series, folk singing, ba
the | quartet sings.

The Aspen (Colo.) mu
val, which like the Berk
its own school, is in se
Aug. 27. Conducted this y
the management of par
musicians, it has a sp
traction for students from
versities of Colorado, De
Wyoming; they get
credit for attendance. A
artists performing there
rose, Vronsky and Ba
Uninsky.

A newcomer to the sum
cert field is the "Emp
Music festival planned
ville, N.Y., on the edg
mountain resort area, i
It is hoped that membe
Symphony of the Air will

There is also a
abroad: the first annua
of Athens opening Aug.
Yannapoulos, of New Y
ropolitan, is artistic dir
among the stars will be
los and the singers Niko
bom, Stevens and Stebe

The Edinburgh Fe
Music and Drama ope
and continues to Sept
Salzburg festival runs
24 to Aug. 30. The fift
of Berlin will open Sept

In France several
events are scheduled. A
ment the Prades Festi
the direction of Pablo
under way and will la
week. The Aix-en-Prov
grams start tomorrow a
through the month,

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ffering a program of folk
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NEW YORK, N. Y.
DAILY NEWS
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JUL 23 1955

Busy Stranger in Town; You Can't Fool Mom

By DOUGLAS WATT

A country boy named John Latouche came back to the big city the other day for a visit; and immediately, as always happens on these visits, the city began to bend a little under the strain.

John, who has a house on the almost inaccessible top of a Vermont hill, quickly reported the following things:

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Opera in Works

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(3) "Delilah," for which he wrote the lyrics, ready to enter production soon, every actor, actress, musical director, rehearsal pianist and seamstress in town has been after him for a job.

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Aside from these things, Latouche has nothing really urgent bothering him. Just a few hundred ideas for movies, ballets, revue sketches and epic poems knocking around pleasantly in his head.

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One of the regulars around Sardi's bar reported Thursday night that a lady producer (we'll call her Miss Johnson) with a deep sharp voice got on the phone last week and called a young writing fellow who has had equal success with books and plays. She had the rights to a property she felt he might be willing to adapt for the stage.

The lad's mother answered the phone, said her son wasn't at home, listened to the woman with the low, short voice, and finally asked who was calling.

"Miss Johnson," said the producer.

"Listen," said mother. "I don't care what you boys call each other among yourselves, but to me you're MISTER Johnson." And hung up.

SAN DIEGO, CALIF.
INDEPENDENT

JULY 24, 1955

SD Symphony Concert Set

A program of real contrasts will be offered next Tuesday evening at 8:30 p.m. in Balboa Park Bowl when Metropolitan Opera Soprano, Margaret Harshaw, will sing the title role in the English language's first opera, Purcell's "Dido and Aeneas," as well as selections from Wagner's "The Flying Dutchman," "Tannhauser" and "Tristan und Isolde."

The Purcell opera, to be performed in its entirety with a chorus of 160 voices, will be a unique experience for San Diego audiences. First composed in 1689, in London, by Henry Purcell, proprietor of a girls' school, ... by ... Miss Harshaw, herself, sang the title role while attending the graduate school of the Juilliard School of Music in New York City.

Margaret Harshaw is best known, however, as a Wagnerian soprano, performing Senta's role in "The Flying Dutchman," with the Metropolitan Opera in 1951, at which her second performance played to standing room only. In succeeding years she won considerable praise as Bruennhilde in "Goetterdaemmerung," as Kundry in "Parsifal" and as Isolde in "Tristan und Isolde."

Next Tuesday evening Miss Harshaw will sing Senta's "Ballade" from "The Flying Dutchman," "Prelude" and "Liebestod" from "Tristan und Isolde," as well as "Dich Teure Halle" from "Tannhauser." The contrasts between the early English "Dido and Aeneas" and her more recent roles from Wagner should prove tremendously interesting.

Critics have praised Miss Harshaw's ability. The New York Times says "a rich, clear, dramatic voice . . ." Time Magazine, "Emotional depth and ringing top tones . . . ," and the Christian Science Monitor, "a stunning soprano . . ."

Margaret Harshaw, leading soprano of the Metropolitan Opera Association, was born in Philadelphia. While she was still in high school she entered and won the Eistedfodd contest in Philadelphia. Soon after she was awarded the coveted Biennial First Prize of the National Federation of Music Clubs, which was followed by a scholarship to the Juilliard School of Music where she continued her studies under the guidance of Mme. Schoen-Renee.

In 1942 Miss Harshaw won the Metropolitan Auditions of the Air and made her debut that same year at the world famed Metropolitan Opera House. A contralto when she first came to public attention, Miss Harshaw developed through experience, study and maturity to a soprano of the first rank.

Miss Harshaw has not confined her operatic triumphs to the Metropolitan. She has been equally successful in San Francisco, Paris, Mexico and South America. Not exclusively an opera star, she has sung with practically every orchestra in the country and each year between opera seasons she goes on an extensive concert tour. Also to her credit are engagements at the Lewisohn Stadium, Robin Hood Dell, the Worcestershire Festival and Berkshire Festival at Tanglewood.

Next Tuesday's concert will be presented by the San Diego Symphony Orchestra Association as Opera Night in cooperation with the San Diego Opera Guild. Robert Shaw will conduct the San Diego Symphony and accompanying chorus.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 26 1955

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Charles Munch, music director of the Boston Symphony, conducts two of the weekend's three concerts in the huge music shed on Friday and Saturday evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performance last winter by the Boston Symphony Orchestra.

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TUCSON ARIZ. CITIZEN

JUL 23 1955

146

The Music Box

New York Develops Own Outdoor Music

By Irving Kolodin
Music Editor,
The Saturday Review

As everyone in-the-know of New York's musical life realizes, the world's greatest city sorely needs a suitable summer complement to its indoor music-making as London has Glyndebourne, Vienna has Salzburg, Chicago has Ravinia Park, and Boston has Tanglewood. None are exactly similar solutions of the problems, which is as it should be, since every problem is different.

Now a group of enterprising people headed by Metropolitan baritone John Brownlee have, in the spirit of Brigham Young, looked over the landscape and decided, on behalf of Ellenville in Ulster County, that "this is the place." To implement their decision they have engaged the Symphony of the Air (former NBC-"Toscanini" orchestra) as the resident ensemble, and taken advantage of the presence in this country of Holland's celebrated Eduard van Beinum to appoint him for the ceremonial opening on Aug. 3, followed by concerts on the 5th and 7th.

ALREADY PROJECTED are two further series of Wednesday - Friday - Sunday orchestral concerts, to be led by Erich Leinsdorf and Alfred Wallenstein. On Thursday and Saturday evenings of each week operas will be presented under the direction of Emerson Buckley, recently associated with the New York City Center Opera Co. To judge from a not wholly dependable prospectus, "Boheme" will be the first attraction, followed by "Butterfly." Each work will be given twice, with casts made up of Metropolitan - City Center personnel.

There are, however, some local factors which cause one to wonder whether "this is the place" or "is this the place?" is the more suitable motto. Ellenville, as most people in this part of the world are aware, may have its roots in Ulster County,

Music

but its heart belongs to Sullivan County—which is to say, to that gaily disorganized vacation-land containing within itself what is commonly called the Borscht Belt, as theatrically memorialized in the play "Having Wonderful Time" and musical "Wish You Were Here."

I WOULDN'T attempt to prophesy how far people will go to escape the heat of New York and/or to hear fine music well performed, but I permit myself some faint doubt that they will repair in large numbers to this particular terrain. It must strike others, as it strikes me, as luring more people into an area already overcrowded in summer time. One of the attractions of Tanglewood is its isolation, leading in turn to the probability that most people who attend a concert there have come for the purpose rather than regarding it as a way to "kill an evening" incidental to a vacation.

However, no such venture can possibly be proved or disproved on speculation alone, and the Empire State Music Festival, as it is being called, has my hearty good wishes for success. I doubtless shall make the two-hour, or so, drive myself in early August, for investigatory purposes.

I ONLY HOPE (a) that all overnight accommodations are not pre-empted by vacationers; (b) that it doesn't rain. Arrangements have been made for sheltering half the 4,000 seats by a tent, but lap-room is likely to be at a premium if the skies open up and the other 2,000 start looking for shelter. Better bring your so'wester, Mynheer van Beinum; August is a rough month in the Catskills.

* * *

A NAME of some distinction in music-making of the '20s turned up in the news recently with the information that Eino Rautavarra, of Helsinki, had been nominated by Jan Sibelius for advanced compositional studies in America, first at the Berkshire Music Center (Tanglewood) and then at the Juilliard School. Music-lovers who recall their Glyndebourne recordings of the mid-'30s will remember that the role of the Countess in Mozart's "Marriage of Figaro" was sung by Aulikki Rautavarra. Whether this was his mother or an aunt (Rautavarra was born in 1928), the announcement does not clarify, stating rather that his "father was a noted Finnish opera singer." While at Tanglewood the young musician's support is underwritten by the Koussevitzky Music Foundation.

* * *

THE AMERICAN Symphony Orchestra League had some of the pleasantest surroundings imaginable for its recent western conference in California. This was the Asilomar Hotel and Conference Grounds, Pacific Grove, on the Monterey Peninsula. Anybody who knows the Monterey Peninsula will wager that it took extra special effort to keep the attention from wandering to the nearby blue Pacific. Among the speakers were John Edwards, manager of the Pittsburgh Symphony and president of the league; Alan Watrous of the Wichita Symphony, Wichita, Kan.; Alexander F. Haas, a member of the board of the Pasadena Symphony, and Mrs. Helen M. Thompson, executive secretary of the league. A representative of the Bridgeport Brass Co., Bridgeport, Conn., discussed the interest and responsibility of industry in a community's cultural development.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 27 1955

Bernstein Names Son After Koussevitzky

Leonard Bernstein, who will conduct the Boston Symphony Orchestra Aug. 5 at Tanglewood in a concert in memory of Serge Koussevitzky, has named his new son after the great conductor and founder of the Berkshire Music Festival.

The son, 3 weeks old, has been named Alexander Serge. Koussevitzky was Serge Alexander.

Mr. Bernstein was a protege of Mr. Koussevitzky before he made a name for himself in the world of music.

ATHENS, N. Y.
HERALD
Circ. W. 315

JUL 28 1955

Berkshire Festival Concerts Enter Their Fourth Week

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet tomorrow, July 27, in the Theatre-Concert Hall.

Charles Munch, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31).

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard"

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ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 28 1955

Art Show Set At Tanglewood

An exhibition of paintings, drawings and prints by Ture Bengtz, head of the Bengtz School of Art at Lenox School, Lenox, will be on display starting Saturday at the exhibition hall at the main gate in Tanglewood.

The Bengtz show, in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra, will be on view until Aug. 6.

A native of Finland, Mr. Bengtz came to America in 1927 and studied at the Boston Museum School, where he is head of the department of drawing and graphic arts.

His Tanglewood exhibit will include such recent work as "Olive Bank," oil painting abstract of a Swedish sailing vessel; "Horses Resting," "The Fiddler" and "Children in the Countryside."

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302
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TUCSON ARIZ. CITIZEN
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146

The Music Box

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By Irving Kolodin
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ALREADY PROJECTED are two further series of Wednesday - Friday - Sunday orchestral concerts, to be led by Erich Leinsdorf and Alfred Wallenstein. On Thursday and Saturday evenings of each week operas will be presented under the direction of Emerson Buckley, recently associated with the New York City Center Opera Co. To judge from a not wholly dependable prospectus, "Boheme" will be the first attraction, followed by "Butterfly." Each work will be given twice, with casts made up of Metropolitan - City Center personnel.

There are, however, some local factors which cause one to wonder whether "this is the place" or "is this the place?" is the more suitable motto. Ellenville, as most people in this part of the world are aware, may have its roots in Ulster County, but its heart belongs to Sullivan County—which is to say, to that gaily disorganized vacation-land containing within itself what is commonly called the Borscht Belt, as theatrically memorialized in the play "Having Wonderful Time" and musical "Wish You Were Here."

I WOULDN'T attempt to prophesy how far people will go to escape the heat of New York and/or to hear fine music well performed, but I permit myself some faint doubt that they will repair in large numbers to this particular terrain. It must strike others, as it strikes me, as luring more people into an area already overcrowded in summer time. One of the attractions of Tanglewood is its isolation, leading in turn to the probability that most people who attend a concert there have come for the purpose rather than regarding it as a way to "kill an evening" incidental to a vacation.

However, no such venture can possibly be proved or disproved on speculation alone, and the Empire State Music Festival, as it is being called, has my hearty good wishes for success. I doubtless shall make the two-hour, or so, drive myself in early August, for investigatory purposes.

I ONLY HOPE (a) that all overnight accommodations are not pre-empted by vacationers; (b) that it doesn't rain. Arrangements have been made for sheltering half the 4,000 seats by a tent, but lap-room is likely to be at a premium if the skies open up and the other 2,000 start looking for shelter. Better bring your sou'wester, Mynheer van Beinum; August is a rough month in the Catskills.

* * *

A NAME of some distinction in music-making of the '20s turned up in the news recently with the information that Eino Rautavarra, of Helsinki, had been nominated by Jan Sibelius for advanced compositional studies in America, first at the Berkshire Music Center (Tanglewood) and then at the Juilliard School. Music-lovers who recall their Glyndebourne recordings of the mid-'30s will remember that the role of the Countess in Mozart's "Marriage of Figaro" was sung by Aulikki Rautavarra. Whether this was his mother or an aunt (Rautavarra was born in 1928), the announcement does not clarify, stating rather that his "father was a noted Finnish opera singer." While at Tanglewood the young musician's support is underwritten by the Koussevitzky Music Foundation.

* * *

THE AMERICAN Symphony Orchestra League had some of the pleasantest surroundings imaginable for its recent western conference in California. This was the Asilomar Hotel and Conference Grounds, Pacific Grove, on the Monterey Peninsula. Anybody who knows the Monterey Peninsula will wager that it took extra special effort to keep the attention from wandering to the nearby blue Pacific. Among the speakers were John Edwards, manager of the Pittsburgh Symphony and president of the league; Alan Watrous of the Wichita Symphony, Wichita, Kan.; Alexander F. Haas, a member of the board of the Pasadena Symphony, and Mrs. Helen M. Thompson, executive secretary of the league. A representative of the Bridgeport Brass Co., Bridgeport, Conn., discussed the interest and responsibility of industry in a community's cultural development.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
JUL 27 1955

Bernstein Names Son After Koussevitzky

Leonard Bernstein, who will conduct the Boston Symphony Orchestra Aug. 5 at Tanglewood in a concert in memory of Serge Koussevitzky, has named his new son after the great conductor and founder of the Berkshire Music Festival.

The son, 3 weeks old, has been named Alexander Serge. Koussevitzky was Serge Alexander.

Mr. Bernstein was a protege of Mr. Koussevitzky before he made a name for himself in the world of music.

ATHENS, N. Y.
HERALD
Circ. W. 315
JUL 28 1955

Berkshire Festival Concerts Enter Their Fourth Week

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet tomorrow, July 27, in the Theatre-Concert Hall.

Charles Munch, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31).

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard"

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of that German composer, on Saturday evening, when Rudolf Serkin makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
JUL 28 1955

Art Show Set At Tanglewood

An exhibition of paintings, drawings and prints by Ture Bengtz, head of the Bengtz School of Art at Lenox School, Lenox, will be on display starting Saturday at the exhibition hall at the main gate in Tanglewood.

The Bengtz show, in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra, will be on view until Aug. 6.

A native of Finland, Mr. Bengtz came to America in 1927 and studied at the Boston Museum School, where he is head of the department of drawing and graphic arts.

His Tanglewood exhibit will include such recent work as "Olive Bank," oil painting abstract of a Swedish sailing vessel; "Horses Resting," "The Fiddler" and "Children in the Countryside."

All photos by Pinetts

During intermission occupants of Roger W. Wellington's box chat with friends. Left to right are Harriet L. Amber, Harry C. Dutton, Mrs. Amber, Mr. Wellington and Lenox resident Robert Hibbard. The short intermission was followed by door prize drawings, with Boris Goldovsky as master of ceremonies.

Between numbers Mrs. Marion R. Hollingsworth of Lenox chats with Lt. Gov. Sumner Whittier, Lenox Selectman Ralph Henry Barnes and State Police Sgt. John LaPointe, guests of the Boston Symphony.

Dr. Robert P. Knight, medical director of Riggs Foundation, Stockbridge, second from right, and his brother, Paul D. Knight of Chicago, discuss the Tanglewood on Parade program with the latter's wife. Seated at left is Mrs. Adele Blasingame. Paul Knight is a speech pathologist in private practice.

County Residents, Guests At Tanglewood On Parade

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 12 1955

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087

AUG 1 1955

On the Air.

The Boston Symphony Orchestra, conducted by Charles Munch, will present the Berkshire Festival concert over WPTF tonight at 8:15 o'clock. Isaac Stern, violinist, will be the guest soloist. The entire 45-minute program will be devoted to Beethoven's Concerto in D for violin and orchestra.

MT. VERNON, N. Y.
ARGUS
Circ. D. 15,667

AUG 2 1955

at the NEW YORK THEATERS

by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

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For a long time now the festival of music urge has been bustin' out all over and no little credit must be given to that long known establishment located in the Berkshires, in Tanglewood, Lenox, Mass.

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This writer, in his Summer wandering along the eastern seaboard inspecting Summer theatres, show-tents which feature popular operettas, the full program of dance at Jacob's Pillow, and the Berkshire music program, has repeatedly pointed out in these columns that a vast amount of New Yorkers were making pilgrimages to the excellent anchorage there of melody under the auspices of the Boston Symphony Orchestra with the chief direction by Charles Munch. Now that New York State is joining in, the interest in symphony and opera will only tend to widen the audiences for both festivals; and if we are in for more hot Summers the caravans to the mountains will increase as appeal for this type of popular bearing spreads.

* * *

A particularly interesting facet of the Berkshire Music Center is the campus for music students who come from 38 states and 18 foreign countries to study in the very lap of the Boston Symphony. This center was established in 1940 so that serious young musicians may add to their professional training and artistic experience. The faculty of the school has proven a magnet for the young people. It includes such notables as Leonard Bernstein, Richard Burgin, Boston Symphony's Associate Conductor, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl and members of the symphony. This season 405 students have come to study and among them are top composers from Japan, Chile, France, Brazil and other quarters of this ever growing smaller world.

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Ten of the students have enrolled from Westchester County. Some are Salvatore Martirano, Suzanne Heckman, Alice Handleman, Jack Gottlieb, Helene Goldberg and Robert Miller who are shown above with Ralph Berkowitz, dean of the school.

The Berkshire Festival ends August 14th but the Ellenville tones go on through the first week of September.

MAMARONE
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Circ. D.
AUG 2

at the
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MAMARONECK, N. Y.
TIMES
Circ. D. 4,164
AUG 2 1955

at the NEW YORK THEATERS

by Charles K. Freeman

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Week End Foul-Up Hurts Tanglewood

BOSTON POST

By TUCKER KEISER

One more week end like the last and the Boston Symphony will be hard pressed to restore its Berkshire Festival to popular favor. After wrenching their way through a traffic snarl that made the name Tanglewood seem a bitter jest, thousands of maddened motorists may well be resolved to attend summer musical events elsewhere, if at all.

The Boston Symphony concerts at Tanglewood undoubtedly constitute the most important summer music festival in the western hemisphere; the range of programs is extremely wide and the level of performance is extremely high.

Every major newspaper here and in Europe carries accounts of the performances. The NBC radio network broadcasts parts of the program each week. The publicity is so universal that cars can be seen from every State in the Union, from Canada and from Mexico.

It becomes increasingly evident, however, that Lenox and Pittsfield cannot cope with the crowds, particularly when other events in the area attract additional visitors.

Last Saturday night's concert dramatically pointed up the problem.

Concert Half Over

Thousands of listeners did not reach Tanglewood until the concert was half over. Tickets were still being sold as the musicians began to play the "Eroica," the last work on the program, and as the final chords were sounded people were still entering the gates. Some of the musicians, as a matter of fact, arrived only after intermission.

The huge turnout was predictable. Mr. Munch had planned a very popular Beethoven program, with Rudolf Serkin playing the "Emperor" Concerto. The weather was ideal—cool and moonlit—and this always means big crowds. It was the height of the vacation season.

The State police and local police had foreseen trouble and despatched every available officer to the area; both groups handled an impossible situation with commendable efficiency.

But the parking facilities were inadequate for the flood of automobiles. By 7:45 p. m. cars were backed up two or three miles and were three abreast on the eastern approaches to Tanglewood, and I assume the western roads were equally clogged.

No plan had been made for handling such a foreseeable emergency. Many cars were abandoned in ditches or in backroad areas. One farm just across from the main gate picked up a tidy bit of change by accommodating over 1000 cars in a hayfield at 50 cents apiece, it is reported.

Some Obligation

Tanglewood assumes certain responsibilities when it sells tickets. Among these is the responsibility to provide adequate facilities. A ticket entitles the purchaser to hear a concert, not simply hear about it.

Surely the Boston Symphony could plan for emergency parking areas, either in hayfields like those organized that night on a personal enterprise basis, or in the large sweep of land between the lake and the Tanglewood grounds.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 13 1955

148

Music: Big Play at Lenox

Ball Goes From Boston to Pops to Puccini

Special to The New York Times.

LENOX, Mass., Aug. 11—"Tanglewood on Parade," the hours-long fiesta wherein the hundreds of musicians at Tanglewood strut their stuff, took place Thursday afternoon and evening with undiminished spirit despite overcast skies, frequent showers and the pother about the wind named Connie.

The bad weather cut down the size of the crowd, which was too bad for those who had planned to come and found they couldn't. It was also too bad for the exchequer, since the proceeds go to the school here known as the Berkshire Music Center.

But there were almost 7,000 men, women and children on the Tanglewood grounds. And if they were curious and their legs and ears held out, they could hear anything from old music to new, symphonic music to opera, serious material to cheerful stuff. From 4 to 11 P. M. there was scarcely a moment when one couldn't hear some kind of musical performance.

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The big show took place in the big shed when the Boston Symphony Orchestra, first in its own identity and then converted by the mere use of a different name into the Boston Pops Orchestra, did the performing.

Leonard Bernstein was the conductor in the first half of this program. He directed the Boston Symphony in the first performance of his suite based on his music for the film "On the Waterfront." With Claude Rains as narrator, he also directed Aaron Copland's "A Lincoln Portrait."

Mr. Bernstein's suite makes great, big, beautiful sounds. It conveys some atmosphere, but if you had not seen the movie, you would have difficulty associating this music with its violence. Every bit of it comes off, but it goes on too long. It has a kind of spaciousness that might pass for nobility.

Passing through the lobby of my hotel Sunday morning, I overheard what might be described as an emotionally disturbed lady summing up in what might be called emphatic tones:

The performance of Beethoven's "Missa Solemnis" was the Koussevitzky memorial concert of the season. Here in the Berkshires. It was a fortunate choice prepared lovingly by the late conductor's protegee Leonard Bernstein and presented with all the solemnity the occasion demanded.

Nearly 7000 persons attended to pay respect to the memory of Dr. Koussevitzky whose presence is still felt in every quarter at Tanglewood.

The "Missa" is one of those curious works, an undisputed masterpiece which, however, are rarely performed. It takes its place among the most profound works of the composer, but since it is comfortable neither in the cathedral nor the concert hall, conductors shy away from tackling so formidable a piece.

To bring it off with any degree of effectiveness a conductor must avoid striving for sublety yet, never fall into the trap of alternating thunderous fortissimo and whispered pianissimos, coloring only in black and white as it were. He must preserve the 16th century-like unity of its structure and at the same time take into account the dramaic setting of the text.

Mr. Bernstein tonight trod a path somewhere between the two extremes. There was considerable variety in his dynamic levels and he paid particular attention to the thematic development, the formal design of the work.

The music moved serenely from section to section without ever becoming sectionalized.

replying, "The ghost of Richard Strauss."

Mr. Bernstein got a rousing performance of this work from the Boston Symphony. Then he did equally well with Mr. Copland's touching hymn to Lincoln and democracy. Mr. Rains read the soaring words of the sixteenth President with fervor.

In the second half Arthur Fiedler, conductor of the Boston Pops, took over on the podium. He conducted Rimsky-Korsakoff's "Capriccio Espagnol," Gershwin's Rhapsody in Blue, with the busy Mr. Bernstein as the piano soloist, and the Strauss-Dorati "Graduation Ball" suite. Mr. Fiedler, who knows how to get some fun out of music, led performances of characteristic humor and gusto.

The day began with performances by the Tanglewood study group in the barn. At the same time the Opera Department offered Puccini's "Gianni Schicchi" in the theatre-concert hall. Showers caused the transfer of this show from the formal garden.

Then at 5:45 there was a fanfare and Ralph Berkowitz, dean of the center, formally welcomed the audience. Simultaneous performances followed, by the student orchestra, led by student conductors in the shed; opera scenes by the Opera Department in the theatre-concert hall, and music by Tanglewood composers in the chamber music hall.

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During the afternoon the signing of a new contract between the Boston Symphony and R. C. A. Victor took place. A group of officials led by Frank M. Folsom, president of the Radio Corporation of America, came up for the day to sign the agreement. Thomas D. Perry Jr., manager of the orchestra; Charles Munch, its conductor, and Mr. Fiedler took part in the ceremony.

While the official announcement said only that the contract was "a long-term renewal of the forty-year recording association" of these two groups, it was learned from a Victor official that the pact was for five years. Under its terms Victor is expected to [illegible] its major effort in [illegible]y on the Boston [illegible] and the Boston

H. T.

forcing of either chorus for effect, [illegible]re were moving and even thrilling passages along the way.

The soloists, Adele Addison, EuniceAlberts, David Lloyd and Mac Morgan, remained well within the spirit of the proceedings and the chorus, coached thoroughly by Mr. Bernstein, contributed some excellent singing.

In fact, it was the only choral work I have heard worthy of the Berkshire Festival all summer.

Circus Resumes

MINNEAPOLIS, Aug. 5 (AP)—The show went on as scheduled today in the big top of the Ringling Bros. and Barnum and Bailey Circus after a walkout of prop men shut down the St. Paul performance last night after the first act.

A Ringling official said it was the first time in the history of the circus that a walkout had shut down "the greatest show on earth" after the performance was under way.

Scrapbook Poem

MORNING CLOUDS

By D. MAUDE GILLESPIE

Clouds . . . the long night's
coolness slept upon . . .
Night transmuted into dawn.
Disrobed of dark . . . and
warmed
By the ascending hearth of sun,
The clouds evolve . . . with gold
Impregnated . . . day's genesis
begun.
An infinite realm of clouds!
Yet . . . not one the same.
Angels alone know intimately
each
By its heaven-chosen name.

MAMARONECK, N. Y.
TIMES

1955

at the NEW YORK THEATERS

By Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

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We... Hu...

BOSTON F...

o'clock. Relatives and friends kindly invited.

BROWN—Of Somerville, Aug. 5, Doris L., of 82 Newbury st., beloved daughter of Helen (Thomas) and Oscar T. Brown, and sister of Helen A. and Julia M. Brown. Funeral service in Paddock Memorial Chapel, St. James' Episcopal Church, Mass. ave., at Beech st., North Cambridge, Monday, Aug. 8, at 2 p. m. Friends may call at the residence Sunday after 1 p. m.

CAFFREY—In Beachmont, Aug. 5, ...

Solemn High Mass of Requiem in Church of St. Joseph at 9 o'clock. Relatives and friends are kindly invited. Visiting hours 2-5 and Interment in Holy Cross Cemetery.

EKMAN—In Cambridge, Aug. 5, William E. Ekman, late residence Prince st., brother of Mrs. Mabel ...win. Funeral services in the ... of the Watson Funeral Home, Magazine st., at Central sq., Tuesday, Aug. 9, at 1 p. m. Relatives and friends invited. Calling hours M...

By TUCKER KEISER

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Mr. Bernstein's suite makes great, big, beautiful sounds. It conveys some atmosphere, but if you had not seen the movie, you would have difficulty associating this music with its violence. Every bit of it comes off, but it goes on too long. It has a kind of spaciousness that might pass for nobility. When James Stagliano, the first horn player, went offstage for a few moments, someone asked, "Who was that who went off?" One felt like replying, "The ghost of Richard Strauss."

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While the official announcement said only that the contract was "a long-term renewal of the forty-year recording association" of these two groups, it was learned from a Victor official that the pact was for five years. Under its terms Victor is expected to concentrate its major effort in this country on the Boston Symphony and the Boston Pops. H. T.

By TUCKER KEISER

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In fact, it was the only choral work I have heard worthy of the Berkshire Festival all summer.

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MAMARONECK, N. Y.
TIMES

1955

at the NEW YORK THEATERS

by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

The recent announcement that an Empire State [illegible] is to take place in Ellenville, N. Y. indicates that the sponsors of that activity have caught up with the special fever for summer music that has been so long a feature of the Massachusetts' vacation lure. The Ellenville project will include the contribution of the NBC Symphony Orchestra which was formerly conducted by Arturo Toscanini and besides a series of operas the first of which will be "La Boheme" to be followed by "Madame Butterfly", "La Traviata" and "Cosi Fan Tutte". There will also be a series of soloists among whom are Eugene List, pianist; Leonard Rose, cellist, Oscar Shumsky, violinist and Jose Limon and his company of dancers. In short the festival spirit has caught up with New York State and this indicates an awareness on the part of the promoters that the Summer weeks are just right for a projection of these art forms.

* * *

For a long time now the festival of music urge has been bustin' out all over and no little credit must be given to that long known establishment located in the Berkshires in Tanglewood, Lenox, Mass.

* * *

This writer in his Summer wandering along the eastern seaboard inspecting Summer theatres show-tents which feature popular operettas, the full program of dance at Jacob's Pillow and the Berkshire music program has repeatedly pointed out in these columns that a vast amount of New Yorkers were making pilgrimages to the [illegible] anchorage [illegible] under the auspices of the Boston Symphony Orchestra with the chief direction by Charles Munch. Now that New York State is joining in the interest in symphony and opera will only tend to widen the audiences for both festivals and if [illegible] for more hot Summers [illegible] to the mountains [illegible] as appeal [illegible] [illegible]

* * *

very lap of the Boston Symphony. This center was established in 1940 so that serious young musicians may add to their professional training and artistic experience. The faculty of the school has proven a magnet for the young people. It includes such notables as Leonard Bernstein, Richard Burgin, Boston Symphony's Associate Conductor, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl and members of the symphony. This season 405 students have come to study and among them are top composers from Japan, Chile, France, Brazil and other quarters of this ever growing smaller world.

* * *

Ten of the students have enrolled from Westchester County. Some are Salvatore Martirano, Suzanne Heckman, Alice Handleman, Jack Gottlieb, Helene Goldberg and Robert Miller who are shown above with Ralph Berkowitz, dean of the school.

The Berkshire Festival ends August 14th but the Ellenville tones go on through the first week of September.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 13 1955

148

Music: Big Play at Lenox

Ball Goes From Boston to Pops to Puccini

Special to The New York Times.

LENOX, Mass., Aug. 11—"Tanglewood on Parade," the hours-long fiesta wherein the hundreds of musicians at Tanglewood strut their stuff, took place Thursday afternoon and evening with undiminished spirit despite overcast skies, frequent showers and the pother about the wind named Connie.

The bad weather cut down the size of the crowd, which was too bad for those who had planned to come and found they couldn't. It was also too bad for the exchequer, since the proceeds go to the school here known as the Berkshire Music Center.

But there were almost 7,000 men, women and children on the Tanglewood grounds. And if they were curious and their legs and ears held out, they could hear anything from old music to new, symphonic music to opera, serious material to cheerful stuff. From 4 to 11 P. M. there was scarcely a moment when one couldn't hear some kind of musical performance.

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The big show took place in the big shed when the Boston Symphony Orchestra, first in its own identity and then converted by the mere use of a different name into the Boston Pops Orchestra, did the performing.

Leonard Bernstein was the conductor in the first half of this program. He directed the Boston Symphony in the first performance of his suite based on his music for the film "On the Waterfront." With Claude Rains as narrator, he also directed Aaron Copland's "A Lincoln Portrait," replying, "The ghost of Richard Strauss."

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was kidnapped, bound and beaten early today.
The organizer for the A. F. L. Teamsters Union was found shortly before dawn, his hands bound to a telephone pole, on a little-used road six miles out of Sebastopol. He had been beaten

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We... Hu...

BOSTON POST

o'clock. Relatives and friends kindly invited.

BROWN—Of Somerville, Aug. 5, Doris L., of 82 Newbury st., beloved daughter of Helen (Thomas) and Oscar T. Brown, and sister of Helen A. and Julia M. Brown. Funeral service in Paddock Memorial Chapel, St. James' Episcopal Church, Mass. ave., at Beech st., North Cambridge, Monday, Aug. 8, at 2 p. m. Friends may call at the residence Sunday after 1 p. m.

CAFFREY—In Beachmont, Aug. 5,

Solemn High Mass of Requiem at Church of St. Joseph at 9 o' Relatives and friends are kindly invited. Visiting hours 2-5 and Interment in Holy Cross Cemetery.

EKMAN—In Cambridge, Aug. 5, William E. Ekman, late residence Prince st., brother of Mrs. Mabel win. Funeral services in the of the Watson Funeral Home Magazine st., at Central sq., Tu Aug. 9, at 1 p. m. Relatives friends invited. Calling hours M

By TUCKER KEISER

One more week end like the last and the Boston Symphony will be hard pressed to restore its Berkshire Festival to popular favor. After wrenching their way through a traffic snarl that made the name Tanglewood seem a bitter jest, thousands of maddened motorists may well be resolved to attend summer musical events elsewhere, if at all.

The Boston Symphony concerts at Tanglewood undoubtedly constitute the most important summer music festival in the western hemisphere; the range of programs is extremely wide and the level of performance is extremely high.

Every major newspaper here and in Europe carries accounts of the performances. The NBC radio network broadcasts parts of the program each week. The publicity is so universal that cars can be seen from every State in the Union, from Canada and from Mexico.

It becomes increasingly evident, however, that Lenox and Pittsfield cannot cope with the crowds, particularly when other events in the area attract additional visitors.

Last Saturday night's concert dramatically pointed up the problem.

Concert Half Over

Thousands of listeners did not reach Tanglewood until the concert was half over. Tickets were still being sold as the musicians began to play the "Eroica," the last work on the program, and as the final chords were sounded people were still entering the gates. Some of the musicians, as a matter of fact, arrived only after intermission.

The huge turnout was predictable. Mr. Munch had planned a very popular Beethoven program, with Rudolf Serkin playing the "Emperor" Concerto. The weather was ideal—cool and moonlit—and this always means big crowds. It was the height of the vacation season.

The State police and local police had foreseen trouble and despatched every available officer to the area; both groups handled an impossible situation with commendable efficiency.

But the parking facilities were inadequate for the flood of automobiles. By 7:45 p. m. cars were backed up two or three miles and were three abreast on the eastern approaches to Tanglewood, and I assume the western roads were equally clogged.

No plan had been made for handling such a foreseeable emergency. Many cars were abandoned in ditches or in backroad areas. One farm just across from the main gate picked up a tidy bit of change by accommodating over 1000 cars in a hayfield at 50 cents apiece, it is reported.

Some Obligation

Tanglewood assumes certain responsibilities when it sells tickets. Among these is the responsibility to provide adequate facilities. A ticket entitles the purchaser to hear a concert, not simply hear about it.

Surely the Boston Symphony

Koussevitzky Memorial

Music in Review

POST

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ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 27 1955

Behind the Pianist and Left of the Bassoons

Protocol Leads a Newspaperman into the Middle of Tanglewood's Orchestra

By DUANE LA FLECHE

There was a certain protocol to be followed.

The manager and the personnel manager were consulted. There was a formal request by the manager to the orchestra committee for its approval. Then, as matters proceeded well, on a recent day a letter from the Boston Symphony Orchestra brought the information that I might sit in with the players at a rehearsal under the baton of Pierre Monteux.

The place was Tanglewood, which last weekend opened its four-week season of Boston Symphony concerts.

I was to present myself at 9:30 a. m. Saturday to Rozario Mazzeo, the orchestra's personnel manager. I would be given, I was told, "words of help, caution and advice," and would be seated "strategically" among the players.

I would, it was implied, make no nuisance of myself, remain inconspicuous and keep myself in tune with the nature of the occasion.

I did so solemnly promise.

The words of "help, caution and advice" from Mr. Mazzeo (an amateur ornithologist of note—and quite used to rare birds) proved not so formidable as the summons to his presence had indicated. He eyed me once from head to toe, greeted me graciously and, as we walked toward the great Tanglewood shed, he asked only that I be discreet.

His request proved easy to fulfill. There was nothing to be discreet about, save, perhaps, that a certain bass clarinetist couldn't resist poking with his toe that part of the posterior of an oboist that bulged through a chair ahead of him—(that in a lull in the proceedings)—or the prodigious wink given me by a bass violist after, with professional nonchalance, he plucked a particularly gutty plunk from his instrument at just the split second it was called for. But those things I do NOT mention. I had promised to be discreet.

FAMED CONDUCTOR—Pierre Monteux, in an informal portrait taken as he rehearsed the Boston Symphony Orchestra at Tanglewood.

• • •

MY strategic sitting place proved to be just behind the pianist, a bit to the left of the bassoonists, in a curve formed by the bass players, close at hand to the violoncellos and, a bit to my dismay, directly in line with the somewhat questioning eye of M. Monteux.

But at this moment M. Monteux had not yet taken his place on the podium. All about me were the players. The pianist was asking that the top be removed from the huge concert grand; all about were plunks and toots, thumps and twangs, as the players tuned their instruments. There was a babel as well, as more than 100 men and two women relaxed and readied themselves for the work ahead of them.

We (and on such an occasion certainly I may say we) were to rehearse what might be called a somewhat difficult program. Not, perhaps, of particular difficulty to the musicians, for playing such works is their profession, but rather, difficult for the listener.

The Beethoven Second Symphony is familiar enough, and Beethoven is always heart-warming. Not so easy to hear, and, in hearing, comprehend, would be the orchestral suite from "The Black Maskers," by the American composer, Roger Sessions (in residence this summer at Tanglewood and present for the rehearsal). Bach's Passacaglia and Fugue in C minor isn't listened to casually, and the Strauss tone poem, "Death and Transfiguration," requires a bit more attention than a juke box ballad.

But before the arrival of M. Monteux it seemed appropriate to become acquainted with some of the musicians about me.

• • •

THE young American lad at my right, blowing negligently into that grandpa of all woodwinds—a contra-bassoon—and producing a moan with a built-in vibration, he had a kindly look.

RICHARD PLASTER, 27, from Winston-Salem, N. C., in his third season with the Boston Symphony after graduation from the Juilliard School of Music and playing with the Baltimore Symphony.

However did one become a contra-bassoonist? he was asked.

It developed one doesn't just become a contra-bassoonist, he more often has the instrument thrust on him. He starts off, perhaps, as a clarinetist and then, in high school or such, a bassoon and contra-bassoon player is needed in the orchestra. A likely lad is selected and the world has a new bassoonist.

But Mr. Plaster also had an aim and a practical eye. He wanted to play with a great orchestra; the contra-bassoonists in the three or four great orchestras in the East were growing old. Mr. Plaster first applied himself, then applied to the Boston Symphony for an audition. He made it.

Cellists Bob Ripley and Richard Kapuscinski (whose Polish name isn't to confuse you—he was born in Milwaukee).

Mr. Ripley, 33, once a student at Tanglewood; a graduate of Curtis Institute and the Cleveland Symphony; in his first season with the Boston. He was in the Army in the war and spent three years playing with Glenn Miller's Army band.

Mr. Kapuscinski, 31, is likewise a graduate of Curtis Institute and the Cleveland Orchestra and in his first year with the Boston.

Doriot Anthony Dwyer, one of the two women members and a flutist—pardon me, first flutist—with the orchestra. She doesn't find it strange being surrounded by men; her husband is a physician in Boston; both she and her husband have similar attitudes toward their professions; they make music and medicine mix. She will keep on playing.

The other woman member is Olivia Luetcke, harpist for five years with the Boston and divorced from her husband, a San Antonio attorney.

Henry Freeman, violist, one of those seven violists ranged in a quarter circle behind me. He is from Rochester, where his father played first trumpet with the Rochester Symphony. Mr. Freeman has been with the Boston 11 years. He is a practical man.

Bernard Zighera, pianist with the orchestra since 1926 and a harpist as well. He has an engaging, toothy grin and doesn't mind my peering over his shoulder at the score. He asks what I am doing. Told I am an newspaperman, he beams happily. "We thought you were from TV," he says.

I didn't have an opportunity to ask why such a thought had ever come into his mind, for he disappeared immediately after the session's work was rehearsed.

Martin Hoherman, a cellist and a Pole, despite his German name. Born in Warsaw, playing in Paris when his homeland was invaded, years of travel (sometimes it was flight) while a stateless person, 2½ years in the British Army, making his way about Europe and the East "on the green"—that is without a passport and in somewhat undercover fashion. Eventually to Ceylon, then to Canada, and since three years ago with the Boston. Stateless no longer, he is becoming an American citizen.

• • •

BUT suddenly the talking, the plinking, the plunking and the toots halt. The members of the orchestra rise, there is a burst of applause and here and there a bravo. M. Monteux has arrived.

WOMAN MEMBER OF ORCHESTRA — Doriot Anthony Dwyer, first flutist with the Boston Symphony Orchestra and one of the two women members of the orchestra, practices on the lawn at Tanglewood.

In a quick, little trot, he crosses the stage from the wings and mounts the podium. With a smile and a twinkle in his eyes he says:

"Thank you just the same."

Then, directly to business, he says, "First the Sessions. We will play it without cuts." He pronounces Sessions as only a Frenchman would.

This M. Monteux, perhaps five feet tall, perhaps three feet around, with his longish, black hair, his full white moustache, his spectacles, his knowledge and his dignity, is, at 80, a miracle man of music.

Last night he was conducting the Chicago Symphony. Sunday night, June 26, he was conducting another of his former orchestras, the Concertgebouw, in Amsterdam. Twenty-four hours later he was leading the New York Philharmonic. In the late spring he had been in London and Brussels for concerts and in Paris for recordings.

But now his baton is descending at Tanglewood and the orchestra is alert to his commands as the first notes of the Sessions work are sounded. For a time it is a stop-and-go business as he bring the orchestra to silence to say:

"Don't make any crescendo"; to a bassoonist, "Can you play louder?"; to the tuba, "Do not play too loud." To a violist he addresses a remark that cannot be heard in the farther ranks, then illustrates, curling the fingers of his left hand as if holding the instrument and using his baton as a bow.

Without halting the music, he says, as a little passage particularly pleases him, "Nice."

Now the music swells. Cellos and basses are humming, kettle drums booming. The volume of sound shakes one.

• • •

IT is different listening to an orchestra from within. The non-professional finds it difficult to hear, as a whole, the work being played. His attention is constantly being diverted as music bursts out all about him—now from the woodwinds, now from the brasses, again from the piano.

Then comes the quieter finale, and as the last notes fade away, M. Monteux orders the work replayed.

Again it is a matter of stop and go with a "shh" to the flutes not to drown out the violins; a bit of difficulty with a horn player about how loud he should play at a certain moment—leading to a colloquy on the matter, every word in French. A moment later a lifted chin and a nod brings in the piano for a measure or two.

Satisfied now with the performance, M. Monteux orders a playing of the Bach. No work this time for the pianist. Quick as a wink, he disappears.

Not quite so much stop and go with the Bach. At its conclusion, the musicians begin chattering. M. Monteux merely looks sad and quiet is restored.

In good fun, he threatens:

"I'll make another speech."

The orchestra chuckles and grows quiet.

• • •

THEN is rehearsed the "Death and Transfiguration"—much attention now to the brasses and more pronounced direction from the conductor. The harpist wins a smile and a quiet "good" as she brings in a tiny trill of notes.

It is time now for an intermission.

The players set down their instruments and disperse to smoke and rest. M. Monteux remains a moment to answer a question or two. Then, unhurried and unharried, he disappears into his off-stage haunts.

The time of my invitation to sit with the orchestra had run out. I left the stage to sit in the auditorium and hear, from my more familiar place, the playing of the Beethoven. It sounded wonderful!

ODESSA, TEX.
AMERICAN
Circ. D. 20,142 - S. 20,384
JUL 28 1955

These Days

By GEORGE E. SOKOLSKY

(Copyright, 1955, King Features Syndicate, Inc.)

On Books

I recently walked into a drug store and bought three books because the pictures on them were very wicked. The salesman at the cigar counter told me that these three books were popular and sold well. They were either 25 or 35 cents a piece—cheap enough for teen-agers, about the price of a sundae in the same drug store.

The first book was discarded after page 10. It was plain dirt. The man who wrote it must have had a perverted mind or wrote to order and then prayed to be forgiven his sins. The second book was one of those pseudo scientific compilations that cover a multitude of advice on sex stimulation by some unstable statistics and technical language. I read the thing and threw it on the pyre where it burned rapidly.

The third book I read with some fascination. It was the filthiest bit of writing since Zola produced "Nana." Zola, at any rate, had the excuse that he was trying to move from romanticism to realism and landed into a sordid romanticism. Zola was a paradoxical physician who fictionized his case histories which became more fiction than case history. The author of the printing job I bought in a drug store for 25 or 35 cents—I wish I could remember which cost the extra dime—had no other excuse but that the job would sell because plenty of teen-agers and some adults with teen-age minds will read anything that serves them as a sex stimulant. That book was burned too.

The real objection to these books is that they are displayed freely in drug stores where young people come for ice cream and other fatteners. The bookstands are usually placed close to the door where they must be seen quickly and where the wicked pictures on the covers can attract attention. I was told that often the pictures are deceptive: that they are much worse than the printed material inside the covers and are often unrelated to the text, at all.

Be that as it may, the same druggist would be arrested if he sold medications which produced the same physical results upon the adolescent as these books do. He would be arrested if he sold narcotics, some of which serve the same purpose, temporarily, as these books do temporarily. But he is permitted to sell these evil books and to display these wicked pictures.

It is not necessary to be a prude to object to this display of pornography. It is not necessary to agree that the government should control the literary output of the nation to oppose the sale of salacious printing to minors.

I do not give the names of these books for two reasons:

1. Because I burned them and do not recall their names;
2. Because I have no desire to advertise them.

My next excursion into filth will be the purchase of some magazines which I am told have large circulations among teen-agers and which specialize in stories dealing with illicit sex and with major crimes. I have never seen the worst of these magazines but if they are no better than the three books to which I make reference, surely both the publishers and the distributors should be held accountable.

Perhaps all this is like Minsky's Burlesque which used to be a comparatively clean show for adults with adolescent minds. I went to one of those performances when they were legal on Broadway and found the audience more interesting than the show. However, I have seen worse on the so-called legitimate stage on Broadway, where so many authors seem to feel that the only way to amuse Americans is to include words in their text which the juvenile used to write on the outhouse walls, when there were outhouses. There was an author, Chic Sale, who made a tidy penny out of this penchant for vulgarity.

It might be interesting for pedagogues and sociologists to devote themselves to a comparative study of the over-emphasis on sex and crime among our young people. Maybe it is all exaggerated. Maybe they prefer to while their time away listening to recordings of Beethoven and Brahms, like the young people who spend their summers at Tanglewood. But it does not seem to me sound that these horrible little books and magazines should circulate in drug stores which ought to be devoted to curatives, not corruptions.

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629
JUL 30 1955

Detroiters Enrolled at Music Center

LENOX, Mass., July 30. — Among the students at the Berkshires Music Center this summer are Carol Lichtermann, 660 Whitmore, a chorus student, and Mr. and Mrs. Thomas Cole, 3250 Chicago west, in the opera department. The music center is maintained at Tanglewood by the Boston Symphony Orchestra in connection with its annual Berkshires festival.

Music in Review

BOSTON POST

By TUCKER KEISER

TANGLEWOOD, July 31 — The beautiful all-Brahms concert by Pierre Monteux and the Boston Symphony Orchestra this afternoon must have come as sweet consolation to the thousands who, because of the vicious traffic tie-up last night had to miss part of the Beethoven concert or the hundreds who did not get here at all.

The audience this afternoon reached the not inconsiderable number of 12,000 persons; the total for the week end was an impressive 35,000, the second biggest shed week end in Tanglewood history.

Mr. Monteux opened the program with a reading of the academic festival overture so full of "Gemutlich" that the one listener at least reached involuntarily for a stein of good German beer. These student songs, comprising the themes of the piece, have seldom sounded more invigorating.

Originally scheduled for the second work was the concerto for violin and cello in which Isaac Stern and Gregor Piatigorsky were to be soloists. However, Mr. Piatigorkgy became ill and the violin concerto was substituted.

Mr. Stern performed with his customary elan and elicited the customary bravos at the conclusion. Conductor and soloist were so incredibly attuned in matters of interpretation that the concerto became a symphony with added solo part rather than any example of virtuoso display.

The final work, Symphony No. 1 in C Minor, was designed to bring any audience to its feet, particularly since the fourth movement has that thrilling melody which dominates the last pages. Mr. Monteux, not fussing about details, allowed the orchestra to sing it in a straightforward manner, and the effect was stimulating, to say the least.

All through the concert, Monteux accented the lyrical qualities of each work. The result was a Brahms, warm and heart-touching rather than either firey or square-cut.

For this delighted listener, it was the best concert so far this season.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
JUL 28 1955

150

Where Play Means Work

Tanglewood's Training Thorough

By DOROTHY E. RITZ

With an enrollment of 405 music students the Berkshire Music Center is in the midst of its 13th annual six-week session at the Tanglewood estate in the Berkshires near Lenox, Mass.

* * *

LAST WEEK we decided to visit the school for ourselves to hear and see. We picked Wednesday as a typical day and arrived in time for the 9:30 a.m. class in the Shed. Members of the Department I orchestra were assembling as were members of the conducting class.

Leonard Bernstein was in charge and student conductors waited their turns in front of the huge stage. The student orchestra assembled early to warm up their fingers and instruments in morning sunshine, which felt fine in the cool mountain air. Sweaters were in evidence in the Shed which was much cooler than outside.

For three hours, with a 15 minute break at 11 a.m., the orchestra practiced. Four conductors, three from Bernstein's conducting class, led the group in a varied program including Berlioz, the Dvorak Symphony number 2 in D minor (first movement), Schoenberg's "Survivor from Warsaw" with both orchestra and chorus and the Prokofieff violin concerto number 2 with Paul Gurevich as the solo violinist.

* * *

WE WERE PARTICULARLY interested in hearing the Prokofieff conducted by Scheneotady's Kenneth Schermerhorn, who has been awarded the Koussevitzky conducting scholarship at the school.

Other student conductors participating in the morning program were Henry Janicek and Arthur Winograd. The conducting class, which we were told numbers 15 this year, includes three women.

The orchestra, made up of the cream of student musicians selected by a vigorous screening process, includes Bruce Paine of Canajoharie, trombonist.

Most thorough training is offered and no detail is small enough to escape Bernstein's quick ear. Time and again the orchestra was stopped to rework, rework and rework tricky passages in the Dvorak. Although Bernstein conducted for an hour the rehearsal was so intense that the orchestra had only half played through the first movement when intermission arrived.

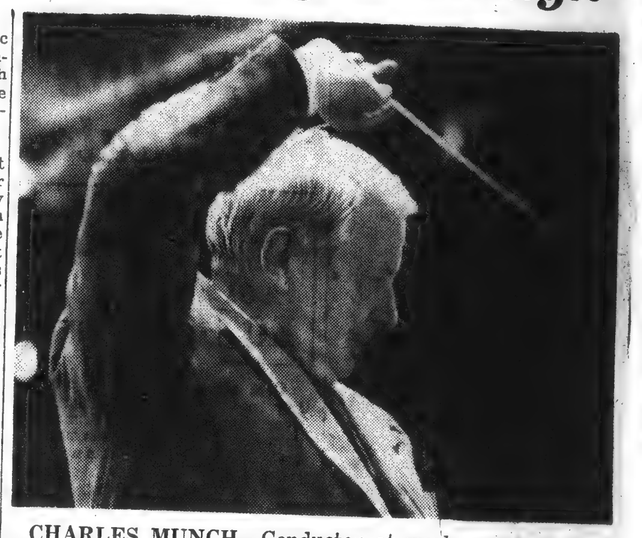
* * *

WHEN THE STUDENTS conducted the orchestra Bernstein, from the vantage point of a leader's chair, offered advice when necessary.

Winograd had the worst of the morning assignments. The orchestral music of Schoenberg is enough to cope with but in addition there was the men's chorus and a narrator. A 12-tone scale, Bernstein overseeing from his vantage point and Hugh Ross, who had prepared the chorus, inserting his tempos and ideas — Winograd had his troubles. He came through nobly however. The number, which we had never heard before, is stark writing.

AN EXCELLENT CAFETERIA is available for students, faculty and guests. During the lunch period we were introduced to several of the faculty including Roger Sessions, professor of music at Princeton University and Boris Blacher, director of the Hochschule fur Musik in Berlin. Sessions and Blacher are sharing the post of guest composer at the Center this summer.

Center students gathered in groups on the Tanglewood lawns for informal discussion of music and sharing of experiences. Bits of vocal and instrumental music came from every direction and a class in solfege started up as we visited Composer Sessions' lecture as a guest.



CHARLES MUNCH—Conductor at work.

Sessions discussed, very informally, his "Black Maskers" suite, which was presented by the Boston Symphony in a Shed concert Saturday night under the direction of Pierre Monteux. Slightly built and balding, Sessions is now in his 59th year. He is a sincere musician and not given to eccentricities and the lecture was simple and straightforward with no attempt to unduly impress.

He stated first that the composition, written in 1923, was the "oldest work of mine I am on speaking terms with." (He had been composing for 14 years previous to that date.) He also hoped that the class did not expect any musical analysis of the work as "I have no enthusiasm for analyzing my own work."

* * *

WE CONCLUDED the afternoon by a visit to the barn to hear the Tanglewood Study Group afternoon session. Very intense and serious, like amateurs the world over, the group was working on the Hassler "Intraden aus dem Lustgarten," a six-part early composition.

By that time our ears were getting a bit frazzled and we decided that though classes were continuing all over the place we would quit for the day. We returned however for the evening sonata program in the Theatre-Concert Hall.

The Berkshire Music Center has the distinction of being the only school in the world sponsored by a major symphony orchestra.

It offers intensive study under expert musicians but does not offer either degrees or diplomas to its students. It was established in 1940.

* * *

THIS YEAR there are 110 students registered from New York state including 73 from New York city alone. Massachusetts has sent 48 to study including 31 from greater Boston. Students from Pennsylvania number 28; Illinois, 20; New Jersey, 18; Ohio, 17; Michigan, 15; and Connecticut, 10. A total of 14 students are enrolled from California, Washington, Oregon and Wyoming. Students from the south, number 20, include Florida, Louisiana, Texas, Georgia and Mississippi as their home states.

Canada has nine students and there are 20 foreign students.

A number of foreign students are composers. There are two Japanese composers studying at the school, Mrs. Michiko Toyama of Osaka and Tossi Ichiyanagi of Tokyo. Eino Rautavaara has come to the school from Helsinki, Finland, nominated by no less a person than composer Jean Sibelius. George Sicilianos has come from Athens, Greece, to study composition.

Miss Genia Palasanian, violinist in the student orchestra, comes from Teheran, Iran; and Israel Borouchoff, flutist in the student symphony, comes from Bat-Yam in Israel. Hiroshi Hatoyama, violinist, hails from Tokyo and Joza M. Karas, also a violinist, from Czecho-Slovakia.

* * *

STUDENTS AT THE CENTER this year range in age from 18 to 71 and occupations are many and varied ranging from priest, armed services officers, macaroni manufacturer, salesman, housewives, secretaries and medical doctors to educators.

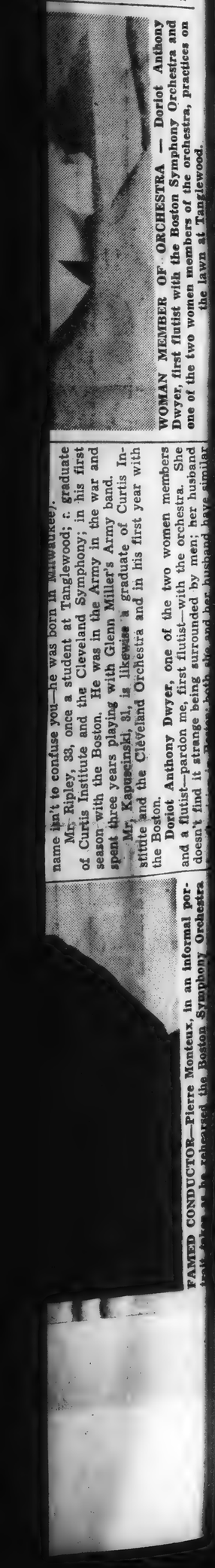
Rev. Daniel Harris, the priest of St. Bernard's Abbey at St. Bernard, Alabama, is playing second violin in the student symphony. He offers mass at St. Anne's, the Roman Catholic church in Lenox, during the temporary absence of its regular priest.

The Berkshire Music Center has a remarkable record of achievement. Its former students scattered through the world now total 4,987 and over 10 per cent of the membership of all major United States symphony orchestras is composed of former Tanglewoodians.

Tanglewood's opera department has given the American premieres of Britten's "Peter Grimes" and "Albert Herring;" Mozart's "Idomeneo;" Ibert's "Le Roi d'Yvetot;" and Gretry's "Richard the Lion-Hearted." This year the department will premiere a short opera especially composed at Tanglewood, "The Rope," by Louis Mennini from an Eugene O'Neil play; and, as far as is known, the first performance in this country of Mozart's unfinished opera, "Zaide."

Tanglewood is a lovely spot with its gardens and music and its atmosphere of sincere study.

EASY LISTENING—Overflow audience from concert shed.



WOMAN MEMBER OF ORCHESTRA — Doriot Anthony Dwyer, first flutist with the Boston Symphony Orchestra and one of the two women members of the orchestra, practices on the lawn at Tanglewood.

FAMED CONDUCTOR—Pierre Monteux, in an informal portrait pose as he rehearsed the Boston Symphony Orchestra

name isn't to confuse you—he was born in Milwaukee).

Mr. Ripley, 33, once a student at Tanglewood; a graduate of Curtis Institute and the Cleveland Symphony; in his first season with the Boston. He was in the Army in the war and spent three years playing with Glenn Miller's Army band.

Mr. Kapuscinski, 31, is likewise a graduate of Curtis Institute and the Cleveland Orchestra and in his first year with the Boston.

Doriot Anthony Dwyer, one of the two women members and a flutist—pardon me, first flutist—with the orchestra. She doesn't find it strange being surrounded by men; her husband

tion from the conductor. The harpist wins a smile and a quiet "good" as she brings in a tiny trill of notes.

It is time now for an intermission.

The players set down their instruments and disperse to smoke and rest. M. Monteux remains a moment to answer a question or two. Then, unhurried and unharried, he disappears into his off-stage haunts.

The time of my invitation to sit with the orchestra had run out. I left the stage to sit in the auditorium and hear, from my more familiar place, the playing of the Beethoven.

It sounded wonderful!

LIBERTY, N. Y.
REGISTER
Circ. W. 2,112
JUL 28 1955

HUGE MODERN CENTER OF MUSIC READY FOR OPENING WEDNESDAY

Ellenville is to be Setting for $300,000 Project to Bring Art to the Catskills

By Sheldon Lessen

A modern, newly-built $300,000 music center will house the Empire State Music Festival, which opens for the first time next Wednesday at Ellenville. It will be the largest event of its kind in the Catskills and may well be the largest, with exception of New York City presentations, in the entire state.

The initial offering will be devoted to Beethoven's third "Lenore" overture and Eighth Symphony, and the First Symphony of Brahms, a program that will be repeated Friday. The Symphony of the Air, comprising 75 musicians who played under Arturo Toscanini when this orchestra was the NBC Symphony, has been engaged to play for the entire season. The inaugural concert will be given as "A Salute to Toscanini."

A statement from the festival's Ellenville office said that "upwards of $125,000 worth of tickets for the festival have already been sold by local committees" working in Ulster and Sullivan counties. Harry Resnick, chairman of the Catskill Mountain Civic Corporation, which is bringing the festival to Ellenville, stated in the report that the corporation pledged $100,000 to the festival corporation in order to be able to stage the event.

Beautiful music "will engulf the Catskill Mountains" five days every week from opening night until Labor Day. Three concerts will be given every week, two of them repeats on Wednesday and Friday evenings, at 8:30, with a third, composed in main of lighter music, on Sunday afternoons at 3:30. Opera will be presented on Thursday and Saturday nights. There will also be ballet.

Metropolitan Star to Sing

Chosen for opening week presentation in Puccini's "La Boheme," Lucia Evangalista, of the New York City Opera, and Metropolitan Opera Star Eugene Conley will sing Mimi and Rulolfo respectively. Other "Met" stars will be Frank Guarrera, Clifford Harvot and William Wilderman. During subsequent weeks, "Madam Butterfly," "La Traviata," and "Cosi Fan Tutte" will be heard. A beautiful musical adaptation of Shakespeare's immortal "The Tempest," using incidental music by Jan Sibelius, will highlight the festival's final programs during the Labor Day week end.

Organized on a scale "to rival the famed Berkshire Festival of the Boston Symphony in Lenox, Mass.," the programs will be presented in "a 4,000 seat natural amphitheater now being completed, together with the raising of a $35,000 tent which will cover half of the amphitheater" the report stated. There will be parking space for 2,000 cars. A special stage, built by Frederick Kiesler, of Vienna, will be used.

Symphonic maestros who will appear during the five-week season are Eduard Van Beinum, who will conduct the "Salute to Toscanini," Alfred Wallenstein, Erich Leinsdorf, Morton Gould, Hugh Ross, Leroy Anderson and Isler Solomon. Opera will be presented under direction of Emerson Buckley, Tibor Kozma and Leinsdorf.

The Board of Directors of the festival includes John Brownlee, Metropolitan Opera baritone; Frank Forest, operatic tenor and treasurer of the festival; Jascha Rushkin, a violinist under Toscanini for more than a decade; and Jerome Hershon, Ellenville business man. Mayor Eugene Glusker, of Ellenville, has proclaimed August 3 to 10 as "Music Festival Week" and has urged business men and housesholders to fly bags and bunting.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000
JUL 29 1955

Tanglewood:

Bernstein Will Conduct Koussevitsky Memorial

The Berkshire Festival at Tanglewood, moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall. Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed.

* * *

Leonard Bernstein will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron Serge Koussevitsky. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass.

* * *

Charles Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Margaret Harshaw soloist in the Immolation Scene.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music i sa feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4. Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m.

Adele Addison, who will be soloist with the Boston Symphony Orchestra at Berkshire Festival Concerts at Tanglewood on August 5 and 14.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 390,772 - S. 451,820
JUL 31 1955

Prison Visit On Schedule For Monitor

VISITS to the Federal Youth Authority, a prison for juvenile delinquents at Ashland, Ky., will be among features on Monitor on KSD today and tonight. Starting at 2:30 this afternoon, there will be periodic visits to the prison. Also on Monitor, at 2 this afternoon and at later periods, will be broadcasts from the Berkshire Festival, Tanglewood.

A program on the Community Chest will be heard on It's Our Town on KWK at 10 tonight.

Jazz singer Ella Fitzgerald, pop singer Don Cherry, mezzo-soprano Gloria Lane and The Chordettes will be heard on "What's New in Music" on KMOX at 4:30 this afternoon. Victor Young will be the conductor in the absence of vacationing Percy Faith.

Family Theater on KWK at 9:30 tonight will star Jack Haley as a writer who wants to revise fairy tales to make them milder and less frightening. Debra Paget will be the program hostess.

* * *

IN TONIGHT'S MUNY Opera Previews, on KSD at 9, Frank Eschen will talk about "Allegro," the Rodgers and Hammerstein operetta which will open at the Municipal Opera tomorrow night.

The Rev. Elmer Knoernschild of St. Louis will be the second of three Lutheran Hour summer speakers, beginning today. Lutheran Hour is heard on KWK at 11:30 a.m. and on KFUO at 2:30 p.m.

The Rt. Rev. Henry H. Daniels, Bishop of the Episcopal Diocese of Montana, will be the 9 a.m. speaker on Church of the Air on KMOX this morning. His topic will be "The Relationship of God and Man." The Rev. Dr. Robert J. Lamont, Presbytery of Pittsburg, will be the speaker in the 9:30 period, talking on "Christianity—Cellar Style."

In the fifth in a series of talks by Catholic laymen, Anton Pegis will be heard on Catholic Hour on KSD at 1 this afternoon. Pegis is an author, educator and philosopher.

Third Week At Berkshire Music Festival

The third week of concerts at the Berkshire Music Festival signals the opening of the programs by the full Boston Symphony Orchestra. A chamber group of Boston players provided the concerts given during the past two weeks while the rest of the musicians were completing their assignments with the Boston Pops series and the Esplanade concerts on the Charles River basin. The 104-piece orchestra will give 12 weekend concerts in the Shed during the remaining four weeks of the current Berkshire Festival.

This week's Festival programs comprise an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin on Wednesday evening in the Theater-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony, the first on Friday evening with violinist Stern as soloist and the second on Sunday afternoon; and a program of Bach, Beethoven, Sessions, and Richard Strauss on Saturday evening. Pierre Monteux, who was the regular conductor of the Boston Orchestra from 1919 to 1924, will conduct the latter program. The veteran conductor, late of the San Francisco Symphony, has been acting as a guest conductor for Festival programs since 1951.

A featured work on next Saturday evening's program is to be a Suite in four movements, by Roger Sessions. The Suite is comprised of several incidental numbers taken from the music which the composer wrote for Leonid Andreyev's play, "The Black Maskers," first given at Smith College in 1923. Professor Sessions is now a member of the music faculty at Princeton University and this summer is a guest teacher of composition at Tanglewood (Berkshire Music Center). The Suite will receive its Tanglewood premiere on Saturday evening.

Finnish Composer Studying At Tanglewood

One of 33 students from 18 foreign countries attending the Berkshire Music Center this summer is the young Finnish composer, Eino Rautavaara. The 26-year-old composer from Helsinki is studying at Tanglewood through the efforts and good will of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Orchestra. Rautavaara was nominated for a Tanglewood scholarship by the eminent Finnish composer, Jean Sibelius, whose 90th birthday will be celebrated on December 8 of this year. Mrs. Koussevitzky, incidentally, is chairman of an international Sibelius Committee which is making plans for a world-wide observance of the composer's birthday. The committee is enlisting the co-operation of conductors both here and abroad in performing programs and whole cycles of Sibelius music this year.

The Koussevitzky Music Foundation, in co-operation with the Berkshire Music Center, provided both a scholarship and full living expenses for young Rautavaara at Tanglewood. The Finlandia Foundation of New York is defraying his travel expenses to and from Finland. Rautavaara will continue his studies at the Juilliard School of Music in New York after his stay at the Berkshire Music Center this summer. One of his compositions, a work for brass and percussion, recently won an international contest and a prize awarded by Thor Johnson, conductor of the Cincinnati Symphony. Johnson, himself a former student at the Berkshire Music Center, was the guest conductor of a Festival concert on July 9.

First Presentation By Starlight Group

The Starlight Festival of Chamber Music will present its first concert outdoors in the Yale Art Gallery Courtyard on Tuesday, July 26. Organized by Julius Scheir and Walter Schenkman, both advanced graduates of the Yale School of Music, the group of players consists of string quartet and piano. An ensemble of this type permits of extreme variety in programming. Members of the group are Julius Scheir and Gino Sambuco, violins; Robert Behrendt, viola; Bruno Di Cecco, cello, and Walter Schenkman, piano. All of the players have had extensive chamber music experience. Besides being a member of the New Haven Symphony Orchestra, Mr. Scheir is also a member of the old instrument group which gave a performance some weeks ago in the Art Gallery Courtyard for the Friends of Music. So many people commented on the wonderful setting and fine acoustics at that time, that the idea of a permanent summer series of concerts naturally presented itself.

For their first program, the group will perform Handel's Trio Sonata op. 5, No. 4 for two violins, cello and continue, Beethoven's String Quartet, op. 18, No. 2, and Schumann's Quintet for piano and strings. Adding to the informality of the outdoor setting, punch will be available during the intermission.

Mr. Scheir has announced that plans will soon be completed for the remaining three programs. In the meantime, the Shostakovich Piano Quintet has been announced for the second program on August 16 and the Brahm's Piano Quintet will close the fourth and final concert on September 6. A special attraction of the third program on August 30 will be the participation of Mr. Joseph Iodone, double bass player, in a performance of the Trout Quintet of Schubert.

Tickets for single admission are now available at Cutler's Record Shop, Loomis Temple of Music and D. D. Smith. The entrance to the Art Gallery Courtyard is on York Street, near the corner of Chapel Street.

LOS ANGELES, CALIF.
TIMES
Circ. D. 404,074 - S. 789,923
JUL 31 1955

405 Enrolled in Classes at Berkshire

With 38 States and 18 foreign countries represented in its enrollment of 405 music students, an increase of 30 over last year, the 13th session of the Berkshire Music Center is in operation at Tanglewood, Lenox, Mass.

The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival—the only school in the world sponsored by a major symphony orchestra — will operate through the end of the festival concerts, Aug. 14.

The faculty includes Leonard Bernstein, Richard Burgin, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl, Seymour Lipkin, and members of the Boston Symphony Orchestra. Gregor Piatigorsky is adviser in chamber music for the latter part of the summer.

During 1955, Roger Sessions, professor of music at Princeton University, and Boris Blacher, director of the Hochschule fur Musik in Berlin, share the post of guest composer.

JEFFERSONVILLE, N. Y.
RECORD
Circ. W. 1,150
JUL 28 1955

Launch Music Festival At Ellenville August 3

On Wednesday, August 3rd, New York State will launch its own music festival, at present being organized on a scale to rival the famed Berkshire Festival of the Boston Symphony in Lenox, Mass. Located at Ellenville, in the heart of the Rip Van Winkle country, the Empire State Music Festival, as it is called, will open with the Symphony of the Air as its orchestra and Eduard Van Beinum as conductor.

Other symphonic maestros who will appear during the five weeks season are Alfred Wallenstein, Erich Leinsdorf, Morton Gould, Hugh Ross, Leroy Anderson and Izler Solomon. Opera will also be presented under the direction of Emerson Buckley, Tibor Kozma and Leinsdorf.

TULSA, OK
WORLD
Circ. D. 85,842 - S.
JUL 31 195

Music

Woolworth Hour

The distinguished conductor Victor Young over the conductor's vacationing Percy Fai Woolworth Hour "What Music" heard Sunday a over KTUL. The progra 12 noon.

Mr. Young will featu of his own new compo well as the "singing st rangements which have tinctive in his mus career.

Ella Fitzgerald, "the of jazz song," pop si Cherry. The Chordettes ria Lane, mezzo-sopran featured guests.

Music Festivals

Excerpts from Sir Th cham's final concert a Bergen Music Festiva broadcast on World Mu vals' over KTUL at 1 Sunday. Beecham wil two works by Hector B "Royal Hunt and Sto "The Trojan March," the opera "The Trojan

He will conduct th Symphony orchestra a Beethoven Concerto for Orchestra No. 5 in E ("Emperor"), with Ro ling as piano soloist.

From the same fest Garaguly will lead the in Halvorsen's "Wate Suite," the Hardanger played by Alfred Maur

Masterworks

Featured on Ma broadcast over KOME Sunday is the Orches Societe des Corcorets d vatoire, Paris, under tion of the late Felix ner, who conducts Wa troduction to Act 3 of ser.

Also heard will be Si Beecham, and the R harmonic orchestra, as works by Delius, Appal the closing scene of Ko folk drama.

Eugene Ormandy Chopin's ever popu Sylphides," played by delphia orchestra. To Robert Casadesus is so teh Philharmonic-Symp chestra of New York, Ar zinsky conducting the P certo No. 4 in C minor by Saint-Saens.

Hour of Refreshm

Dorothy Kirsten sing Puccini arias Sunday o of Refreshment, a pr over KTUL from 10:15 p. m. daily. Also on Sun gram will be Prokofie ding Suite" from h "Stone Flower," playe New York Philharmon tra.

Monday's principal be Beethoven's Symph in D, performed by th chestra, Arturo Tosca ducting.

Tuesday's "violin c cert will feature Saint-S lin Concerto No. 3 in recorded by Dimitri M and the New York Ph orchestra, Zino Fr soloist.

Wednesday, Eugene will conduct the Phila chestra in William Symphony No. 5, and ton's Symphony No. 4. major presentation will ner's "Te Deum," per the New York Philha chestra and the W Choir.

Solomon will be sol zart's Piano Concerto

Runyon Theater

James Dunn stars Dan, a Broadway cha gets mixed up with h and is asked to "fi Harvard regatta, in Price," on the Dan Theater, at 8:30 p. m on KOTV.

Ducat Dan and his Perhaps (Wally Verno gie Brogan (Jack K arrive in New London boat race and prompti bet with a distingui rooter, Hammond C (James Craven).

TULSA, OKLA.
WORLD
Circ. D. 85,842 - S. 145,258

JUL 31 1955

Music on the Air

Woolworth Hour

The distinguished composer-conductor Victor Young will take over the conductor's baton for vacationing Percy Faith on the Woolworth Hour "What's New in Music" heard Sunday and Aug. 7 over KTUL. The program airs at 12 noon.

Mr. Young will feature several of his own new compositions, as well as the "singing strings" arrangements which have been distinctive in his music-making career.

Ella Fitzgerald, "the first lady of jazz song," pop singer Don Cherry, The Chordettes and Gloria Lane, mezzo-soprano, will be featured guests.

Music Festivals

Excerpts from Sir Thomas Beecham's final concert at the 1955 Bergen Music Festival will be broadcast on World Music Festivals' over KTUL at 1:30 p. m. Sunday. Beecham will conduct two works by Hector Berlioz, the "Royal Hunt and Storm" and "The Trojan March," both from the opera "The Trojans."

He will conduct the Bergen Symphony orchestra also in the Beethoven Concerto for Piano and Orchestra No. 5 in E flat major ("Emperor"), with Robert Riefling as piano soloist.

From the same festival, Carl Garaguly will lead the orchestra in Halvorsen's "Water Goblin Suite," the Hardanger fiddle solo played by Alfred Maurstad.

Masterworks

Featured on Masterworks, broadcast over KOME at 3 p. m. Sunday is the Orchestra de la Societe des Concerets du Conservatoire, Paris, under the direction of the late Felix Weingartner, who conducts Wagner's introduction to Act 3 of Tannhauser.

Also heard will be Sir Thomas Beecham, and the Royal Philharmonic orchestra, as they play works by Delius, Appalachia and the closing scene of Koanga, the folk drama.

Eugene Ormandy conducts Chopin's ever popular "Les Sylphides," played by the Philadelphia orchestra. To conclude, Robert Casadesus is soloist with teh Philharmonic-Symphony orchestra of New York, Arthur Rodzinsky conducting the Piano Concerto No. 4 in C minor opus 44, by Saint-Saens.

Hour of Refreshment

Dorothy Kirsten sings famous Puccini arias Sunday on the Hour of Refreshment, a presentation over KTUL from 10:15 to 11:30 p. m. daily. Also on Sunday's program will be Prokofiev's "Wedding Suite" from his ballet, "Stone Flower," played by the New York Philharmonic orchestra.

Monday's principal work will be Beethoven's Symphony No. 2 in D, performed by the NBC orchestra, Arturo Toscanini conducting.

Tuesday's "violin night" concert will feature Saint-Saens' Violin Concerto No. 3 in B minor, recorded by Dimitri Mitropoulos and the New York Philharmonic orchestra, Zino Francescatti, soloist.

Wednesday, Eugene Ormandy will conduct the Philadelphia orchestra in William Schuman's Symphony No. 6, and Walter Piston's Symphony No. 4. Thursday's major presentation will be Bruckner's "Te Deum," performed by the New York Philharmonic orchestra and the Westminster Choir.

Solomon will be soloist in Mozart's Piano Concerto No. 15 in B flat with Otto Ackerman conducting the Philharmonia orchestra on Friday's concert.

Runyon Theater

James Dunn stars as Ducat Dan, a Broadway character who gets mixed up with high society and is asked to "fix" a Yale-Harvard regatta, in "A Nice Price," on the Damon Ruyon Theater, at 8:30 p. m. Saturday, on KOTV.

Ducat Dan and his pals—Joe Perhaps (Wally Vernon) and Biggie Brogan (Jack Kruschen)—arrive in New London for the big boat race and promptly line up a bet with a distinguished Yale rooter, Hammond Campbell (James Craven).

Music Hall of Fame

Schoenberg's Transfigured Night" will be featured on Sunday's Music Hall of Fame heard over KVOO at 10:30 p. m. Sunday and 11 p. m. Tuesday.

Also to be presented will be highlight's from Verdi's opera "La Traviata," featuring Lucia Alanase, Jan Peerce and Robert Merrill with Sylvan Levin and Freider Weissmann conducting the RCA Victor orchestra. Guilo Cantelli directs the Philharmonia orchestra in Tchaikovsky's "Romeo and Juliet, Fantasy Overture."

Tuesday, Sidelius' "The Swan of Tuonela" will be performed by Leopold Stokowski and his Symphony orchestra. Mario Lanza will sing hit songs from Romberg's "Student Prince" and Stokowski will conduct Stravinsky's "Firebird Suite."

Hour of Music

Featured over KOME at 7 p. m. daily, The Hour of Music, will present music by Chopin, Mozart, Debussy, Beethoven and Rimsky-Korskov.

Sunday evening Horowitz is featured artist, in piano music by Chopin. Also heard will be music from the Bullfights . . . Gran Corrida de la Liberacion.

Monday evening Eugene Ormandy conducts the Philadelphia orchestra in Rimsky-Korskov's Scheherazade. Tuesday a request program features William Steinberg conducting the Pittsburgh Syymphony orchestra in Beethoven's Symphony No. 6 in F major, the "Pastorale."

Wednesday David Oistrahk is soloist with the Saxon State orchestra of Dresden, Franz Konwitschny conducting Mozart's Violin Concerto No. 5 in A major. Thursday Toscanini conducts the NBC Symphony orchestra in Debussy's La Mer. Also heard will be Great Operatic Arias sung by Robert Merrill and Jussi Bjoerling.

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WASHINGTON, D. C.
Post & Times Herald

JUL 31 1955

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11:30 a. m.—WTOP. Invitation to Learning: Discussion of the collected poems of contemporary American poet Robert Frost.

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1 p. m.—WTOP. Woolworth Hour: Ella Fitzgerald, Don Cherry, and Gloria Lane are guests. Victor Young is guest conductor.

1:25 p. m.—WWDC. Baseball: Washington vs. Chicago, two games.

3 p. m.—WRC. Moniter: Interview with Roy Rogers in Hollywood and a backstage visit to the Berkshire Festival in Lenox, Mass.

6 p. m.—WRC. Meet the Press: Guest is Rep. Joseph Martin (R-Mass.).

6:30 p. m.—WTOP. Summer in St. Louis: Elise Rhodes, soprano, and Chris Robinson, baritone, are soloists with the St. Louis Municipal Opera under Edwin MacArthur.

6:45 p. m.—WWDC. Rin Tin Tin: Rusty and Rinty witness a murder which sets off a battle between soldiers and hardened criminals.

8 p. m.—WMAL. Town Meeting: "Outlook for Our China Policy" is discussed by a panel at Lafayette College in Easton, Pa.

8:30 p. m.—WTOP. Gary Crosby Show: Guests include Sammy Davis Jr. and Norman Alden.

10:30 p. m.—WWDC. District Roundtable: Three prominent District residents discuss "Are Lawsuits Necessary." Moderator is Charles Jules Rose, a member of the District Bar Association.

10:30 p. m.—WRC. American Forum: "Has the Senate Supported the President's Program?" is the question for Sen. Russell B. Long (D-La.) and Sen. Thomas H. Kuchel (R-Calif.).

Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.

AUG 1 1955

Tonight's Tops in Radio Programs

Tonight

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ROSEMARY CLOONEY SINGS (9, WTAR), Rosie welcomes August with "Kitty Kat's Party," "Mixed Emotions," "Young and Foolish" and "This Old House."

CONCERT HOUR (9, WAVY), guest soprano Eileen Farrell sings "Drink to Me Only With Thine Eyes" and "Dick Teure Halle" from Wagner's "Tannhauser."

AMOS 'N' ANDY MUSIC HALL (9:30, WTAR), Momma and Sapphire take a vacation so Kingfish opens a car rental agency—using their car.

WAVYLAND AFTER HOURS (12 midnight, WAVY), Bob Koppit is host for 60 minutes of Dixieland jazz featuring George Brunis and his tailgate trombone.

KOPPIT

ATLANTA, GA.
CONSTITUTION
Circ. D. 173,591

AUG 1 1955

TV and Radio Today

MUSIC

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LANSING, MICH.
STATE JOURNAL

JUL 31 1955

Music on the Air

(C. B. S.—Today)

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(N. B. C.—Monday)

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9 p. m.—Soprano Eileen Farrell will be heard on the Telephone Hour in "Drink to Me Only with Thine Eyes," Cole Porter's "Night and Day," and Wagnerian opera. Light selections mark the Voorhees Bell Symphonic orchestra.

10:20—The broadcast from the Hollywood Bowl will feature cellist Gregor Piatigorsky, with the symphony conducted by Edward Van Beinam.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

AUG 1 1955

Book Outlines History of Tanglewood

The early history of the music festival at Tanglewood is recounted in a new book, "Music Under the Moon," written by John G. W. Mahanna, county editor of the Berkshire Eagle, Pittsfield.

The author was able to draw upon the minutes of meetings of the Berkshire Symphonic Festival Inc. from 1934 to 1945. In addition to 30,000 words of text, the 125-page book contains nearly 100 photographs, many of which are published for the first time. There is an epilogue which covers highlights of the festival from 1945 to the present.

Mr. Mahanna started his newspaper career in 1933 as Lenox correspondent for the Berkshire Eagle and has been associated with news coverage of the festival since its inception. He was appointed county editor in 1947.

CONVILLE, N. Y.
RECORD
Circ. W. 1,150

28 1955

Music Festival
ville August 3

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ERSONVILLE, N. Y.
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Circ. W. 1,150

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TULSA, OKLA.
WORLD
Circ. D. 85,842 - S. 145,258

JUL 31 1955

Music on the Air

Woolworth Hour

The distinguished composer-conductor Victor Young will take over the conductor's baton for vacationing Percy Faith on the Woolworth Hour "What's New in Music" heard Sunday and Aug. 7 over KTUL. The program airs at 12 noon.

Mr. Young will feature several of his own new compositions, as well as the "singing strings" arrangements which have been distinctive in his music-making career.

Ella Fitzgerald, "the first lady of jazz song," pop singer Don Cherry, The Chordettes and Gloria Lane, mezzo soprano, will be featured guests.

Music Festivals

Excerpts from Sir Thomas Beecham's final concert at the 1955 Bergen Music Festival will be broadcast on World Music Festivals' over KTUL at 1:30 p. m. Sunday. Beecham will conduct two works by Hector Berlioz, the "Royal Hunt and Storm" and "The Trojan March," both from the opera "The Trojans."

He will conduct the Bergen Symphony orchestra also in the Beethoven Concerto for Piano and Orchestra No. 5 in E flat major ("Emperor"), with Robert Riefling as piano soloist.

From the same festival, Carl Garaguly will lead the orchestra in Halvorsen's ... Goblin Suite," the Hardanger ... solo played by Alfred Maurstad.

Masterworks

Featured on Masterworks, broadcast over KOME at 3 p. m. Sunday is the Orchestra de la Societe des Concerts du Conservatoire, Paris, under the direction of the late Felix Weingartner, who conducts Wagner's introduction to Act 3 of Tannhauser.

Also heard will be Sir Thomas Beecham, and the Royal Philharmonic orchestra, as they play works by Delius, Appalachia and the closing scene of Koanga, the folk drama.

Eugene Ormandy conducts Chopin's ever popular "Les Sylphides," played by the Philadelphia orchestra. To conclude, Robert Casadesus is soloist with teh Philharmonic-Symphony orchestra of New York, Arthur Rodzinsky conducting the Piano Concerto No. 4 in C minor opus 44, by Saint-Saens.

Hour of Refreshment

Dorothy Kirsten sings famous Puccini arias Sunday on the Hour of Refreshment, a presentation over KTUL from 10:15 to 11:30 p. m. daily. Also on Sunday's program will be Prokofiev's "Wedding Suite" from his ballet, "Stone Flower," played by the New York Philharmonic orchestra.

Monday's principal work will be Beethoven's Symphony No. 2 in D, performed by the NBC orchestra, Arturo Toscanini conducting.

Tuesday's "violin night" concert will feature Saint-Saens' Violin Concerto No. 3 in B minor, recorded by Dimitri Mitropoulos and the New York Philharmonic orchestra, Zino Francescatti, soloist.

Wednesday, Eugene Ormandy will conduct the Philadelphia orchestra in William Schuman's Symphony No. 6, and Walter Piston's Symphony No. 4. Thursday's major presentation will be Bruckner's "Te Deum," performed by the New York Philharmonic orchestra and the Westminster Choir.

Solomon will be soloist in Mozart's Piano Concerto No. 15 in B flat with Otto Ackerman conducting the Philharmonia orchestra on Friday's concert.

Music Hall of Fame

Schoenberg's Transfigured Night" will be featured on Sunday's Music Hall of Fame heard over KVOO at 10:30 p. m. Sunday and 11 p. m. Tuesday.

Also to be presented will be highlight's from Verdi's opera "La Traviata," featuring Lucia Alanase, Jan Peerce and Robert Merrill with Sylvan Levin and Freider Weissmann conducting the RCA Victor orchestra. Guilo Cantelli directs the Philharmonia orchestra in Tchaikovsky's "Romeo and Juliet, Fantasy Overture."

Tuesday, Sidelius' "The Swan of Tuonela" will be performed by Leopold Stokowski and his Symphony orchestra. Mario Lanza will sing hit songs from Romberg's "Student Prince" and Stokowski will conduct Stravinsky's "Firebird Suite."

Hour of Music

Featured over KOME at 7 p. m. daily, The Hour of Music, will present music by Chopin, Mozart, Debussy, Beethoven and Rimsky-Korskov.

Sunday evening Horowitz is featured artist, in piano music by Chopin. Also heard will be music from the Bullfights . . . Gran Corrida de la Liberacion.

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Runyon Theater

James Dunn stars as Ducat Dan, a Broadway character who gets mixed up with high society and is asked to "fix" a Yale-Harvard regatta in "A Nice Price," on the Damon Ruyon Theater, at 8:30 p. m. Saturday, on KOTV.

Ducat Dan and his pals—Joe Perhaps (Wally Vernon) and Biggie Brogan (Jack Kruschen)—arrive in New London for the big boat race and promptly line up a bet with a distinguished Yale rooter, Hammond Campbell (James Craven).

WASHINGTON, D. C.
Post & Times Herald

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Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.

AUG 1 1955

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KOPPIT

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ATLANTA, GA.
CONSTITUTION
Circ. D. 173,591

AUG 1 1955

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152

LANSING, MICH.
STATE JOURNAL

JUL 31 1955

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ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

AUG 1 1955

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BUFFALO, N. Y.
EVENING NEWS
AUG 1 1955

Throng at Tanglewood Festival Thrilled by Brahms, Beethoven

Total Subscriptions for the Berkshire Concerts Already Have Exceeded the Record Set in 1954

By THEODOLINDA C. BORIS
Buffalo Evening News Music Critic

TANGLEWOOD, Lenox, Mass., Aug. 1.—The size and enthusiasm of the audiences at the 1955 Berkshire Music Festival — now at its midway point—indicate that the festival has secured for itself more strongly than ever its pre-eminence on this continent as a mecca for music-lovers.

From every state in the union, from many Canadian provinces, from Mexico, and, via the United Nations personnel, from many foreign lands, music-lovers have been pouring into Tanglewood — and will for two more weeks — to hear one of America's glories, the Boston Symphony Orchestra, in its annual feast of al fresco music in one of the most beautiful settings ever offered by nature, the blue hills of the Berkshires. The 1955 festival already has surpassed in the total number of subscriptions the all-time record attendance of 1954, which was 135,775 persons.

* * *

BEETHOVEN AND BRAHMS have been the featured composers. The three concerts of this second week-end of the festival have offered the Beethoven "Egmont" Overture, Third (Eroica) Symphony, the "Emperor" Piano Concerto; Brahms, Academic Festival Overture, his First end Fourth Symphonies and his Violin Concerto in D. We also have heard Sir Hamilton Harty's Suite from Handel's Water Music, Schumann's Fourth Symphony and Samuel Barber's "Prayers of Kierkegaard" for mixed chorus, soprano solo and orchestra.

The orchestra has been undeniably brilliant in its every reading, and its wonderful resonance is always enhanced by the famous music shed where the concerts take place (designed, incidentally, by Saarinen, who designed Buffalo's Kleinhans Music Hall.)

Rudolf Serkin read the "Emperor" Concerto with such dynamic address as to electrify his hearers. His fabulous technique and extraordinary musicality served Beethoven's music faithfully and worthily. Isaac Stern's poetic realization of the Brahms Violin Concerto held the huge Sunday Afternoon audience enthralled and proved once more that Mr. Stern must be counted among the few — as also Mr. Serkin — who truly merit the title of artist.

* * *

IT IS OF LITTLE MOMENT to discuss the individuality of Charles Munch, Boston Symphony conductor with Beethoven and Brahms — he made both somewhat wayward, though always strong and forthright and beautiful — or the quiet power of Pierre Monteux, who conducted the Sunday afternoon concert, and therefore, the Brahms Overture, Violin Concerto and First Symphony. Mr. Monteux, who will come to Buffalo next season as guest conductor of the Buffalo Philharmonic, looks like a figure from a daguerrotype and his white drooping mustache gives him the genial expression of a kindly walrus. He never fails, however, to make the music sing, and the audience rose as one man to acclaim him at the end of the program.

Mr. Munch's way with the Schumann Symphony was that of a man in love with the music, and therefore disposed, at times, to linger unduly or to rush impetuously. But who would be unwilling to forgive these things of a lover so sincere as "Le beau Charles"!

* * *

SAMUEL BARBER'S WORK, composed by the commission of the Koussevitzky Music Foundation, as completed in January 1954, and is dedicated "to the memory of Serge and Natalie Koussevitzky." Its first performance was given by the Boston Symphony in Boston in December 1954. The composer has set several of the prayers interpolated by Kierkegaard in his writings and sermons in musical terms, sometimes model, sometimes oriental in spirit, that complement succinctly and magically the pietistic and enigmatic character of the man who has had so great an influence on contemporary religionists and philosophers.

The beautiful soprano voice of Leontyne Price sang the solo lines with a telling expressiveness. The Festival Chorus, which had been prepared by Hugh Ross, distinguished itself in the difficult and effective choral portions.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 2 1955

Folk Concert Will Feature Nemone Balfour

LENOX—The seventh concert of the Berkshire Folk-Music Workshop will present Nemone Balfour with lute and Celtic harp in a program of songs and ballads tonight at 8:30 at Sedgwick Hall.

Miss Balfour, born in Scotland, studied singing under Sir George Henschel, first conductor of the Boston Symphony, and continued her studies in Vienna. Her opening selections include "Greensleeves," a ballad published in 1584, "The Death of Queen Jane" an English ballad collected in Kentucky, and "The Song of Agincourt" a Bardic lay.

The second part of her program features Italian and French lute songs from the 15th and 16th century. The final section, with Miss Balfotur accompanying herself on the harp, includes English and Irish songs of more recent date.

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

AUG 1 1955

Up and Down Broadway

BY JACK GAVER
United Press Staff Correspondent

NEW YORK (UP) — " I'm through being a two - headed monster," said composer Vernon Duke.

The name Vernon Duke has been affixed to such popular songs as "April in Paris," "Autumn in New York," Taking a Chance on Love," "I Can't Get Started With You," "Cabin in the Sky" and to the scores of a couple of dozen movies and a dozen stage works.

His other self, however, functioning under his given name, Vladimir Dukelsky, has been responsible for six ballets and over 20 serious compositions, including his first and second symphonies which have been played by the Boston Symphony Orchestra, the London Philharmonic and the Warsaw Philharmonic. His third symphony will receive its American premiere at the Tanglewood Music Festival July 31 under the baton of Walter Hendl.

"The constant reference to me as the 'Jekyll-Hyde' of the music world, has I believe, run its course," said Duke. "I now sign all my works as 'Vernon Duke,' thus giving a singleness of 'sponsorship' to my efforts.

"There is no difference in approach to my writing classical as compared to popular selections. It is just a difference in the amount of effort expended. To me writing symphonies and other classical selections is hard and diligent work, while the creation of jazz and lighter compositions is a lark."

New Show

Duke was trained in Russia in serious music after exhibiting an uncommon talent for composition while still in swaddling clothes. His love of jazz resulted from his discovery of the works of a man he'd never heard of, but who later was to become a close friend, George Gershwin.

"I didn't just suddenly decide to write jazz or popular music merely because I heard that there was a dearth of such compositions," he said. "I always loved jazz. In fact, when I first came to this country I suppported myself by conducting the band for a burlesque show and writing music for vaudeville acts.

"One of the chief reasons for the adoption of the Duke name was because people were not willing to believe that a man with a name like Dukelsky could write jazz. They all expected very serious works from this Dukelsky.

Upon the completion of Duke's recently published autobiography, "Passport to Paris," the name Vladimir Dukelsky was committed to the past and from now on it is Vernon Duke in all fields.

Duke is currently readying a new musical, "Dilly," for Broadway which marks the first time he has written both the music and lyrics for a complete score.

"It is only right that this first for me, be marked with the assumption of my single identity," he concluded.

Winston-Salem, N.C.
Journal
Aug. 1, 1955

Reporter Tells About Twin Citian Playing With the Boston Symphony

"The young American lad at my right, blowing negligently into that grandpa of all woodwinds—a contra bassoon — and producing a moan with a built-in vibration, he had a kindly look."

That was reporter Duane LaFleche's impression of young Richard Plaster of Winston-Salem, a member of the Boston Symphony Orchestra.

Reporter LaFleche tells about that meeting with Mr. Plaster in a feature story that appeared last week in the Knickerbocker News. Albany, N. Y.

Mr. LaFleche's story tells of the day he spent at Tanglewood, N. H., watching the Boston Symphony rehearse under the baton of Pierre Monteux.

One of the first members of the orchestra he met was Mr. Plaster:

"Richard Plaster, 27, from Winston-Salem, N. C., in his third season with the Boston Symphony after graduation from the Julliard School of Music and playing with the Baltimore Symphony," Mr. LaFleche wrote.

The reporter asked Mr. Plaster how one becomes a contra-bassoonist.

"It developed one doesn't just become a contra-bassoonist, he more often has the instrument thrust on him," the story states. "He starts off, perhaps, as a clarinetist and then, in high school or such, a bassoon and contra-bassoon player is needed in the orchestra. A likely lad is selected and the world has a new bassoonist.

"But Mr. Plaster also had an aim and a practical eye. He wanted to play with a great orchestra; the contra-bassoonist in the three or four great orchestras in the East were growing old. Mr. Plaster first applied himself, then applied to the Boston Symphony

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 2 1955

Tanglewood to Feature Beethoven Music

Rudolph Serkin will present the Wednesday evening chamber music program at Tanglewood, Lenox, Mass., tomorrow at 8:30 p.m. in the Theatre-Concert Hall.

* * *

HIS PROGRAM will include three of the Beethoven piano sonatas, F major, opus 10 number 2; D major, opus 10, number 3; and B flat, opus 106 (Hammerklavier).

Music by Beethoven and Wagner will be featured in the three weekend concerts by the Boston Symphony orchestra in the Music Shed. Charles Munch will conduct the Saturday evening and Sunday afternoon concerts and Leonard Bernstein will conduct on Friday evening.

Bernstein will conduct the Beethoven "Missa Solemnis" for his program as a memorial to Serge Koussevitzky, the orchestra's late conductor. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and study group departments, trained by Hugh Ross, will also assist.

* * *

MUNCH'S SATURDAY evening program will include a first performance at Tanglewood of Act II of Beethoven's "Fidelio" and excert excerpts from "Gotterdammerung" by Wagner.

Soloists will be Margaret Harshaw as Leonore; Mac Morgan, Rocco; Malcolm Bernstein, Pizzaro and Fernando; David Lloyd, Florestan; Christina Cardillo, Marzelline; and Arthur Schoep, Jaquino. Miss Harshaw will be the soloist for the Immolation Scene from the Wagner. Other excerpts will include Siegfried's Rhine Journey and Siegfried's Death Music.

The Sunday afternoon program, all Beethoven, will include the Symphony number 8 in F major; the piano concerto number 4 in G major with Eugene Istomin as soloist and the Symphony number 5 in C minor.

* * *

STUDENT PROGRAMS will be held tonight in the Theatre-Concert Hall, opera scenes; Thursday evening in the Music Shed, symphony program by students of Department I; Saturday at 3 p.m. in the Chamber Music Hall, chamber music by students of Department I.

Evening concerts in the Shed and Theatre-Concert Hall start at 8:30 p.m. and Sunday programs at 2:30 p.m. Tickets for all Festival concerts are available at the Tanglewood box office.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

AUG 1 1955

Tanglewood Features Beethoven

Devoting the 15th program at Tanglewood Saturday night to Beethoven, musical director Charles Munch, in the role of a sincere humanist, communicated the message of this great music. For the spirit of the evening lay in the power of the verities of Beethoven forcefully restated. The audience of 15,500 reflected the keen interest in this program.

From the dramatic opening chords of the Overture to Goethe's "Egmont," the enduring fabric of the conception was clearly rewoven. Munch gave meaning to this performance. The sweeping allegro sections surrounding the solemn music dedicated to the martyr reached a climax that immediately established the tone of the concert.

For the soloist Munch chose Rudolf Serkin, a pianist dedicated to the traditions of the classical school. Appearing for the first time at Tanglewood, Serkin brought the imperious grandeur that the "Emperor" Concerto demands. Playing with his accustomed vigor and intensity of concentration, and seeming to draw inspiration from the broad orchestra ritornelles conceived by Munch.

Serkin performed with an artistry that resulted in one of the longest ovations of the series. For beautiful tone and poetry of feeling the Andante movement was a splendid example. If the faster sections did not always maintain perfect ensemble, Serkin asserting some individualistic concepts in tempo changes, the driving force of the whole was always commanding, inspired playing.

The second half of the program offered the "Eroica" Symphony No. 3, in E flat. Munch was emphatic here. The soaring heights of this music were pointed by the detail of structure and varied sonorities in this sensitive approach. In the Funeral March this reading brought clarity to the contracts of dynamic stress so essential to Beethoven. Following the defiant Allegro con brio, with its shouting brass and insistent drive, the appeal of the more temperate sections received skillful etching.

Munch fully portrayed the heroic Bethoven, the faith and strength of enduring musical values, in every moment of this evening, certainly one of the finest of the season.—C. F. S.

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TARRYTOWN, N. Y.
NEWS
Circ. D. 4,868

AUG 2 1955

NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,473

AUG 2 1955

PEEKSKILL, N. Y.
STAR
Circ. D. 6,670

AUG 2 1955

OSSINING, N. Y.
CITIZEN-REGISTER
Circ. D. 6,185

AUG 2 1955

WHITE PLAINS, N. Y.
REPORTER DISPATCH
Circ. D. 21,010

AUG 2 1955

YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 34,223

AUG 2 1955

MARSEILLES, ILL.
PRESS
Circ. D. 1,340

AUG 3 1955

GREENSBURG, PA.
REVIEW
Circ. D. 7,555

AUG 3 1955

WESTFIELD, N. J.
LEADER
Circ. W. 6,290

AUG 18 1955

PAMPA, TEX.
NEWS
Circ. D. 7,257 - S. 7,424

AUG 14 1955

CHARLEROI, PA.
MAIL
Circ. D. 4,741

AUG 3 1955

ANNISTON, ALA.
STAR
Circ. D. 17,355 - S. 17,801

AUG 15 1955

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

AUG 1[illegible] 1955

THEATERS

THEATERS

THEATERS

THEATERS

at the
NEW YORK THEATERS
by Charles K. Freeman

WESTCHESTER MUSIC STUDENTS AT TANGLEWOOD

MUSIC MAKERS

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THE SUNDAY AFTERNOON program will include the overture, "Leonore," number 3; and the Symphony number 9 in D minor. Soloists for the symphony will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass.

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...N. Y.
EVENING NEWS

AUG 2 1955

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By THEODOLINDA C. BORIS
Buffalo Evening News Music Critic

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Circ. D. 1,340

AUG 3 1955

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REVIEW
Circ. D. 7,555

AUG 3 1955

WESTFIELD, N. J.
LEADER
Circ. W. 6,290

AUG 18 1955

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Circ. D. 7,257 - S. 7,424

AUG 14 1955

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AUG 15 1955

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

AUG 1 1955

BUFFALO, N. Y.
EVENING NEWS

AUG 2 1955

154

NEW YORK THEATERS

by Charles K. Freeman

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Music

...ne Journey" and ...n Music.
...fternoon program, ... will include the ...es 4 in F major; ...rto number 4 in G ...geme Istomin as ...Symphony number ...

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...OGRAMS will be ...he Theatre-Concert ...es; Thursday eve... ...o Shed, symphony ...ents of Department ... 3 p.m. in the ...e Hall, chamber ...ts of Department L ...rts in the Shed and ... Hall start at 8:30 ...y programs at 2:30 ...or all Festival con... ...ble at the Tangle...

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GAZETTE
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AUG 1[illegible] 1955

154

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FACTS FOR INVESTORS

You will find factual, helpful information in our pocket-size booklet, "Opening an Account."

This booklet explains clearly and concisely how to open a brokerage account and engage in security transactions.

Subject headings include: How to Buy and Sell Stocks—Odd Lot Transactions—Transfer of Stock—Commissions and Taxes—and Placing Orders. The booklet also describes monthly statements, and de-

Senate Group Plans

Among matters to be consid-
ered by the committee are pro-
posals to authorize Federal Com-
munications Commission regula-
tion of the major networks.

WASHINGTON (AP) — Sena-
tor Magnuson, D., Wash., said to-
day, the Senate Commerce Com-
mittee will begin hearings next
Jan. 17 on the radio and televi-
sion industry.

NEW YORK THEATERS

by Charles K. Freeman

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Hope Stirred For Red-Held Priests

MARYKNOLL MISSIONERS

A VITAL PART

By FLORA GEE

Communist China's release of the 11 imprisoned American airmen has stirred hopes the two Maryknoll Missioners and other U. S. civilians held by the Reds may also be released soon.

Transferred Activities

In 1948, Communists forced him out of Manchuria and had transferred his activities to Kweilin, South China.

Father McCormack has six brothers and sisters but he was sent to Chile, but later returned to China.

THEATERS

NEW YORK THEATERS

by Charles K. Freeman

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MUSIC MAKERS

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BUFFALO, N. Y.
EVENING NEWS

AUG 2 1955

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PASTE OVER

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... at the NEW YORK THEATERS

by Charles K. Freeman

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AUG 1 1955

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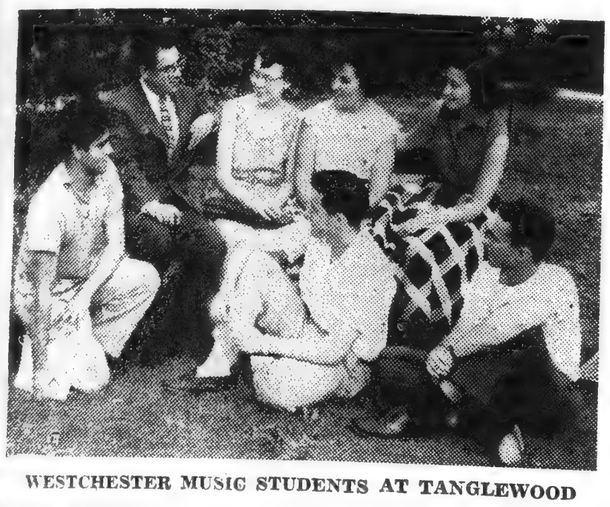

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KINGSTON, N. Y.
DAILY FREEMAN
AUG 3 1955

THE SUMMER STAGE

Fifth Concert at Tanglewood Tonight

The fifth concert in this season's series of Wednesday evening chamber music programs will be given tonight at 8:30 o'clock in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., as part of the 1955 Berkshire Festival. Rudolf Serkin, the eminent pianist who made his Tanglewood debut earlier this season, will play three Piano Sonatos by Beethoven: the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut 20 years ago with Arturo Toscanini and the Philharmonic-Symphony Orchestra of New York. Ever since he has been one of the most popular and distinguished concert artists in the United States. He has played with all the major orchestras in the world and in recent years has made an annual journey to the small French village of Prades to participate in Festival performances with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter.

Remaining tickets for tonight's concert, as well as the six remaining ones by the Boston Symphony Orchestra in the 1955 Berkshire Festival, which ends on August 14, are now on sale at the Tanglewood box-office. Admission for listening from the lawn will be on sale the day of each concert.

Sabrina Fair at Cragsmoor

Frances Woodbury is a featured actress in "Sabrina Fair" which opens tonight at the Cragsmoor Playhouse, 5 miles southeast of Ellenville, on Route 52. Miss Woodbury recently appeared on Broadway in "The Honeys" with Hume Cronyn and Jessica Tandy and is a veteran radio and television actress, having done leads on "Young Dr. Malone," "Portia Faces Life" and many others. She toured four seasons in the National Company of "Harvey," playing opposite Joe E. Brown, Frank Fay and Jimmy Dunn at various times. Her television appearances include such shows as TV Playhouse, Studio One and Mr. Peepers.

"Sabrina Fair" is a suave tale of a chauffeur's daughter who grows bright and sophisticated in Paris. She has an offer of marriage from a young French Midas and has come home to see if she is still in love with one of the sons of her father's wealthy boss. From here on, the plot is an ingenious concoction, complicated by the unexpected arrival of the Frenchman and the efforts of the elder son, a Wall Street wizard, to throw Sabrina into the arms of his playboy brother. However, when the true character of the chauffeur is humorously and whimsically revealed, the whole issue goes off its financial basis onto one of personality and Sabrina discovers what she came home to find out.

Also featured in "Sabrina Fair" is Paul Lilly who appeared in the original Broadway production of "My Three Angels," "The Shrike," "Twentieth Century" and the musical version of "Street Scene," in addition to appearances on all the major television dramatic programs. Mr. Lilly recently produced the off-Broadway play, "Teach Me How to Cry," which received brilliant notices.

The Cragsmoor Playhouse is under the new management of Elaine Perry and Irl Mowery. A new show opens in its cool, mountain-top location every Wednesday night. Sabrina Fair will run through Monday, Aug. 8.

The seventh week of the current season will begin Aug. 10 with Clifford Odets' award-winning drama, The Country Girl, featuring Dinnie Smith and Gerald Richards.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
AUG 5 1955

AUG 4 1955

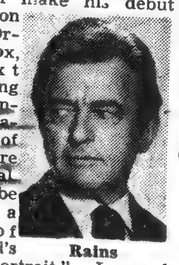
BSO Shares in Will Of $500,000 Estate

DEDHAM (AP) — Under the will of Mrs. Marcia King Chamberlain of Brookline filed Tuesday in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Maine, died May 29.

Specific bequests included: $5,000 each to Lamoine Baptist Church, Lamoine; Radcliffe College and the Radcliffe College Alumni Assn.; and $10,000 each to Mrs. Myrtle B. Ross, Exeter, N.H.; Marianne C. Moore, Brooklyn, N.Y.;

DENVER, COLO.
ROCKY MTN. NEWS
Circ. D. 147,548 - S. 154,574
AUG 5 1955

CLAUDE RAINS . . . famous actor, will make his debut with the Boston Symphony Orchestra at Lenox, Mass., next Thursday during the annual "Tanglewood on Parade" program of the Berkshire Music Festival. Rains will be narrator in a performance of Aaron Copland's "A Lincoln Portrait." Leonard Bernstein will conduct.



Rains

Tanglewood Exhibits Art

An exhibition of sculpture and drawing by Miss Franc Epping and photographs of Tanglewood and the South by Gus Manos will be on display starting tomorrow in the reception room at the main gate at Tanglewood.

The exhibit, offered in connection with the Boston Symphony Orchestra concerts, will be on view until the end of the Berkshire Festival Aug. 14.

A private teacher in Lenox and director of the Sculpture Workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors on display at the Lenox Library gardens.

Her sculptures at Tanglewood include "The Musician," in walnut; "The Swimmer," in walnut; "Bereft," in mahogany; "The Seated Girl," in bronze, and three drawings.

Mr. Manos is official photographer at Tanglewood.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
AUG 3 1955

TALKING IT OVER

Eastman Scholar's Opera to Be Sung in 'Tanglewood'

By EMMA VAN WORMER

The world premiere of "The Rope," a one-act opera by Louis Mennini of the Eastman School of Music, Rochester, will take place next Monday and Tuesday nights in "Tanglewood." The work was commissioned by the Berkshire Music Center.

Boris Goldovsky of the Music Center's Opera department will direct the opera which was begun in "Tanglewood" during the summer of 1953 when the composer was in residence there. A student of Dr. Howard Hanson and Bernard Rogers in Eastman, Composer Mennini won the National Institute of Arts and Letters Award in 1949 and has composed another one-act opera "The Well." He also has written an Arioso for strings, an overture and an andante for orchestra and a sonatina for cello and piano. The opera is adapted from Eugene O'Neil's one-act play. Mennini did both the libretto and score.

* * *

Chautauqua Will Honor Memory of Albert Stoessel

The symphony program in Chautauqua is honoring the memory of maestro Albert Stoessel in a series of concerts under Walter Hendl. Mr. Stoessel conducted the orchestra in Chautauqua fo rsome years. During his directing summers there, Syracuse Concert Violinist Mary Becker appeared in Concert. There will be a "Pops" concert tonight in Chautauqua when Minnini Vognos, ballerina, and her partner Eugene Tanner will be soloist in a "Ballet Evening."

Tomorrow night there will be a joint recital by Stephanie Scourdy, mezzo soprano and Hugh Thompson, baritone. Thompson, who has sung in Chautauqua in past seasons, appeared some years ago in a Syracuse recital. He has sung with the Metropolitan Opera. Friday night marks a performance by the Chautauqua Opera Company of Nicolai's "The Merry Wives of Windsor" with Howard Jarrett, tenor, in the cast.

* * *

Women who note election laws are calling attention to the single primary in 1956—on June 5. This will replace the spring (Presidential Primary) and the usual September primary. The League of Women Voters State News calls attention to the date of the 1955 primary, September 13. In 1956, all party officers will be elected at the June Primary, including delegates to National Party conventions, and candidates for the November elections will be nominated.

* * *

In the 1955 State Legislature a measure was passed that would require every candidate named in designating petitions to accept the designation in writing file a statement that he would not withdraw from a race before a primary unless nominated for some other office. Also passed in the 1955 Legislature, was a measure providing that candidates for national convention delegates and for state committee members can be grouped on designating petitions. Thus the numbers of separate petitions to be signed can be reduced.

* * *

Representative women of both major political parties are calling attention to a plan for observance of Woman's Suffrage Day, the 35th anniversary to fall on Aug. 26. Persistant and valiant efforts made by pioneers of the Nineteenth Amendment made the vote possible for millions of American women. In Syracuse, Mrs. H. Winfield Chapin and the late Miss Harriet May Mills were among those leading the "Votes for Women" crusade, while in Memphis, Tenn., Mrs. Arthur B. Williams, Mrs. Chapin's sister (now here on a visit) worked for the late Mrs. Samuel W. Pearsall and woman's suffrage. In Syracuse her daughters, Mrs. Edward S. McGuire and Mrs. Stanley A. Williams were included in the active group aiding Miss Mills. The Women's Building at the New York State Fair is named for Miss Mills.

LOUIS MENNINI

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685
AUG 3 1955

Concert Tonight At Tanglewood

Tonight, 8:30 o'clock, the fifth concert in this season's series of Wednesday night chamber music programs will be given in the Theater-Concert hall, Tanglewood, Lenox, Mass., as a part of the 1955 Berkshire Festival. Rudolf Serkin, pianist, who made his Tanglewood debut earlier this season, will play three piano sonatas by Betthoven: The Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut 20 years ago with Arturo Toscanini and the Philharmonic-Symphony orchestra of New York. He has played with all the major orchestras in the world and in recent years has made an annual journey to the small French village of Prades to participate in festival performances with cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter.

PEEKSKILL, N. Y.
STAR
Circ. D. 6,670
AUG 5 1955

The Counselor ...a daily forum

Scraps of

Question: I sew quite a lot and have scraps and fair-sized squares of material left over. I have been saving these pieces, and now wonder if someone can use them for patchwork quilts or something of that sort. It seems I read once in your column of a place to send such scraps. —Mrs. F. M.

Answer: More than once. The women who live at the Westchester County Home at East View use all sizes of new pieces to make up into quilts, aprons, scuffs, and other clever things for their Christmas Fair. Any odds and ends of lace, embroidery, ribbons, flowers, etc. are also welcome, as are remnants of yarn. If you prefer, you may send them to Westfield State Farms, Bedford Hills, where Miss Bernice Byfield of the Education Department accepts materials for the girls and women to be used for making gifts.

STAINED DECANTERS

Question: I read in your column about a lady who wanted to remove stains from the inside of a glass decanter. I've always got good results by using cornmeal and water. Letting it soak for a day would make the job easier. —Mrs. E. C.

Answer: Cornmeal is a solvent for many stains; this is certainly worth trying.

THIRSTY BEES

Question: Our bird bath always has so many honey bees drinking there that even the starlings will not drink or bathe. Do you have any suggestions for discouraging the bees? We tried putting out a pan of sugar and water hoping to attract them away from the bird bath, but they enjoyed both. We do not know where their hive is located, and have been unable to trace them. —Mrs. G. N.

Answer: The bees are eager for water these hot days, and will fly far to find it. They do not disturb birds very much; the birds will eventually get their drinks and baths. Our beekeeper friend thinks it bad idea to put out sugar and water; he says when it is gone the bees will turn robbers for the sugar. If you can learn the whereabouts of the hive, perhaps you can persuade the owner to put a basin of water nearby so that you can return your bird bath to the birds. If not, the birds will manage, so don't worry.

FAMOUS CONDUCTOR

Question: Can you tell me the date of the death of Serge Koussevitzky, the famous conductor of the Boston Symphony Orchestra and leader of the Berkshire Music Festival? —J. A. P.

Answer: The orchestra leader died in Boston on June 4, 1951, after 27 years of conducting the Symphony Orchestra of that city, and founding the Berkshire Festival.

[Editor's Note: Please send self-addressed stamped envelope with all questions. An individual reply will be made to those which are not generally suitable for answer in the column.]

SCHENECTADY GAZETTE
Circ. D. 42,039
AUG 4 19

Mennini Premiered

Louis Mennini's "The opera in one act, will world premiere by student Goldovsky's opera depar the Theatre-Concert Hall glewood, Lenox, Mass. ances will be given Mo Tuesday evening at 8:30

* * *

THE PROGRAM also clude "Zaide" an unfini act opera by Mozart.

"The Rope" was com for production by the ope ment. Mennini, a memb faculty of the Eastman Music, spent the summ at Tanglewood on comm the Koussevitzky Music tion and prepared his the beginning in consult Mr. Goldovsky, who will opera.

The performances a those who support th music school by joining of Friends of the Berk Center. All seats are re reservations may be ma the Friends' office at T

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MENNINI was born a in 1920 and attended cent high school there. music at Oberlin College following three years the U.S. Army Air For land enrolled in 1945 i man School of Music, composition under How and Bernard Rogers an uated as both a bachelor ter in music. Following teaching at the Univers he returned to Rochest been on the Eastman f 1949.

The opera is based O'Neill's one-act play o name, originally perfor Provincetown Players, town, Mass., April 28, 19

Mennini says "Euge knew of my project death in 1953. I never him, but I have a cont by the Pulitzer Prize pl adapt his play. I forme of setting 'The Rope' after reading it; I have it on the stage."

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Scenery and lighti operas is by David H and makeup by Leo Miss Aviva Einhorn studying in Paris, wi orchestra of the Ber Center's Department students for "Zaide" Janiec will be in th performances of "The

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42 039
AUG 4 1955

Mennini Opera Is to Be Premiered at Tanglewood

Louis Mennini's "The Rope," an opera in one act, will have its world premiere by students of Boris Goldovsky's opera department at the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Performances will be given Monday and Tuesday evening at 8:30 o'clock.

* * *

THE PROGRAM also will include "Zaide" an unfinished two-act opera by Mozart.

"The Rope" was commissioned for production by the opera department. Mennini, a member of the faculty of the Eastman School of Music, spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky, who will stage the opera.

The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats are reserved and reservations may be made through the Friends' office at Tanglewood.

* * *

MENNINI was born at Erie, Pa., in 1920 and attended String Vincent high school there. He studied music at Oberlin College, Ohio, and following three years' service in the U.S. Army Air Force in England enrolled in 1945 in the Eastman School of Music. He studied composition under Howard Hanson and Bernard Rogers and was graduated as both a bachelor and a master in music. Following a year of teaching at the University of Texas He returned to Rochester and has been on the Eastman faculty since 1949.

The opera is based on Eugene O'Neill's one-act play of the same name, originally performed by the Provincetown Players, Provincetown, Mass., April 26, 1917.

Mennini says "Eugene O'Neill knew of my project before his death in 1953. I never got to meet him, but I have a contract signed by the Pulitzer Prize playwright to adapt his play. I formed the idea of setting 'The Rope' to music after reading it; I have never seen it on the stage."

He also states that "My one basic problem in setting the play was, whether to make the music as strong (dissonant) as the drama insofar as character portrayal, or whether to add warmth to the starkness and gloominess of the play. After much reading of O'Neill, I found a remark of his which made me decide to pursue the latter course. He said, 'even in ugliness there is beauty'."

"THE ROPE" has five characters, is in one act and one scene. the setting, an old barn situated on top of a high headland of the seacoast.

The Mozart opera, "Zaide," which will precede "The Rope," was written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version, in English, has been prepared by Sarah Caldwell, who will stage the work.

Scenery and lighting for both operas is by David Hays, costumes and makeup by Leo Van Witsen. Miss Aviva Einhorn, Israeli student studying in Paris, will conduct an orchestra of the Berkshire Music Center's Department I Orchestra students for "Zaide" and Henry Janiec will be in the pit for the performances of "The Rope."

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000
AUG 5 1955

Share Baton: **Three celebrated conductors share the podium of the Boston Symphony Orchestra, during the last two weeks at Tanglewood, l to r, Charles Munch, music director, Pierre Monteaux, who will be guest conductor on August 13, and Leonard Bernstein, who will be heard during "Tanglewood on Parade".**

Jazz

Basie Band Bounces at Music Inn

The day of the big name band is not dead. Phil and Stephanie Barber proved this last Thursday night when they presented Count Basie and his orchestra at their Music Inn near Lenox, Mass. The appearance of the Count and his 15 jazz men brought out an enthusiastic audience, some 900 strong.

* * *

The Basie aggregation which has thrived through two decades of jazz from Manhattan's 52nd St. haunts to the Newport Festival, opened with a straight arrangement of "What Am I For!" with divided saxaphone leads and trumpet breaks against a good trombone background. The mellowness of sound and crispness of technique in the opener was typical of the band throughout the evening. An original number, "Why Not" featured Frank West on the flute—a rather unusual jazz instrument—played like a saxaphone, it sounded like a whistling clarinet. Mr. West showed a great deal of variety and exercised a fine taste of improvision.

* * *

The last number before intermission was "Dinner With My Friends" written in commemoration of a dinner party given for the Count by his associates at the Waldorf Astoria. In his first real solo of the evening, Basie started it off with a blues interpretation reminiscent of Father Hines. It was only a moment before the rest of teh band gave up their labors and gathered around the keyboard. Then Sonny Paine who had been booming out drum breaks all evening, had the floor while member of the band, filed off the stage for a ten minute respite. While Sonny electrified the audience with the dexterity of his stick handling, the band members leisurely strolled back on the stage and got their drummer off the hook, ending the tune four or five times to the glee of the crowd.

* * *

The band is perhaps the most polished and disciplined of the big jazz organizations and, The Count, who has never lost the art of being economical produced just the right effect with the least number of notes—always at the right moment. All in all it was a memorable evening of jazz and one of the better interludes during the Music Inn's summer series.

T. C. S., JR.

Tanglewood On Parade in Final Week

The sixth and final week of Berkshire Festival concerts begin next Wednesday evening, August 10, at Tanglewood, in the last series of chamber music of Beethoven.

On Thursday evening, August 11, Tanglewood goes on parade, with a day-long series of events, including demonstrations by all departments, a gala concert in the Music Shed, a drawing for door prizes and waltzing on the lawn.

Leonard Bernstein, who heads the school's department of orchestra and conducting, and himself a student in the Berkshire Music Center's first years (1940 and 1941), will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront," also Aaron Copland's 'A Lincoln Portrait." Arthur Fiedler will lead the Boston 'Pops" Orchestra in a typical program of light music by Rimsky-Korsakov, George Gershwin, and Johann Strauss, with Mr. Bernstein soloist in the "Rhapsody in Blue."

FONTANA, CALIF.
HERALD NEWS
Circ. Semi-W. 3,433
AUG 5 1955

Sensational Young Baritone Returns To Redlands Bowl Tuesday Evening

Public demand has resulted in the scheduling again of Donald Gramm, sensational young baritone, who will appear in the Redlands Bowl next Tuesday evening, in joint concert with Eudice Shapero, American violinist.

Gramm was scheduled on the bowl program last year and the response to his concert was such that he has been invited to appear on the program this year, one of few artists so honored.

Through his appearances on network, radio and television broadcasts, particularly this last year, Mr. Gramms voice has become familiar to many Americans. He is hailed by the public and press alike as one of the truly outstanding young American singers.

While he was still in high school, he was awarded a contract to appear weekly at the Old Heidelberg, a famed Chicago nightclub. In 1943, though still very young, he was awarded first prize by the Chicagoland music festival. A few months after his graduation from college, he was engaged to sing with the Pittsburgh symphony. Since this appearance, he has been soloist with many leading symphony orchestras including the New York Philharmonic, the Chicago Symphony, the Buffalo Philharmonic, Boston Symphony, San Francisco Symphony, and Los Angeles Philharmonic.

He is often heard on nationwide Television Operas, and is the leading bass-baritone with the New York City Center opera company. In addition to his Redlands Bowl appearance he is singing at the Berkshire summer festival, the Brevard festival and the Hollywood Bowl.

Program times is 8:15. Community singing will precede at 7:30 p.m.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500
AUG 4 1955

156

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Oklahoma City, Okla.
OKLAHOMAN
Circ. D. 153,227 - S. 264,593
AUG 6 1955

Beethoven Takes Mind Off Heat

By ALICE HUGHES

I SPENT a recent weekend in the bosom of Beethoven in Tanglewood at the current, annual Berkshire music festival. Charles Munch, conductor, has designated this entire summer as "A Season of Beethoven," and I was lucky to attend the weekend when there were three Beethoven concerts on.

It's quite a prize to capture the beautiful strains of Beethoven's First, Sixth and Seventh symphonies, the Violin concerto in D-major and the overture to "Coriolanus." It was awfully hot in the Berkshires, but Beethoven expands the soul and takes the mind off the heat.

THUMBING THROUGH the program before that first thrilling moment of a concert when the conductor lowers his baton for the opening beat, I came upon a note written by conductor Charles Munch, who batoned the Friday and Sunday concerts. It was titled, "Why a Season of Beethoven?" and he answered his own question: " . . . because music lovers know that after having heard this music, they will not leave without having gained something . . . without taking away something enriching . . . heartwarming."

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YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 34,223
AUG 5 1956

The Counselor Advises . . .

SCRAPS OF MATERIAL

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Answer: The orchestra leader died in Boston on June 4, 1951, after 27 years of conducting the Symphony Orchestra of that city, and founding the Berkshire Festival.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
AUG 6 1955

Chamber Music to Open Final Week at Berkshire

The final week's program of the Berkshire Festival at Tanglewood will open at 8:30 p. m. Wednesday with a concert of chamber music by Beethoven in the theater-concert hall.

A program of trios, songs, quintets and a cello sonata will be offered by six principals of the Boston Symphony Orchestra, Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe, and James Stagliano, French horn. They will be assisted by David Lloyd, tenor, and Ralph Berkowitz, piano.

'Tangelwood on Parade'

"Tanglewood on Parade," the annual benefit for the Boston Symphony's summer school, will be held Thursday night and will have as its highlight a gala concert in the music shed starting at 8:15 p. m.

Claude Rains, stage and screen star, will narrate Aaron Copland's "A Lincoln Portrait" in his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting.

Bernstein also will lead the symphony in the premiere performance of a suite he has arranged from his score for the academy award-winning film, "On the Waterfront."

For the second half of the program Arthur Fiedler will lead the Boston "Pops" Orchestra in a typical program of light music.

Orchestral Program

An all-French orchestral program of music by Berlioz, Debussy and Ravel will be conducted by Charles Munch, music director of the symphony, at the orchestra's "shed" concert Friday night.

Pierre Monteux will conduct next Saturday night's concert, including music of Wagner, Brahms, Debussy and Strauss.

The concluding concert of the festival will be Aug. 14, when Munch will conduct his fifth all-Beethoven program of the summer. Soloists will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass.

CLAUDE RAINS
Festival Narrator

CINCINNATI, OHIO
POST
Circ. D. 167,260
AUG 6 1955

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929
AUG 6 1955

BREATHER is enjoyed by Charles Munch, conductor of the Tanglewood concerts at Lenox, Mass., between appearances before the orchestra. For the last six years he has been music director for the Boston Symphony Orchestra.

KINGSTON, N. Y.
FREEMAN
Circ. D. 14,013
AUG 6 1955

THE SUMMER STAGE

Gould Will Conduct in Ellenville

The Empire State Music Festival in Ellenville begins the second of a five-week season Wednesday with the Symphony of the Air conducted by Alfred Wallenstein. There will be Wednesday and Friday performances at 8:30 p. m., and a Sunday matinee at 3:30 p. m.

The Wednesday and Friday concerts will be devoted to Handel-Harty's "Suite from the Water Music," Wagner's "Tristan and Isolde" (Prelude and Isolde's Love Death), and Brahm's Symphony No. Four in E Minor.

"Madame Butterfly," produced by John Brownlee and staged by Basil Langton, will be presented Thursday evening, Aug. 11 and Saturday evening, Aug. 13, with a cast including Mary Henderson, Evelyn Sachs, Eugene Conley, John Brownlee, George Tallone, Lloyd Harris and Edward Dunning. Emerson Buckley will conduct.

This Sunday afternoon at 3:30, Morton Gould will conduct the Symphony of the Air in a Gershwin-Gould program with Earl Wild, pianist, and Danny Daniels, solo dance. Mr. Wild will play Gershwin's "Rhapsody in Blue," and Mr. Daniels will dance to Gould's "Tap Dance Concerto."

Miss Harshaw Sings 'Brunnhilde'

With concerts tonight at 8:30 and tomorrow afternoon at 2:30, the 1955 Berkshire Festival at Tanglewood moves into its next to last week. Charles Munch, music director of the Boston Symphony Orchestra, will conduct both concerts.

Tonight's program will be excerpts from two operas—Beethoven's "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as principal soloists, and the Berkshire Festival Chorus under John Krueger, the first half of the program will be a presentation of the second act of "Fidelio," a Tanglewood first performance.

Three excerpts from the Wagner opera will be heard as the second part of the concert with Miss Harshaw in the role of Brunnhilde. Miss Harshaw is considered one of the finest Wagnerian sopranos in this country.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 6 1955

At Tanglewood:

Bernstein Hails Koussevitzky

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., Aug. 6.—In memory of Serge Koussevitzky, founder of the Berkshire music center, Leonard Bernstein conducted the performance of Beethoven's "Missa Solemniz" given by the Boston Symphony in the music shed last night.

It was most fitting that he do this as Koussevitzky's most noted disciple, and he did honor to his master's memory through the fervor of his presentation as he did four years ago in similar observance.

That this most difficult work of Beethoven eludes Bernstein became apparent early in the performance. He is admirable in controlling the forces at his command and injecting vitality into the music but in growing too energetic and not sustaining the slower movements, he did not make the performance mesh as a whole.

It sounded peculiarly detached even though he did the "Benedictus" and "Agnus Die" reverently. Some reservations amounted to a matter of tempo, others of just not penetrating to the true meaning of the work.

What he asked of the chorus, soloists, and orchestra they gave ardently. The festival chorus, splendidly prepared by Hugh Ross, gave an exceptional account of itself. It was almost too responsive to Bernstein's direction.

Of the soloists, Adele Addison distinguished herself for purity and accuracy of note where the demands on a soprano are beyond reason. Few singers on this part have equaled her performance. Eunice Alberts, contralto, and Mac Morgan, bass, came through notably in the "Agnus Dei." David Lloyd, tenor, held his own well in this company. Incidentally, these soloists had all attended the Berkshire music center at Tanglewood.

Rain before the concert kept attendance down to 6,800 people.

Boston Pops Plays Music for a Summer Night

RCA-Victor's contribution to summer comfort is an album called "Music for a Summer Night." Packaged in a jacket showing a lady in her nightgown, the album leans heavily on old favorites like Liebestraum, Liebesfreud, Liebesleid, the Moonlight Sonata's slow movement and Caprice Viennois. The Boston Pops Orchestra handles the tunes neatly.

Also New

STRAUSS: Waltzes (Vienna Bohemian Orchestra; Victor). "Forever the Waltz" is the title of this album and its contents, like the well-known brook, likely to go on forever. Included: Blue Danube, Voices of Spring, Vienna Blood, Vienna Woods and Artist's Life. Good recording.

OPERA INTERMEZZI: (Philharmonia Orchestra conducted by Herbert Von Karajan; Angel). These orchestral interludes are from "Cavalleria Rusticana," "Pagliacci," "Carmen," "Tales of Hoffmann," "Thais," "Hary Janos," "La Traviata." The playing is top-notch, recording excellent.—E. B.

THE ART OF THE ORGAN: (E. Power Biggs; Columbia). Last summer Mr. Biggs toured England, Holland, Germany and Scandinavia with a team of Columbia sound men, came back with this album of 21 pieces recorded on as many organs. Composers are of the pre-Bach era, played in the countries where the music originated. Organs range in age from two years to 300 and many are truly thrilling. There are copious program notes, organ specifications and pictures. Highly recommended.—W. F.

VERDI: La Forza del Destino (La Scala orchestra, chorus and soloists conducted by Tullio Serrafin; Angel). Some of the master's most compelling music and one of his most implausible plots. Maria Callas sings Leonora affectingly except for her high tones which wobble. Richard Tucker is a very good Don Alvaro. Owners of the old Cetra set may want to hold onto it in spite of the brilliance of Angel's newer recording, though. —J. P. A.

MAHLER: Symphony No. 8 in E (Rotterdam Philharmonic conducted by Eduard Flipse; Epic). A treat for lovers of Gargantuan musical fare, this recording of the "Symphony of a Thousand" was made during an actual performance. Music is on a grand scale, although many find it overlong and repetitive. The combined Rotterdam Choirs joined the orchestra for the performance. Sound is good.—J. P. A.

RACHMANINOFF: Symphony No. 3 in A Minor (Philadelphia Orchestra conducted by Ormandy; Columbia). Familiar Rachmaninoff trademarks are appealing and effective in the hands of a lush orchestra like this. Rachmaninoff himself prepared the Philadelphians for the first performance of the symphony, by the way. The hi-fi recording comes through the conventional phonograph without distortion. The single LP disk is finished off with the composer's Vocalise No. 3. —A. L. B.

CHOPIN: Concerto No. 2; SAINT-SAENS: Concerto No. 4 (Alexander Branowsky and Boston Symphony conducted by Munch; Victor.) Acclaimed as a Chopin expert, Branowsky shows up better in the bravura of Saint-Saens than in the bravura of Chopin. The Chopin lacks articulation and good rhythmic detail. There are evidences of re-takes on both sides. Ungrateful accompaniments are admirably handled by Munch and his men.—A. L. B.

CLEVELAND, OHIO
PRESS
Circ. D. 305,281
AUG 6 1955

Clevelanders at Berkshire Center

Heart of Musicland, the fan-shaped shed at Tanglewood.

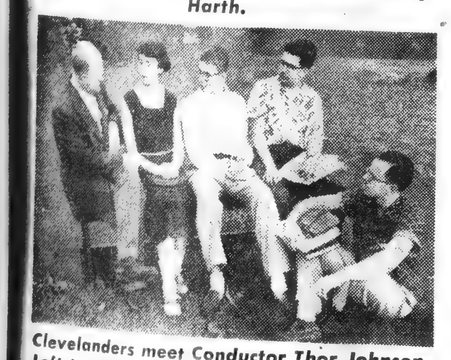
By JIM FRANKEL, *Press Staff Writer*

BERKSHIRE HILLS, Mass.: Once the private sanctuary of Boston's wealthy, this graceful mountain area has grown with the past 10 years, into a mammoth music enterprise.

It started with the Berkshire Music Center in 1912. Operated by the Boston Symphony, the center today enrolls with 405 students from 38 states and 18 foreign countries. This in addition to the festival concerts by the Boston Symphony which help pay for the vast musical plant.

Sprawling on Nathaniel Hawthorne's green and gentle territory, Tanglewood, the Berkshirt Center has become the mother hen which has hatched such healthy baby music chicks as the Jacob's Pillow Dance Festival, the Berkshire jazz festival, the South Mountain chamber music series, the Berkshire folk music fete, the ultra-highbrow Pro Musica Antiqua group, devoted to rare and ancient music, among others.

Cleveland trio: Sheldon Rosen (left) and Herbert Wainer learn to fiddle from Sidney Harth.



Clevelanders meet Conductor Thor Johnson. Left to right: Harriet Smith, Tom Waldman, George Posell and Clyde Hiss.

Clevelanders Camp

One of the worthiest enterprises to arise here is Indian Hill, a music camp operated during July and August by two former Clevelanders, Mordecai and Irma Bauman. Until a few years ago, Bauman was voice department head at the Institute of Music.

In 1952 they moved to New York and Stockbridge, Mass., to open Indian Hill on the former estate of a onetime U. S. ambassador, Norman Davis. Purpose was to help youngsters achieve "a rounded musical and cultural life."

The Baumans started with 37 students. This year they have 81 youths whose devoted parents spend $600 for a summer of music, dance, art, photography and sports.

Four Clevelanders are on the faculty: Sidney and Teresa Harth, now of Louisville, where Sidney is associate conductor of the Louisville Philharmonic, and Seymour Lipkin, pianist serving as guest conductor, and Lou Gilbert, now an actor.

Dual Role for Lipkin

Lipkin also teaches at the Berkshire Center, along with "Signor Opera," Boris Goldovsky, who heads the opera department. Indian Hill, by the way, often supplies choral talent for Tanglewood, three miles away, when the need arises.

A number of Clevelanders have helped support the Bauman culture camp: the Harry Kirtzes, the Elliot Morgensterns and the Joseph Kleins, Arthur Loesser, Marcel Dick and Langston Hughes, among many others.

Both Tanglewood and Indian Hill have Cleveland students enrolled this summer. At Tanglewood are Nancy Harriet Smith, 14, 3264 Rumson Rd., Cleveland Heights, Tom Waldman, 16, 17611 Berwyn Rd., Shaker Heights, George Posell, 13, 2469 Kingston Rd., Cleveland Heights (a walking opera encyclopedia, by the way) and Clyde Hiss, 21, 23160 Gay Ave., Euclid.

Indian Hill campers include Herbert Wainer, 14, 2857 Washington Blvd., Cleveland Heights; Sheldon Rosen, 13, 14168 Cedar Rd., Cleveland Heights; Shelley Bartell, 17, 2215 Barrington Rd., University Heights. The Baumans' daughter, Elizabeth Israels, 16, is also a camper.

State Dept. Honor

This past week Indian Hill won an honor: The State Department invited the camp to perform Purcell's "Masque in Dioclesian," its feature production this summer, for Fulbright scholars studying at Bennington College, Vt.

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NEW YORKER
NEW YORK, N. Y.
AUG 6 1955

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NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
AUG 7 1955

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TRENTONIAN
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TIMES-ADVERTISER
Circ. S. 60,030
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Henry Janiec, 25, the Passaic man has packed a lot of music into the past three years, since he became head of the Spartansburg, S. C., Symphony Orchestra.

Janiec, top man in his class at Oberlin (O.) College's music division, was named to direct the Spartansburg Orchestra and teach piano at Converse College before his 22nd birthday. He has since boosted the size of the city's amateur orchestra from 49 to 86.

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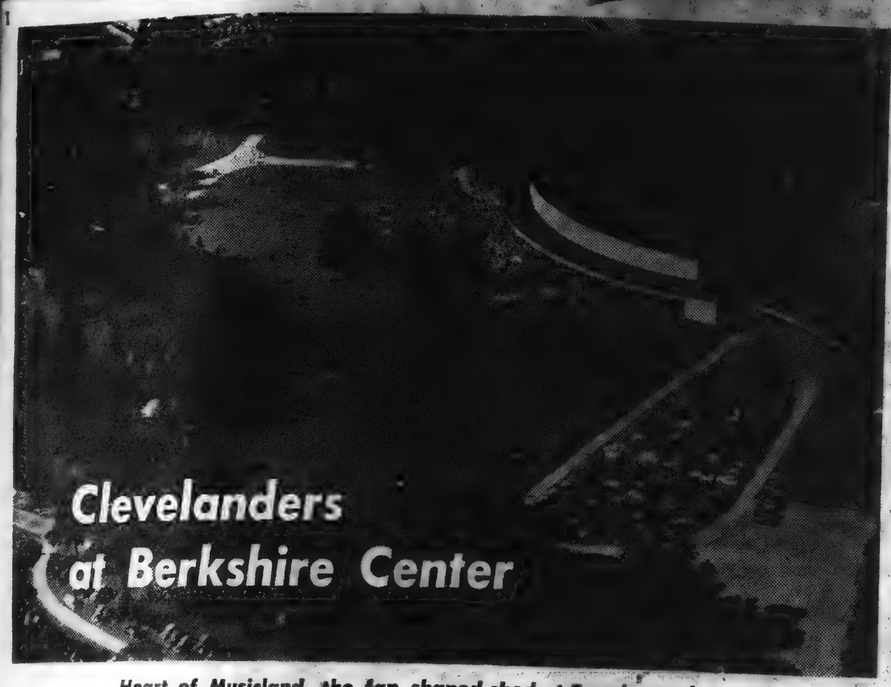
CLEVELAND, OHIO
PRESS
Circ. D. 305,281
AUG 6 1955



Heart of Musicland, the fan-shaped shed at Tanglewood.

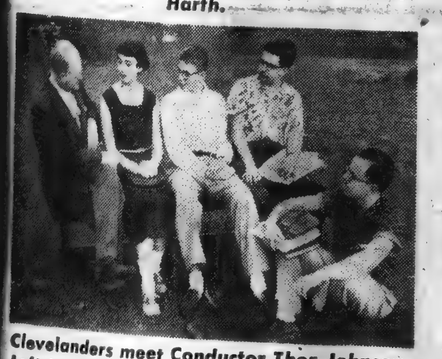
By JIM FRANKEL, *Press Staff Writer*

BERKSHIRE HILLS, Mass.: Once the private sanctuary of Boston's wealthy, this graceful mountain area has grown with the past 10 years, into a mammoth music enterprise.

It started with the Berkshire Music Center in 1942. Operated by the Boston Symphony, the center today swells with 405 students from 38 states and 18 foreign countries. This in addition to the festival concerts by the Boston Symphony which help pay for the vast musical plant.

Sprawling on Nathaniel Hawthorne's green and gentle territory, Tanglewood, the Berkshirt Center has become the mother hen which has hatched such healthy baby music chicks as the Jacob's Pillow Dance Festival, the Berkshire jazz festival, the South Mountain chamber music series, the Berkshire folk music fete, the ultra-highbrow Pro Musica Antiqua group, devoted to rare and ancient music, among others.

Cleveland trio: Sheldon Rosen (left) and Herbert Wainer learn to fiddle from Sidney Harth.



Clevelanders meet Conductor Thor Johnson. Left to right: Harriet Smith, Tom Waldman, George Posell and Clyde Hiss.

Clevelanders Camp

One of the worthiest enterprises to arise here is Indian Hill, a music camp operated during July and August by two former Clevelanders, Mordecai and Irma Bauman. Until a few years ago, Bauman was voice department head at the Institute of Music.

In 1952 they moved to New York and Stockbridge, Mass., to open Indian Hill on the former estate of a onetime U. S. ambassador, Norman Davis. Purpose was to help youngsters achieve "a rounded musical and cultural life."

The Baumans started with 37 students. This year they have 81 youths whose devoted parents spend $600 for a summer of music, dance, art, photography and sports.

Four Clevelanders are on the faculty: Sidney and Teresa Harth, now of Louisville, where Sidney is associate conductor of the Louisville Philharmonic, and Seymour Lipkin, pianist serving as guest conductor, and Lou Gilbert, now an actor.

Dual Role for Lipkin

Lipkin also teaches at the Berkshire Center, along with "Signor Opera," Boris Goldovsky, who heads the opera department. Indian Hill, by the way, often supplies choral talent for Tanglewood, three miles away, when the need arises.

A number of Clevelanders have helped support the Bauman culture camp: the Harry Kirtzes, the Elliot Morgensterns and the Joseph Kleins, Arthur Loesser, Marcel Dick and Langston Hughes, among many others.

Both Tanglewood and Indian Hill have Cleveland students enrolled this summer. At Tanglewood are Nancy Harriet Smith, 14, 3264 Rumson Rd., Cleveland Heights, Tom Waldman, 16, 17611 Berwyn Rd., Shaker Heights, George Posell, 13, 2469 Kingston Rd., Cleveland Heights (a walking opera encyclopedia, by the way) and Clyde Hiss, 21, 23160 Gay Ave., Euclid.

Indian Hill campers include Herbert Wainer, 14, 2857 Washington Blvd., Cleveland Heights; Sheldon Rosen, 13, 14168 Cedar Rd., Cleveland Heights; Shelley Bartell, 17, 2215 Barrington Rd., University Heights. The Baumans' daughter, Elizabeth Israels, 16, is also a camper.

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ZANESVILLE, OHIO
TIMES SIGNAL
Circ. S. 20,636
AUG 7 1955

Inside Television-Radio

with

Reed Mellon

and

Bob Wagner

TELEVISION—By Reed Mellon

With the current temperatures up around 100 degrees, 10,000 watts of lighting don't help matters any.

Most of the folks who appear before the camera in the WHIZ-TV studios will vouch for the fact that it's been anything but cool the past several days. So if these people look a little uncomfortable at times you'll know what it's all about.

Ten thousand watts of power for lighting is the average amount used . . . at times it could go as high as 24,000 watts. Then, brother, it's really warm—especially this time of year.

* * *

John Ireland will star in the role of a deputy sheriff who believes in the innocence of a beautiful girl accused of murder, an exciting western drama on "Pall Mall Playhouse" next Saturday at 8 over Channel 18. Carolyn Jones will play the role of June Sands, the accused murderess, in "Prisoner in the Town."

Jim Reagon (Ireland), who has arrested June Sands for killing her guardian, believes her innocent after talking with her. However, the townspeople all think she is guilty and as a result Jim loses his job. Unable to get anyone to help the girl, he decides to take the law into his own hands with suspenseful results.

* * *

It Took a novelty ballad to boost singer Bill Hayes into the supper brackets of the entertainment world. The ballad was "Davy Crockett," and Bill's record of the song sold more than a million copies.

Actually, Bill Hayes, now featured singer on "Caesar Presents", three out of four Mondays at 7 on WHIZ-TV, has built an impressive list of credits in the eight years he's been in show-business. His most important television role, lasting three-and-a-half years, was with NBC-TV's "Show of Shows," starring Sid Caesar and Imogene Coca. On stage, he was the juvenile lead in the Rodgers and Hammerstein musica, "Me and Juliet."

On Tuesday and Wednesday nights, August 30 and 31, Bill "Davy Crockett" Hayes will appear along with other great names at the Ohio State Fair in Columbus.

* * *

A baby chimpanzee who is enough of a gentleman to prefer blondes (like Mary Hartline) and boyish enough to laugh at clowns (like Cliffy Soubier) is the rage of the Super Circus set. Super Circus is seen over Channel 18 each Sunday at 4 sponsored by the Coca Cola Bottling company.

He's jinx, a disarming and friendly simian who, instead of living up to his name, has become a boon to the performers on the show.

His sure-fire wit, which he displays in unpredictable actions and almost ceaseless mugging, has endeared him to cast members and crew and has more than once resulted in mirthful confusion. Television has made the 18 inches tall, 15 months old performer an incurable ham.

* * *

Coming up this Fall, Sept. 17, to be exact, will be a new weekly half-hour series that's sure to be a hit. It will actually replace "Pall Mall Playhouse" mentioned previously.

"The M-G-M Parade", with George Murphy as host and director, is one of television's important new program entries for the 1955-56 season.

The series will be arranged by Metro-Goldwyn-Mayer, marking this major motion picture studio's initial venture into the television field. M-G-M is preparing a type of program format for the show which will be popular entertainment. The program also will present selected short features from the vast M-G-M library as well as intimate behind-the-scenes information about motion picture production.

* * *

"Hoe Down Time" moves to a new time! Beginning yesterday and continuing each Saturday the Hoe Down, which originates from Parkersburg, W. Va., will be seen at 6 p.m.

That popular host, Corn Cob Willie, will be in charge of the festivities each week. The Houston Vally Boys and the Happy Go Lucky Ranch Boys provide the music. Red Moore does the calling for the square dances.

* * *

Great Variety in an off-beat manner comes your way tonight at 9:30 on "And Here's the Show." Host is Ransom Sherman dishing up a truly crazy concoction, and guest is the newest comedy find in television, Jonathan Winters.

* * *

This afternoon at 12:25 the Cleveland Indians meet the Washington Senators over Channel 18. Before the game you'll see "Games Prevue" and after the game "The Scoreboard presented by Zanesville Motors, Inc.

RADIO—By Bob Wagner

Where It Will Stop Nobody knows: No! We're not talking about the heat although I'll admit at this writing (last Wednesday evening) I was of the opinion that if it didn't cool off pretty soon everyone would be at their very best since having a taste of what might happen in the hereafter! But we are talking about NBC's coverage of current events. I'm not being partial when I say I don't know of another network which provides its listeners with so many up to date and factual on-the-spot reports as does NBC.

They haven't missed the boat on the atom either. Lt. General Leslie R. Groves, wartime head of the "Manhattan Project," Hanson W. Baldwin, military analyst of the New York Times and David O. Woodbury, author of "Atoms for Peace" will participate in NBC's The Atom: Menace and Promise, a sound panorama of the history of atomic energy on Tuesday at 9 p. m.

Because of the importance of this show, NBC's Biography in Sound will be cancelled for this date only. This show will feature live pick-ups from Washington, Tokyo, London and Geneva where the international conference on the "Peaceful Uses of the Atom" will have opened the day before.

NBC News will present this "reporting in depth", tracing the development of atomic energy from its beginnings in the fertile minds of a few scientists, through wartime uses, right up to the present.

* * *

Music, Music, Music: Another program in the Berkshire Festival broadcasts from Tanglewood will be devoted to a single major work of Beethoven, when Charles Munch conducts the Boston Symphony in the master's "Symphony No. 6 in F Major," sub-titled the "Pastorale," tomorrow night at 8:15. It is one of Beethoven's few "program" works, and its five movements have the following descriptibe titles: Cheerful impressions on arrival in the country; scene by the brook; merry gathering of country folk; thunderstorm; shepherd's song, glad and grateful feelings after the storm.

Thomas Brockman, young American pianist, will join the notable roster of Telephone Hour artists when he appears on the program for the first time tomorrow night at 9.

He is one of the many highly successful alumni of the great teacher Olga Samaroff Stokowski, and received added training in Europe from Robert Casadesus. It was on that continent, too, that he had his first concert successes, which now are being repeated in this country.

For his major offering Brockman will play the finale of Edvard Greig's "Concerto in A Minor." Two Chopin "Etudes" from opus 25, in A Flat Major and C Minor, will comprise his solo group.

Donald Voorhees will conduct the Bell Symphonic orchestra in the "Intermezzo" from Mascagni's "Cavalleria Rusticana" and the overture to Kabalevsky's "Colas Breugnon."

* * *

Honors: NBC Radio Network's National Radio Fan Club, two-hour Friday night popular music session presided over by New York disc jockey Bill Silbert, is to have the activities of its nationwide membership chronicled as a regular feature of the largest-circulated lyric publication in the United States — The Hit Parader Magazine.

Beginning with the November, 1955, issue, which reaches the newsstands all over the nation on Sept. 1, the entire center spread of the monthly edition will be devoted to articles by Bill Silbert, news of activities and pictures of officers of popular-music-star fan clubs across the nation and special editorial attractions for hundreds of thousands of followers of the National Radio Fan club's weekly guest stars. Listen Friday nights from 8 to 9:55 p.m.

* * *

Did You Know That: Barring unforeseen circumstances WHIZ News Director Art Schreiber returns tomorrow from a three-week vacation - operation - recuperation sojourn. One week of vacation, one week for his emergency appendectomy and the third week to convalesce. One week from today we'll be heading for the Pocono Mountain area of northeastern Pennsylvania where, after a 10-minute drive you can go from sport shirt to sweater in the 3,000 foot altitude. Bob Banfield is enjoying his second week of leisure time near his home town of East Liverpool, O. Returning this week to the WHIZ sales staff is Warde Butler after his vacation and Bill Eberle graced the same department with his appearance last Monday morning after touring northern Ohio. Remember fellas, only 50 more weeks to go!

MEMPHIS, TENN.
COMMERCIAL APPEAL
Circ. D. 197,729 - S. 248,619
AUG 7 1955

WMPS Show Has Thomas As Singer

Brockman Will Play On 'Phone Hour Over WMC

ONE of America's most beloved baritones, Thomas L. Thomas, will be guest artist on the Howard Barlow show over WMPS at 7:30 tomorrow night.

Thomas, long applauded on the concert stage, will feature among his selections: "Hills of Home," "What a Difference a Day Makes" and Friml's "Rose Marie."

American pianist Thomas Brockman makes his Telephone Hour debut at 8 p.m. tomorrow on WMC, The Commercial Appeal radio station. His principal contribution will be Grieg's sweeping "Concerto in A Minor." He will be accompanied by Donald Voorhees and the Bell Telephone Orchestra.

Mr. Thomas

For his two other selections, Brockman has chosen two familiar etudes by Frederick Chopin. The first will be "Etude in A Flat Major, Opus 25, No. 1" (sometimes called "The Sheperd Boy"); the other will be the "Etude in C Minor, Opus 25, No. 12."

On Bershire Festival, at 7:30 p.m. on WMC, Charles Munch will direct the Boston Symphony in the five movements of Beethoven's "Symphony No. 6 in F Major."

Gene Bianco, jazz harpist, and singers Della Reese and Jerry Vale will join the roster of WREC's Woolworth Hour at noon today. Bianco, who recently completed an eight-hour engagement at Radio City Music Hall, will perform some of his unusual swing arrangements for harp.

The all-Sibelius program of the 1955 Sibelius Festival in Helsinki will be broadcast on WREC's World Music Festival at 2 this afternoon. It is played by the Helsinki City Symphony

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719
AUG 7 1955

Eastman Composer Has Opera at Tanglewood

"THE ROPE," an opera in one act by Louis Mennini of Rochester, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox, Mass., will have its world premiere by students of Boris Goldovsky's opera department in the Theater-Concert Hall at 8:30 tomorrow and Tuesday evenings, Aug. 8 and 9. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U.S. Two different casts of students of the opera department will sing.

Mennini, of the faculty of the Eastman School of Music, spent the summer of 1953 at Tanglewood on commission by the Koussevitsky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neill's one-act play of the same name, which was originally performed by the Provincetown Players, Provincetown, Mass., April 26, 1917.

* * *

MENNINI, of 59 Meadowbrook Rd., Rochester, is 30, was born in Erie, Pa., in 1920, attended String Vincent High School there, studied music at Oberlin College, Ohio. After three years' service in the U.S. Army Air Force in England, he enrolled in 1945 in the Eastman School of Music, University of Rochester, and studied composition under Howard Hanson and Bernard Rogers. He was graduated in 1947 as both a bachelor and a master in music. Following a season of teaching at the University of Texas, Austin, he returned to Rochester, and has been on the Eastman faculty since 1949. He won the National Institute of Arts and Letters Award in 1949.

Among his compositions are the one-act opera, "The Well," performed in 1950 at the Eastman School of Muisc and also at the University of Kansas, Lawrence, Kan., and in 1955 at the College of William and Mary. Williamsburg, Va.; "Arioso for Strings," which has been recorded; "Overture Breve," commissioned by the Springfield, Ohio, Symphony Orchestra; "Andante and Alegro for Orchestra"; "Cantilena for Orchestra"; "Sonaina for Cello and Piano," commissioned by Koussevitsky Music Foundation; and for the

LOUIS MENNINI

100th anniversary of Christ Episcopal Church, Rochester, "The Proper of the Mass."

* * *

OF "THE ROPE," Mennini says: "Eugene O'Neill knew of my project before his death in 1953. I never got to meet him, but I have a contract signed by the Pulitzer Prize playwright to adapt his play. I formed the idea of setting 'The Rope' to music after reading it: I have never seen it on the stage. I have used the O'Neill play as it is, except for certain changes of words, sections of conversations which seemed unnecessary to the continuity of the drama, a few additions of my own that seemed advisable for musical extension, such as the duet of Annie and Pat and also a rearrangement of words for Luke's aria."

* * *

CORNING, N. Y.
LEADER
Circ. D. 11,610
AUG 8 1955

Music Festival Aides To Visit Fitzsimmons

Mr. and Mrs. Thomas Fitzsimmons, who have been employed this summer at the Berkshire Music Festival at Lennox, Mass., plan to visit Mr. Fitzsimmons' father, John W. Fitzsimmons of 68 Ontario Street, here next week, it was learned today.

Mrs. Thomas Fitzsimmons has been in charge of about 300 girls at the music festival, while Mr. Fitzsimmons has been managing the dining hall and directing the staff of college students who are employed as waiters there during the summer festival season.

After visiting here, the couple will go to Wayne, Pa., suburb of Philadelphia, where he will start his third year as instructor at the Valley Forge Military Academy. Mrs. Fitzsimmons formerly was head of the English department at the Rye School in Rye.

TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
AUG 7

Young Finnish Composer Sent To Tanglewood

Special to The Blade

LENOX, Mass., Aug. 6 — Eino Rautavaara, 26, of Helsinki, Finnish composer nominated by Jean Sibelius, has arrived at Tanglewood to spend the summer as a student of composition with Roger Sessions and Boris Blacher at the Berkshire Music Center.

One of 33 students from 18 foreign lands, including Canada, who are at the music school's thirteenth session for six weeks of concentrated study, Mr. Rautavaara has come largely through the energy and good will of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Symphony, who did much to pioneer the music of Sibelius in this country.

Mrs. Koussevitzky is chairman of an international Sibelius Festival Committee, which will celebrate the Finnish master's 90th birthday (Dec. 8, 1955) in the season of 1955-6 by inviting conductors here and abroad to perform programs and whole cycles of Sibelius music.

The Koussevitzky Music Foundation, in co-operation with the Berkshire Music Center, is offering a scholarship with full living expenses at Tanglewood to Mr. Rautavaara, whom Sibelius personally has nominated to receive the honor. The young composer's travel expenses to and from Finland are defrayed by the Finlandia Foundation of New York.

Following his stay at Tanglewood, arrangements are being made with the Juilliard School of Music in New York City for Mr. Rautavaara to continue his studies in America.

Programs for Week
Radio Events and Station
News of Radio
AUG 7 1955

News of Radio and TV Events and Station Programs for Week

ENDICOTT, N. Y.
BULLETIN
Circ. D. 7,383
AUG 8 1955

Thunder Not in Beethoven Score

LENOX, Mass.—Swishing rain and crashing thunder added sound effects not planned by Beethoven at Tanglewood yesterday while the Boston Symphony Orchestra was playing the immortal Ludwigs' Piano Concerto in G Major. The all-Bethoven program began with the Eighth Symphony, and the Fifth Symphony provided the finale.

The rain stopped as the Fifth Symphony ran its course, and the spiritedly played finale gave the concert an effective close.

two of Sibelius' tone poems, "Night Ride and Sunrise," with Tauno Hannikainen conducting the Helsinki City Symphony Orchestra, and "Tapiola," which takes its name from Tapio, the forest god of Finnish mythology, performed by the Sibelius Festival Orchestra under the direction of Hannikainen.

Elisabeth Schwarzkopf, soprano, will sing, in Finnish, one of Sibelius' less known and most difficult works, "Luonnotar," a setting of the first rune of the Kalavala. She will be accompanied by the Helsinki City Symphony Orchestra. The same conductor will lead the Festival Orchestra, in closing, in the Symphony No. 1 in E minor.

* * *

Soprano Terry Saunders will be soloist with the St. Louis Municipal Opera Orchestra, conducted by Edwin MacArthur, in a program of songs by Cole Porter, Kurt Weill, Richard Rodgers and Noel Coward, on WCBS's Summer in St. Louis tonight at 6:30. Miss Saunders will sing "So Far," "If Love Were All," "You Are Never Far Away" and "Fine and Dandy." MacArthur will lead the orchestra in "Begin the Beguine," "All of You" and "Speak Low."

* * *

"The Tree," winner of the Edgar Award of the Mystery Writers of America for the best radio mystery broadcast of 1954, will be directed by author Stanley Niss in a repeat performance on 21st Precinct at 8 p.m. Saturday over WCBS.

Dramatizing the police investigation of a series of daytime robberies, "The Tree" will be narrated by Everett Sloane, who is featured regularly as Capt. Kennelly. His men-in-blue associates are portrayed by Ken Lynch, Harold Stone and Martin Blaine.

Larry Haines will play the suspect who finds himself out on a limb. Ethel Everett will be heard in the only distaff role.

* * *

Mystery, adventure, science fiction and romance stories will be among the dramatic presentations to be heard on the new daily WOR series, Story Time, which premieres tomorrow at 11 a.m.

J. S.

PANELIST—Virginia Wicks is a regular member of Platterbrains, a musical quiz, which is heard over WABC every Tuesday night at 9:30. Other members of the panel are Leonard Feathers, moderator, and Jerry Mulligan. Jerry Vale, singer, will be guest on this week's session.

Thomas Haywood, tenor of the Metropolitan Opera, will join Gene Bianco, jazz harpist, and singers Della Reese and Jerry Vale on the What's New in Music? program this afternoon at 1 on WCBS. The orchestra and chorus will be under the direction of Victor Young, who is filling in for vacationing Percy Faith.

* * *

Another program in the Berkshire Festival broadcasts from Tanglewood will be devoted to a single major work of Beethoven when Charles Munch conducts the Boston Symphony in the master's "Symphony No. 6 in F Major" the subtitled the "Pastorale" tomorrow night at 8:15 over WRCA. It is one of Beethoven's few program works, and its five movements have the following descriptive titles: Cheerful Impressions on Arrival in the Country; Scene by the Brook; Merry Gathering of Country Folk; Thunderstorm; Shepherd's Song, Glad and Grateful Feelings After the Storm.

* * *

The first of two programs of music by Jean Sibelius will be broadcast as performed at the 1955 Sibelius Festival in Helsinki on World Music Festivals over WCBS this afternoon at 2:30. The program will open with

Lt. Gen. Leslie R. Groves (USA, ret.), wartime head of the Manhattan Project; Hanson W. Baldwin, military analyst, and David Woodbury, author of "Atoms for Peace," will participate in a special program, The Atom: Menace and Promise, a sound panorama of the history of the atomic energy, on WRCA Tuesday night at 9.

The 55-minute program will feature live pickups from Washington, the West Coast, Tokyo, London and Geneva, where the International Conference on Peaceful Uses of Atomic Energy will open tomorrow.

* * *

The 22nd annual All-Star football game will be broadcast over WOR Friday at 9:30 p.m. The gridiron classic, to be played at Chicago's Soldier Field, will pit the Cleveland Browns against the College All-Stars.

Thomas Brockman, American pianist, will make his first appearance on the Telephone Hour tomorrow night at 9 over WRCA.

For his major offering Brockman will play the finale of Edvard Grieg's "Concerto in A Minor." Two Chopin "Etudes" from Opus 25, in A Flat Major and C Minor, will comprise his solo group.

Donald Voorhees will conduct the Symphonic Orchestra in the "Intermezzo" from Mascagni's "Cavalleria Rusticana" and the overture to Kabalevsky's "Colas Brougnon."

* * *

Big Joe Rosenfield will celebrate the first anniversary of his program being on WMGM tomorrow night with a special four-hour show. Rosenfield, who is heard daily on the station at midnight, will mark the anniversary from midnight to 4 a.m.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
AUG 8 1955

Berkshire Festival

Music in Review

By TUCKER KEISER

TANGLEWOOD, Lenox, Aug. 7—For this showery, breezy Sunday afternoon, Charles Munch chose another all-Beethoven program, the 8th and 5th symphonies and the 4th Piano Concerto. After the "Missa Solemnis," the "Fidelio," and the Wagnerian excerpts, heard in the concerts on Friday and Saturday and all employing huge forces, the gently pulsating 8th Symphony and the lyrical, introspective concerto provided an excellent contrast.

Both works were unusually well played, the Allegretto of the symphony and the Andante of the concerto being particularly beautiful.

In the concerto, a very remarkable pianist, Eugene Istomin, made his belated debut without orchestra. The choice of soloist for this work was indeed a happy one; Istomin is an artist of uncommon sensibilities and capable of well-modulated poetic projection.

Mr. Munch, in his customary manner, allowed the spotlight to fall on the pianist, but he could not help sharing it because he matched every mood and nuance with the soloist.

By the Rondo of the concerto, however, approaching storm signals could be sighted. Mr. Munch began to press the tempo, but the soloist seemed quite oblivious to the urging and continued on his even-paced way, holding back the orchestra.

But like a steam boiler without a relief valve, the conductor with so much nervous energy in check had to explode sometime. And what better piece to explode on than Beethoven's Fifth!

It was even a more violent reading than that with which Mr. Munch closed the Boston season in April. He gives evidence of not the slightest understanding of the piece.

For anyone to whom this particular composition is the epitome of symphonic thought, a treasured document of dramatic power, and a work of indescribable awe, sitting through the conductor's frenzied interpretation can only be compared to watching helplessly while a beloved friend is assaulted. The only defense is to walk out of hearing; this is what one listener did.

The number of people attending the three concerts this week end totaled 25,537, nearly 10,000 fewer than the previous one.

KINGSTON, N. Y.
FREEMAN
Circ. D. 14,013
AUG 9 1955

Boston "Pops" at Tanglewood Thursday

Arthur Fiedler's famed Boston "Pops" Orchestra returns to Tanglewood Thursday for the annual benefit for the Boston Symphony Orchestra's summer music school. Mr. Fiedler has been conducting the "Pops" for 26 years and has made more than 600 recordings. Since the organization of the "Pops" Tour Orchestra in 1953, people in 56 cities in 26 states have jammed auditoriums to hear them.

His program for "Tanglewood on Parade" will consist of Rimsky-Korsakov's "Cappriccio Espagnole"; Gershwin's "Rhapsody in Blue" with Leonard Bernstein on the piano; and a suite from the ballet, "Graduation Ball," with music by Johann Strauss arranged by Antal Dorati.

Besides the "Pops" section of the concert, Leonard Bernstein will conduct the Boston Symphony Orchestra in Aaron Copland's "A Lincoln Portrait," with Claude Rains as narrator, and a suite of music composed for Academy Award-winning motion picture "On the Waterfront."

Exhibiting Currently at Tanglewood

An exhibition of sculpture and drawing by Miss Franc Epping of Lenox, Mass., arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry; and photographs of Tanglewood and the American South by Gus Manos, official photographer at Tanglewood, are on display during the coming week through the conclusion of the Berkshire Festival, Aug. 14, in the glassed reception room at the main gate at Tanglewood, in conjunction with the concerts of the Boston Symphony Orchestra.

A private teacher in Lenox, and director of the Sculpture Workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors in the Lenox Library gardens, currently (until August 10) having its fifth annual display. This is Miss Epping's third Tanglewood showing.

Miss Epping's sculptures at Tanglewood include "The Musician," in walnut; "The Swimmer," in walnut; "Bereft," in mahogany; "Young David," in walnut; "The Seated Girl," in bronze; three drawings; and a composite photo of a new piece entitled "Profile," modeled from soapstone, recently shown at the Sculptors' Guild show in New York city.

Miss Epping received her training at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery in Washington, DC. Included in her European studies has been work with both Bernard Bleeker and Joseph Wackerle in Munich, Germany. Several public buildings in the U. S. contain examples of her work, including the post offices at Oakmont, Pa. and Alexander City, Ala., and the Institute of Science, Jackson Park, Chicago. She has exhibited at the Metropolitan Museum in New York; the Pennsylvania Academy, Philadelphia; the New York World's Fair, the Museum of Modern Art and the Whitney Museum in New York city.

Gus Manos came to Tanglewood in 1954, to photograph conductors, musicians, the faculty and students of the Boston Symphony Orchestra and the Berkshire Music Center. His Tanglewood work has appeared in national magazines and in leading newspapers. A senior at the University of South Carolina, Columbia, Mr. Manos plays flute in Columbia's symphony orchestra. His current display shows Tanglewood personalities at rehearsal and in performance, and includes photographs of the American South.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
AUG 8 1955

Soloists Featured at Tanglewood

The 19th program of the festival at Tanglewood Saturday evening presented concertized operatic performances of the second act of Beethoven's "Fidelio," and excerpts from Wagner's "Gotterdamerung." Charles Munch directed a dynamic reading of Beethoven, which maintained a continual crescendo in the work and emphasized the straightforward style of the writing. With a galaxy of outstanding soloists, Margaret Harshaw, David Lloyd, Malcolm Bernstein, Mac Morgan, Chriistina Cardillo and Arthur Shoep, with the festival chorus of 125, and with the Boston Symphony Orchestra held to reduced strings in the opening ensembles to give greater intensity to the latter sections, Fidelio grew to dramatic realization, mounting to a tremendous closing effect.

In the principal roles of Florestan and Leonore, David Lloyd and Margaret Harshaw carried the vocal leadership. Lloyd found his role particularly suitable and made the most of his opportunity with his ringing tenor. When the warning of the trumpet call announced the fateful opening of the long finale, a sense of expectation stirred audience and performers alike as the complex score same to a resounding close.

From Wagner Munch presented the "Daybreak" and "Siegfried's Rhine Journey," "Siegfried's Death Music," and the final "Immolation" scene. With the plan of the motives in this music so clearly descriptive and meaningful the orchestra becomes a means of reviewing the extensive range of melodic invention in the "Ring of the Niebelungenlied." The glowing warmth of this music found exquisite performance in the invocation restating the themes of "Siegfried's Death Music."

The "Immolation" presented Miss Harshaw in an artistic triumph. Her Leonore revealed fine musicianship and superb vocal central but the role of Brunnhilde gave her an opportunity more suited to her vocal powers. As the prophtees, her eloquence rose to grandeur in the stirring portrayal of redemption through love. The magnificent splendor of the orchestral themes, joined by this powerful voice, combined to produce a thrilling climax, one that called for the full thunder of the percussion and brass with shrill woodwind and piercing strings.—C. F. S.

MAMARONECK, N. Y.
TIMES
Circ. D. 6,164
AUG 10 1955

AT TANGLEWOOD

Dr. and Mrs. J. E. Barmack of 41 Oak Avenue, Larchmont, have left for a vacation at Sturbridge, Mass., and the Tanglewood Music Festival at Lenox.

VISIT DAUGHTER

Mr. and Mrs. Eugene Treganowan of 37 Bonnie Briar Lane, Larchmont, have been visiting their daughter Linda at Camp Kiniya, Milton, Vt.

NASHVILLE, TENN.
TENNESSEAN
Circ. D. 111,750 - S. 191,340
AUG 7 1955

Music in Review

Singer Closes Events On Summer Program

John Roach, Bass-Baritone, To Give Graduate Recital at Peabody Tuesday

By LOUIS NICHOLAS

Winding up the summer's musical offerings, John Roach, bass-baritone, will be presented in graduate recital at Peabody college Tuesday at 8:30 p.m.

Nicholas

Roach, whose undergraduate degree is from Vanderbilt university, has had wide and varied musical experience here, beginning with Gilbert and Sullivan operettas under Dean Alan Irwin at Ward Belmont and Castle Heights.

He has sung Mephistopheles in "Faust" at Peabody in 1950 and Dr. Engel in "The Student Prince" in 1951; was soloist with the Nashville Symphony orchestra and Choral Society in 1951; and sang the title role in "The Marriage of Figaro" with the Circle Opera in 1953.

In addition, he has been active in radio and television; has directed or appeared in musical productions, including "The Red Mill" and "St. Louis Woman" at the Community Playhouse; and has appeared in dramatic productions at the Playhouse and with the Wesley Players.

He has also been minister of music at Inglewood Methodist church, and soloist at Belmont Methodist and Second Presbyterian churches.

His program includes airs by Peri, Purcell and Handel, the "Four Serious Songs" of Brahms, an aria from Bizet's "The Fair Maid of Perth," and songs by Poldowski, Faure, Griffes, Carpenter, Eric Fogg, and Michael Head.

Gene Benton, graduate music major from Russellville, Ark., will be the accompanist.

✦ ✦ ✦

Opera in Europe

Harry Draper, Nashville musician, concert manager, and assistant manager of Ryman auditorium, postcards from Rome an account of his visit, together with the party of 12 he is conducting on a European tour, to an opera performance in the Baths of Caracalla.

With 10,000 other devoted opera lovers they "sat enchanted by the color, colossal stage, chorus of 100, good solo singers and large orchestra" in "Cavalleria Rusticana" and "Pagliacci."

These presentations, begun in 1937, with five years out for the war, have had 437 performances, with 104 different operas and five ballets.

Ambassador Clare Booth Luce and Gov. Averill Harriman were among the late arrivals at the performance the Nashville group attended.

Loren Maazel, who played and conducted at Peabody during the 1951 Cumberland Forest Music Festival, was conducting a concert the following night, but Draper's party headed for Florence the next morning, so did not hear him.

✦ ✦ ✦

Symphony of Air

It is good to note that the Symphony of the Air (formerly the NBC Symphony) is winning its titanic struggle to keep alive.

Its spring tour to the Far East, sponsored by the state department, made musical history there, and the group, led by Walter Hendl, conductor of the Dallas Symphony, brought back stacks of almost unbelievably enthusiastic reviews.

✦ ✦ ✦

Tanglewood Center

Aaron Copland, who has been visiting composer for a Peabody college contemporary music symposium, and guest composer of the Nashville Symphony, is spending the summer in Europe. He has taught and been assistant director of the Berkshire Music Center at Tanglewood, Mass., every summer since the school was founded in 1940. Boris Blacher, noted German composer, and Roger Sessions, the distinguished American composer, are teaching composition there this summer.

Boris Goldovsky, who has appeared at Ward Belmont in piano lecture-recital, and who is widely known for his "Opera News on the Air" features at Metropolitan Opera broadcast intermission time, is again in charge of the Tanglewood opera department.

Thor Johnson, who is much admired here as conductor of the Cincinnati Symphony, was guest conductor for one of the chamber orchestra concerts in the Tanglewood Theater during July; and soloists for the concerts include these artists who have appeared in Nashville: Jennie Tourel (Community Concerts), Isaac Stern (Nashville Symphony), Rudolf Serkin (Community Concerts); Gregor Piatigorsky (Community Concerts and Nashville Symphony); Eugene Istomin (Ward Belmont, Community Concerts, Nashville Symphony).

✦ ✦ ✦

Music is the main feature of the 1955 Munich Festival summer. There will be performances by the Bavarian State Opera of works by Wagner, Strauss, Handel and Pfitzner during the Opera Festival weeks Aug. 12 to Sept. 11, in which Hans Knappertsbusch, Karl Boehm, Joseph Keilberth, Frederick Weissmann and George Sebastian will be conductors.

Open-air performances of "Cosi fan tutte" and Johann Strauss' "Night in Venice" will take place in the Nymphenburg Castle gardens, while there will be two serenade concerts in the Fountain Court of the residence palace. The Munich Philharmonic Orchestra will play in four festival concerts with Fritz Rieger, Karl Boehm and George Szell conditioning, and the anniversary of the death of Richard Strauss will be marked with an all-Strauss concert by the state orchestra.

Two ballet nights will take place in the Theater on Gaertnerplatz. There will also be dramatic performances during the festival, with special performances of "Julius Ceasar," "Midsummer Night's Dream," "Tartuffe" and "The Robbers" at the State Playhouse.

NEW YORK, N. Y.
VARIETY
AUG 10 1955

Concert Bits

Joseph Rosenstock, general director of the New York City Opera Co., made his American debut as a piano soloist in Chicago's Grant Parrk Saturday (6), playing the Mozart A Major Piano Concerto with the Grant Park Symphony Orchestra as a highlight of a pair of Mozart-Strauss programs which he conducted.

Met Opera asst. manager John Gutman sailed from France for home on the Ile de France Monday (8). He's due back at his office next Monday (15).

Jacques Singer, conductor of the Corpus Christi (Tex.) Symphony, is to be a guest conductor with the Indianapolis Symph next season. Singer just returned to N.Y. from a Mexican engagement.

Jim Frankel, music and art editor of the Cleveland Press, in New York after stopovers at Stratford and Tanglewood festivals. Accompanied by wife, Lynn.

Claude Rains will narrate Copland's "A Lincoln Portrait" as a highlight of "Tanglewood on Parade" at the Berkshire Festival, Lenox, Mass., tomorrow (Thurs.) night. Leonard Bernstein will conduct.

Ballerina Marina Svetlova flies to London tomorrow (Thurs.), and will make a series of guest appearances at the Teatro dell'Opera in Rome. She'll rejoin London's Festival Ballet, with which she appeared as guest artist in 1953, for the fall tour of the British provinces and the Christmas season in London.

Fabien Sevitzky, recently let-out Indianapolis Symp maestro, at present conducting a series of concerts in South America, has been engaged by Teatro Colon in Buenos Aires to direct "Boris Godunov" on Aug. 12 and 16. The title role will be sung by Nicola Rossi-Lemeni.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929
AUG 7 1955

MIAMIANS AT TANGLEWOOD CHAT WITH COMPOSER ROGER SESSIONS *. . . from left, Myrna Bressak, Sessions, Barth Bennitt and Edward Miller; two other Miamians there, Philip Fink, and Instructor Jean Bedetti, are shown in column below*

Miamians Study at Tanglewood

Five of the students who are studying and producing music at Berkshire Music Center at Tanglewood, Mass., this summer are Miamians — not a bad total considering this community's distance from the summer capital of music in this country.

The five, four of whom are currently students at University of Miami School of Music and the fifth a recent graduate, are dispersing their studies at Tanglewood as follows:

MYRNA BRESSAK, opera under Boris Goldovsky.

EDWARD MILLER, of Miami Beach, composition with the celebrated German composer Boris Blacher of the Musikhochschule in Berlin.

BARTH BENNITT, French horn.

CATHERINE CARTER, clarinet.

PHILIP FINK, 'cello.

The last are studying with members of the Boston Symphony.

Miami also has a faculty member at Tanglewood — Jean Bedetti, former first 'cellist with the Boston Symphony who teaches summers in the chamber music department.

A recent report from Tanglewood lists 20 Southern students from the states of Florida, Louisiana, Texas, Georgia and Mississippi.

★ ★ ★

THE 405 STUDENTS at the 13th session of the Music Center come from 38 states and 18 foreign countries.

This is the only school in the world sponsored by a major symphony orchestra and headed by that orchestra's conductor, in this case the distinguished Charles Munch. The Boston Symphony established the Music Center in 1940.

The two composers in residence this summer are Roger Sessions, professor of music at Princeton University, and Blacher.

Other famous teachers on hand this summer include Leonard Bernstein, conductor; Richard Burgin, the Boston Symphony's concertmaster and associate conductor; Hugh Ross, choral director; Seymour Lipkin, pianist and conductor; and Ingolf Dahl, associate professor of music at University of Southern California. Gregor Piatigorsky is advisor in chamber music for the latter part of the summer.

★ ★ ★

THE FOREIGN students come from such far-flung centers as Japan, Chile, France, Iran, Israel, Mexico, Brazil, Puerto Rico, Argentina, Hawaii, Honolulu, the Netherlands, and Czecho-Slovakia.

A great many of the foreigners are composers who have made the trip particularly to study with Sessions and Blacher.

Occupations of the students of the Center are many and varied, ranging this year from priest, armed services officers, and a macaroni manufacturer to salesmen, housewives, secretaries, doctors and educators. Their age range is from 18 to 71.

Many of the older students are members of the Tanglewood Study Group, which is open to amateurs.

Tanglewood alumni are now scattered across the globe and are engaged in all phases of musical activity.

Many are members of major symphony orchestras, others are famous as conductors or instrumentalists, singers or composers.

Music and Art

JEAN BEDETTI

PHILIP FINK

Berkshire Festival

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 9—The new operatic commissioning policy of the Koussevitzky Music Foundation paid off handsomely tonight in the presentation of Louis Mennin's "The Rope." This was the first performance anywhere, and judging by the way it was received it is unlikely to be the last.

Based on the one-act play by Eugene O'Neill about three unsavory characters who try to hoodwink an old New England farmer out of his money, the opera remains remarkably faithful to the original. The ironical twist at the end has been heightened in this operatic treatment as the child, Mary, is throwing the gold into the sea; here the opening lyrical mood returns in the orchestra to add a greater sense of futility to the whole venture.

Mr. Mennini has written an opera that has a corking duet, coming as a dramatic relief after the quarreling of the daughter and husband, and a virogous aria, "I Want Gold," in which Luke, the wayward son, explains his return after five years of roaming.

The composer makes considerable use of the melodrama, spoken dialogue over musical accompaniment, a device much admired by both Mozart and Beethoven. In fact, all through the opera characters will begin to speak and then slip over into song almost imperceptibly.

The orchestra employs a form of leit motif technique, explaining the characters by development of identifying themes appearing in various guises.

Tonight's cast, Malcolm Bernstein (Abraham), Mary MacKenzie (Annie), Lynn Detwiler (Pat), Holly McLennan (Mary), and Stephen Harvachick (Luke)) were all uniformly good with special honors going to Mr. Harbachick for his swaggering singing and acting of Luke.

YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 94,375 - S. 134,548

AROUND TOWN

with ESTHER HAMILTON

WHEN RAYMOND BRENNER was in California he went to Disneyland, where he picked up this scene. A little fellow was begging his mother to get in line for some concession. "No, sir," she said, "there's 4,000,000 people ahead of us. I won't do it." "I wouldn't care," said the youngster, who hadn't learned to count, "if there were 2,000 people head of us." She yanked him and off they went. After all, enough is enough.

* * *

Promotion

MAJ. ALBERT AVERY, former Youngstown Salvation Army leader, has just been made a brigadier in the Army, a very fine promotion and good news to his Youngstown fans. His two sons are also in this great organization. . . . Lt. Ralph Leidy of the Army went down Federal St. the other evening minus his coat and cap. Nobody spoke to him. He says he suddenly realized what weight that uniform carried.

Street Scene: Dr. Raymond S. Lupse in yellow snakeskin shoes and stopping traffic. . . . Well the Cancer Society got the blender that was needed for patients with throat cancer. A nice chap brought in a brand-new one, left it without any name or anything. They could use another one and it desn't have to be new. . . . Mrs. A. Z. Baker, wife of the president of Rotary International, graduated from South High School in 1920. Her mother, Mrs. Halle Anderson and a brother, Dr. Charles Anderson, live in Warren. Mrs. Baker was the former Cornelia Anderson. The Bakers, who are known to Youngstown district Rotarians, are off on a 24,000-mile trip to visit Rotary clubs in Africa and Europe.

Mrs. Frank Goldich was sitting on a boardwalk bench in Atlantic City, when she turned to the newspaper left by a visitor. It was The Vindicator, of course. . . . If Mayor Joseph Baldine of Hubbard wants to make a friend out of me he'll put a traffic light at the corner of Hubbard Road and the Church Hill-Hubbard Road. You get there and you don't know what to do.

* * *

Honesty

MRS. DAVID WATKINS, 1119 Hubbard Road was upset when she had lost her wallet. It held the usual thing, valuable papers and a sizable amount of money. But she didn't need to worry. It was found by Mrs. Harry Marconi who got it back in a hurry. . . . Memo to the driver of a light tan car who barrels down Warner Road at 7:45 a.m. every day: The Dalmatian dog you struck the other morning is a family pet. It died. Sorry you didn't have time to stop. The speed limit is 35 miles an hour.

When people ask me how much Canfield fair board members are paid, I always smile. They receive $4 a meeting for 12 meetings a year and mileage from their homes to the fair grounds for those meetings. It amounts to a maximum of $70 a year. They have three to four times that many meetings and drive all over the countryside in their own cars on fair business. They love the fair and like to make it a good one.

* * *

Krueger

JOHN KRUEGER and his family are at the Berkshire Music Festival, Lennox, Mass., and according to the papers from there are doing first rate. The conductor of the Youngstown Philharmonic Orchestra has conducted two choruses, one of them as assistant to Hugh Ross, the great choral director. (Reported by Mrs. B. H. Printz.) . . . Ice cream social this evening at Canfield for the Junior Legion Band. . . . Dr. Waldo Baker's black Cocker is a neighborhood pet in the Ravine Drive area. Anybody see him? He's been missing for some time.

We're getting into the big tomato season and Bruno Bovo, Moore Road, Loweilville, has vine tomatoes 14 feet tall. . . . East Lordstown Evangelical United Brethern Church (RI 3-1548) needs an electric stove for free. . . . R. W. Burdick, at an air base in Alaska, sent home a newspaper photograph showing a big crowd at a bathing beach.

* * *

Temperatures

HE SAID SOME 2,000 Alaskans were Anchorage's "Coney Island," Lake Spenard, where there was motor boating and other water sports and the temperature was 76 degrees, just right for enjoying it. . . . Mrs. Henry J. (Martha Ellen Harris) Miles, 92, recalls when the original Man on the Monument was dedicated. She and her brother, Dan B. Harris, skipped school long enough to run to "The Diamond" and see "the man in the box," before he was erected.

So what happens? Her daughter, Mrs. Bert Baxter, Girard, who doesn't come to Youngstown too often, arrived at the square just as the reconditioned Man on the Monument was being erected. That's a coincidence you don't often hear about. . . . Martha Logan, Swift & Co., Union Stock Yards, Chicago, will send you a free cookbook on outdoor cooking, "Let's Eat Outdoors," if you send her a postcard. And right now everybody seems to be cooking outside.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 9 1955

Music: Premiere of 'Rope' at Lenox

Opera by Mennini Gets Polished Performance

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 8—"The Rope," an opera made for Tanglewood and with Tanglewood's help, achieved the right happy ending here tonight — a première at Tanglewood.

The composer is Louis Mennini. 34-year-old American, and he used as his libretto a one-act play that Eugene O'Neill penned almost forty years ago. Mr. Mennini wrote the opera on commission of the Koussevitzky Music Foundation. Among the terms of his commission were the stipulations that he spend a summer at Tanglewood and consult with its Opera Department staff in the preparation of his work.

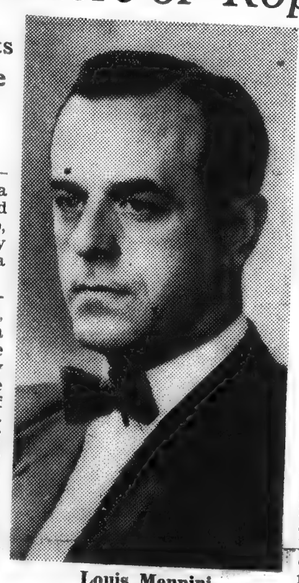
Mr. Mennini was here two summers ago, doing the preliminary work on his opera. He was here again tonight to receive the warm tribute of the audience.

One does not know where and how his Berkshire Music Center guides helped him during the writing or production. It is clear, however, that Mr. Mennini has a flair for the theatre. He had the wisdom to choose a good subject, and he knew how to write music that added fresh values to the theme.

•

"The Rope," as O'Neill conceived it, is a bitter vignette of brutish people living on the seacoast, presumably New England, in 1917. It does not have the depth of characterization that O'Neill's later plays strove for, but it does have some tension and an ironic conclusion.

Mr. Mennini made a few slight alterations in the play to provide himself with a workable libretto. Dramatically his version is effective, but the bare lines do not lend themselves easily to singing. The composer has not attempted to write extended arias, but occasionally he lets his characters have expansive phrases.



Louis Mennini

Mr. Mennini has given his orchestra most of the songfulness. He has resisted the temptation to be obvious—to write harsh dissonance for a harsh subject. He has sought to infuse it with warmth and poignancy. He has a lyrical gift, and he has turned out a piece that should have wide currency in the workshops, perhaps on television. One would like to see what he could do with a bigger subject filled with more poetry.

Work Is Based on Play by Eugene O'Neill

The performance was remarkably polished. Malcolm Bernstein, Mary MacKenzie, Lynn Detwiler and Stephen Harbachick sang well and played believably. Holly McLennan did well as a little girl. Henry Janiec, conducting student at Tanglewood, handled the orchestra and cast smoothly, and Boris Goldovsky's staging was atmospheric. David Hays' sets and lighting and Leo Van Witsen's costumes were valuable contributions to a strong mood piece.

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For doing "The Rope" so well one can forgive the Tanglewood opera forces for being amateurish with Mozart's operatic fragment, "Zaide." Mr. Goldovsky, in one of his characteristic spoken program notes, prefaced the performance of "Zaide" with the promise that other Mozart fragments would be along in seasons to come just as Tanglewood has introduced on the American stage such pieces as "Idomeneo" and "Titus."

If these unproduced fragments are no better than "Zaide," Mr. Goldovsky and his Tanglewood Opera Department had better think again. There may be charming musical numbers in them, as there were in "Zaide," but it might be best to do such numbers in concert style, "Zaide," at least as done here tonight, was simply not stageworthy. And the young singers lacked the know-how of the Mozart style.

"Zaide" introduced something new to Tanglewood—a female conductor. She was Aviva Einhorn, who is here from her Paris home as a conducting auditor.

NEW YORK, N. Y.
VARIETY
AUG 10 1955

BOSTON SYMPH, RCA IN NEW LONGTERM PACT

The Boston Symphony Orchestra and RCA Victor are continuing their longtime affiliation. A new longterm pact will be inked tomorrow (Thurs.) at a special cocktailery at Tanglewood in Lenox, Mass. The Boston Symph, which is celebrating its 75th anni this coming year, has been with the Victor label since 1917.

RCA execs, including prexy Frank M. Folsom, veepee and operations manager of the Victor division Larry Kanaga, a&r topper George R. Marek, and a&r manager of the Red Seal department Alan Kayes, will converge on Tanglewood for the pacting ceremonies.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 200,412 - S. 282,550
AUG 7 1955

THOR JOHNSON, Cincinnati Symphony Orchestra conductor, has conducted many notable musical organizations this summer. Among them are the Philadelphia Orchestra, the Symphony of the Air and the Boston Symphony Orchestra. Here he is shown with Boston players at a recent Berkshire Festival date at Tanglewood, Richard Burgin, concert master; Sherman Walt, bassoon, and Samuel Mayes, solo cellist.

PASSAIC, N. J.
HERALD-NEWS
Circ. D. 60,613
AUG 9 1955

Henry Janiec Conducts At Tanglewood

Passaic Man Assists Leonard Bernstein In Opera Premiere

Henry Janiec, 25-year-old Passaic musician, yesterday assisted in directing the premiere of "The Rope", a new opera by Louis Meninni, featured at the Berkshire Music Festival, Tanglewood, Mass.

He assisted Leonard Bernstein, young composer-conductor.

This is the second year Mr. Janiec has participated in the festival, a six-week series of concerts and operatic performances sponsored by the Boston Symphony Orchestra, and directed by Charles Munch and Aaron Copeland.

Mr. Janiec also directs the Thursday evening orchestral programs and works with some 400 music students at the Berkshire music center.

He has said his guest appearance with the Boston Pops Orchestra was "one of his biggest thrills". After the festival he will return to Spartanburg, S. C., where he is director of the Spartanburg Orchestra, a group of amateur musicians which has doubled in size since he was named leader three years ago. Mr. Janiec also teaches piano at Converse College, is string supervisor in the Spartanburg schools and serves as musical director of the Spartanburg Little Theater.

Besides the Boston Pops Orchestra, he has appeared with the South Carolina Opera Workshop and other opera companies in the South, and directed the sound track for a movie short.

Son of Mr. and Mrs. Walter Janiec, 186 Columbia Avenue, Passaic, he studied locally with George Keller, of Paterson, and received bachelor and master of music education degrees from Oberlin College. He is the brother of Edward Janiec, director of the Chopin Singing Society.

Henry Janiec

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
AUG 10 1955

Tanglewood To Present Gala Concert

A gala program in the Music Shed at Tanglewood will be the climax of the "Tanglewood on Parade" celebration tomorrow night. The concert, part of the annual benefit for the Boston Symphony Orchestra's summer music school, will be at 8:15 p. m.

Leonard Bernstein will conduct the first half of the concert, with Claude Rains, distinguished stage and screen actor, as narrator in Aaron Copland's "A Lincoln Portrait."

The program will include the first performance of a suite Mr. Bernstein has fashioned from his score for the motion picture "On the Waterfront."

After the intermission, Arthur Fiedler will conduct the Boston "Pops" Orchestra in a typical "pops" concert, Rimsky-Korsakov's "Capriccio Espagnole," Gershwin's "Rhapsody in Blue," with Mr. Bernstein as piano soloist, and "Graduation Ball," a ballet suite by Johann Strauss.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 9 1955

Music Notes

By D. E. RITZ

Hot weather is hot everywhere and there is no escaping it, as we found out Saturday. We decided we needed air—lots of air—and started out early in the morning for a day at Tanglewood and South Mountain.

We left some of heat behind as the car climbed the hills near the Massachusetts border and the nearer we got to Tanglewood the more comfortable it became.

Ten o'clock is the opening of the public rehearsal of the Boston Symphony Orchestra in the Music Shed and we joined several thousand others in listening.

Charles Munch directed. The air in the Shed was most comfortable (for the audience) but we suspected that the players were not so cool.

We were positive that Mr. Munch was not having a cool time of it either. He shed his suit coat early and the back of his pale blue shirt was drenched. Before intermission the whole shirt, back and front, was drenched. After intermission he came out in a white shirt with a scarf (or was it a towel) around his neck. It wasn't long before the towel (scarf) came off in one swift movement without a beat being missed.

Music being rehearsed included two of the Beethoven symphonies, number 8 and number 5, and the piano concerto number 4 in G major with Eugene Istomin as soloist. All were in preparation for the following day's program.

Calm in rehearsal but firm in knowledge of what he wants—and when he wants, he gets—Mr. Munch is painstaking. The left hand was lifted many times at first as he called for stops to get just the precise effect he was trying for. A typical Gallic gesture followed an exhortation and a chuckle came from the entire orchestra.

The men in the orchestra were in informal morning attire and many of the shirts were remarkable.

One noted the ease with which Mr. Munch cues in the instruments, the elbows close to the body in the quiet spots and the almost imperceptible beat then. But in vital spots where he hurries the group on, the stick raps the beat against the stand and if necessary his foot can slap the beat out smartly.

The soloist rehearsed with the orchestra following the morning rest period and gave a beautiful interpretation of the work.

It was hot and the rehearsal was over at 12:15 to everyone's satisfaction.

Orchestra, students and guests found refreshment and food at the cafeteria and wandered over the grounds before afternoon sessions of the summer school started.

A hot reporter decided on a wandering ride through the New England countryside before heading for South Mountain. We met a group of energetic cyclists with more ambition than we. But even they were reduced to pushing the bikes up a mountain and asking if we knew where the springs were. We didn't

South Mountain smelled delightful, as it always does with its crushed aromatic herbs underfoot, but the music temple was warm. We were lucky though and found seats near a door where air was available.

Artists were Alexander Schneider, violinist; and George Schick, pianist, and the program was the second in the Saturday summer series. The program included two Mozart sonatas, a Schubert sonata and the difficult Schubert "Rondo in B minor." It was much too hot to play but the soloists presented remarkably fine effects when one considers that no violin could not be kept in tune in such weather.

As we headed off the mountains we could see storm clouds below but it was some time after arriving home before the truly lovely music of rain, RAIN, real rain on a roof, in the gutters and on thirsty leaves started.

HOUSTON, TEX.
POST
Circ. D. 195,450 - S. 211,202

AUG 8 1955

ON THE AIR

Berkshire Fete Brings Beethoven's 'Pastorale'

By MARY BLOUNT

If you feel that your musical hunger pangs have been somewhat neglected over the week end you'll be bound to get your fill Monday evening. Everything from Chopin to cha cha will be aired during the course of the day.

Blount

Once more the Berkshire Festival broadcasts from Tanglewood will be devoted to a single major work of Beethoven. Charles Munch will direct the Boston Symphony in "Symphony Number 6 in F Major," subtitled the "Pastorale." The festival will be aired at **7:15 PM** over **KPRC.**

Thomas Brockman will appear on the Telephone Hour at **8 PM** over **KPRC.** An alumnus of the teaching of Olga Samaroff Stokowski and Robert Casadesus, the young pianist will play two Chopin "Etudes" in his solo group.

Thomas L. Thomas, who is probably one of America's most beloved baritones, will be the guest soloist on Voice of Firestone at **8:30 PM** over **KXYZ.** His solos include "Hills of Home," "Eri Tu" from Masked Ball. With the chorus he will sing "What A Difference a Day Makes" and "Rose Marie."

Jane Powell, Gordon MacRae and Mildred Miller will be guest soloists on the Hollywood Bowl broadcast at **9:20 PM** over **KPRC.** Johnny Green is the scheduled guest conductor.

Singer Beatrice Kay will be the guest of Art Linkletter on House Party at **2:15 PM** over **KTRH** Monday.

● Tex Fletcher, the Mutual cowboy star, who was reported injured by a bucking bronco during a South Dakota rodeo recently, had to cut short his trip to the Western ranchlands due to the injury. He's returning to Mutual's New York studios where a "no dogs or wild stallions allowed" sign is hung.

● Paul Jonas, sports director of Game of the Day **(KTHT, 1 PM),** received a Kentucky colonel title recently from the state's governor. At a pregame luncheon "Slugger" Jonas was further gifted by the American Association President Edward S. Doherty Jr with his own inscribed bat —a Mel Ott model—and placed on the "temporary active player" list of the Louisville club.

PHILADELPHIA, PA.
NEWS
Circ. D. 157,986

AUG 9 1955

Study— Philadelphians studying at Berkshire Music Center, Mass. are (l. to r.) Richard Marcus, Kaid Friedel, Dean Ralph Burkowitz, Claire Polin, Alice Gouley, Jerome Lowenthal, and Sidney Rothstein.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 9 1955

ALBANY, N. Y.
TIMES UNION
Circ. D. 57,358 - S. 111,843

AUG 9 1955

Around the Town:

Berkshire Festival to Close With 3 Weekend Concerts

od to Stage Thursday

Three festival concerts by the Boston Symphony Orchestra this weekend, a Tanglewood on Parade program Thursday evening and a chamber music program tomorrow night will conclude the final week of the Berkshire Festival program.

* * *

CHARLES MUNCH will direct an all-French orchestral program Friday night and an all-Beethoven program on Sunday afternoon. Pierre Monteux will conduct the Saturday evening program.

Leonard Bernstein and Arthur Fiedler will be the conductors for the Tanglewood on Parade program.

Six principals of the Boston Symphony will present a program of trios, a quintet and a cello sonata in the program of tomorrow evening. Participants will be Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn. They will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano.

The Tanglewood on Parade program Thursday will open at 6 p.m. and continue to 11 p.m.

* * *

TOMORROW'S PROGRAM, all Beethoven, will include the Trio in B flat, opus 11, for clarinet, 'cello and piano; "An die Ferne Geliebte," six songs for tenor and piano; Sonata in A, opus 69, for 'cello and piano; Trio in G, for flute, bassoon and piano; and the Quintet in E flat for oboe, clarinet, bassoon, horn and piano.

The symphony program for the Tanglewood on Parade program will include the Suite from "On the Waterfront," Bernstein; and "A Lincoln Portrait," Copland. The Boston Pops program will include the "Caprice Espagnole," Rimsky-Korsakov; "Rhapsody in Blue," Gershwin, with Bernstein as soloist; and a suite from the ballet, "Graduation Ball," Strauss-Dorati.

THE FRIDAY EVENING program will include the "Symphonie Fantastique," Berlioz; "La Mer," Debussy; and the "Daphnis and Chloe" suite number 2, Ravel.

The program Saturday evening will include the overture to "The Flying Dutchman," Wagner; symphony number 3 in F major, Brahms; three nocturnes, "Clouds-Festivals-Sirens," Debussy; and the suite from "Der Rosenkavalier," Strauss.

The Sunday afternoon Beethoven program will include the overture to "Leonore," number 3 and the symphony number 9 in D minor. Soloists for the symphony will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass.

By EDGAR S. VAN OLINDA

Right in the backyard of the Albany Metropolitan Area is one of the finest music festivals in the whole world, drawing to a close Sunday afternoon at 2:30 o'clock when Charles Munch will conduct the Boston Symphony Orchestra and a large mixed chorus with outstanding soloists in a performance of Beethoven's heroic 9th (or Choral) symphony. This should be classical music in its most austere form.

However, on Thursday, from 6 to 11 P. M., the trustees of Tanglewood take down their hair and stage the annual "Tanglewood on Parade" which is a personally conducted tour of the magnificent estate and an opportunity to see and hear every phase of the Summer activities in actual operation. Box seats are priced at $5 each; the front section of the large shed (all seats reserved) at $4 and $3, with unreserved sections at $2.50. The gala event is for the benefit of the Berkshire Music Center and will be given rain or shine.

THURSDAY SCHEDULE

Let us give you a quick run-down of what is scheduled for Thursday:

At 5:45 is the fanfare and welcome. At six o'clock there will be orchestral music in the big shed, opera in the Theatre-Concert Hall and chamber music in the Chamber Music Hall. At seven o'clock is the lawn party in which all are invited to bring a picnic lunch or avail themselves of the restaurant on the grounds. At the same time, Hugh Ross will conduct a group of mixed choral works on the steps of the old manor house. Music with your meals.

At 8:15, Leonard Bernstein will conduct the Boston Symphony Orchestra in the large Concert Shed, playing his own suite from "On the Waterfront" and Aaron Copland's "Portrait of Lincoln" with Claude Rains (in person) acting as narrator.

BOSTON POP

Following that, the Boston Pops Orchestra, with Arthur Fiedler on the podium, will regale the less esthetic with his inimitable musical fun and frolic, plus a bonus thrown in when Leonard Bernstein plays Gershwin's "Rhapsody in Blue" with the Pops Orchestra. And it is a foregone conclusion that Mr. Fiedler will come through with some of his famous encores.

If that were not enough, there will be very valuable door prizes and waltzing on the lawns. And if that isn't the greatest package deal in classic and popular music this year, then we are slightly off our rocker. This is one day in the year when the Lowells and the Cabots actually speak to the Smiths and the Browns.

SAN DIEGO, CALIF.
TRIBUNE
Circ. D. 104,579

AUG 9 1955

CURTAIN CALL

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 9 1955

Music Notes

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HOUSTON, TEX.
POST
Circ. D. 195,450 - S. 211 202

AUG 8 1955

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PHILADELPHIA, PA.
NEWS
Circ. D. 157,986

AUG 9 1955

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 9 1955

Mary R. Goler In Mid-July at

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ALBANY, N. Y.
TIMES UNION
Circ. D. 57,358 - S. 111,843

AUG 9 1955

Around the Town:

Tanglewood to Stage Benefit on Thursday

By EDGAR S. VAN OLINDA

Right in the backyard of the Albany Metropolitan Area is one of the finest music festivals in the whole world, drawing to a close Sunday afternoon at 2:30 o'clock when Charles Munch will conduct the Boston Symphony Orchestra and a large mixed chorus with outstanding soloists in a performance of Beethoven's heroic 9th (or Choral) symphony. This should be classical music in its most austere form.

However, on Thursday, from 6 to 11 P. M., the trustees of Tanglewood take down their hair and stage the annual "Tanglewood on Parade" which is a personally conducted tour of the magnificent estate and an opportunity to see and hear every phase of the Summer activities in actual operation. Box seats are priced at $5 each; the front section of the large shed (all seats reserved) at $4 and $3, with unreserved sections at $2.50. The gala event is for the benefit of the Berkshire Music Center and will be given rain or shine.

THURSDAY SCHEDULE

Let us give you a quick run-down of what is scheduled for Thursday:

At 5:45 is the fanfare and welcome. At six o'clock there will be orchestral music in the big shed, opera in the Theatre-Concert Hall and chamber music in the Chamber Music Hall. At seven o'clock is the lawn party in which all are invited to bring a picnic lunch or avail themselves of the restaurant on the grounds. At the same time, Hugh Ross will conduct a group of mixed choral works on the steps of the old manor house. Music with your meals.

At 8:15, Leonard Bernstein will conduct the Boston Symphony Orchestra in the large Concert Shed, playing his own suite from "On the Waterfront" and Aaron Copland's "Portrait of Lincoln" with Claude Rains (in person) acting as narrator.

BOSTON POP

Following that, the Boston Pops Orchestra, with Arthur Fiedler on the podium, will regale the less esthetic with his inimitable musical fun and frolic, plus a bonus thrown in when Leonard Bernstein plays Gershwin's "Rhapsody in Blue" with the Pops Orchestra. And it is a foregone conclusion that Mr. Fiedler will come through with some of his famous encores.

If that were not enough, there will be very valuable door prizes and waltzing on the lawns. And if that isn't the greatest package deal in classic and popular music this year, then we are slightly off our rocker. This is one day in the year when the Lowells and the Cabots actually speak to the Smiths and the Browns.

SAN DIEGO, CALIF.
TRIBUNE
Circ. D. 104,579

AUG 9 1955

CURTAIN CALL

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SAN DIEGO, CALIF.
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USSHER

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MUSICAL AMERICA
NEW YORK CITY
AUG 1955

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GREENVILLE, N. Y.
LOCAL
Circ. W. 496
AUG 10 1955

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ARTHUR FIEDLER, Conductor of the world-famed Boston "Pops" Orchestra, which will play a typical "Pops" program of light classics and popular music at "Tanglewood on Parade" at the gala evening concert Thursday, August 11 to benefit the Boston Symphony Orchestra's summer music school at Tanglewood.

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ROCHESTER, N. Y.
TIMES UNION
Circ. D. 115,946
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The writer was privileged to sit in on a rehearsal of "The Rope," Mennini's setting of a one-act play by Eugene O'Neill, during a recent vacation jaunt to Tanglewood. It is being staged by the Berkshire Center's opera director Boris Goldovsky with two student casts.

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WHETHER ROCHESTER audiences will have a chance to view "The Rope" is still a moot question, of course. But production at Eastman School of Music, where the Opera Workshop is headed by Leonard Treash, friend and occasional collaborator with Goldovsky, seems more than a remote possibility.

And judging by what was seen at Tanglewood and by the intensity of enthusiasm encountered among those engaged in producing it, this would seem to be worthy of such an effort.

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Circ. D. 117,496 - S. 126,087
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TRIBUNE
Circ. D. 104,579
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LOCAL
Circ. W. 496
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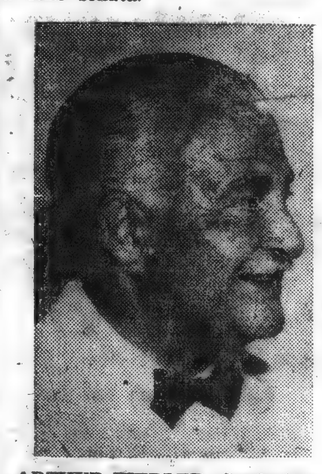

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BALTIMORE, MD.
EVENING SUN
Circ. D. 200,797
AUG 10 1955

Mr. Peep's Diary

THE strong man who sang two (count 'em, two) roles in one opera at the Tanglewood (Mass.) musical orgy this summer is Malcolm Bernstein—a Baltimore baritone who is also a weightlifter. . . . A psychological lift for patients at Church Home Hospital during the heat wave is said to be the fact that two nurses (count 'em, they're sisters) there are named Zero—Sandra and Virginia. . . . If you think it has been hot where you are, you should have been with Max Forthuber at 5800 Harford road the other day. He and his son, Norman, discovered that the atmospheric temperature triggered a thermostat, some way, and turned on their furnace full blast. . . . The sign that reads "One Way—Right Turn Only" in the middle of the 7800 block Wilson avenue actually leads to a snow-ball stand run by Joe Gordon and Ed Quesenberry. The boys put up the realistic-looking sign themselves. They're only 12 and 14 years old, respectively.

Dying Language News: Aw-Inspired

AS street arabs and their picturesque cries gradually fade from the Baltimore scene, so does the Baltimore housewife's answering cry of "Aw!"—once commonly called to summon hucksters to row-house stoops.

Still heard occasionally in such strongholds of tradition as Waverly, Canton and Pigtown, the Aw-call is customarily uttered from doorsteps in repetitious bursts and shrill, rising inflections. Some ladies will start yodeling "Aw" over their cellar laundry tubs when they hear an Arab shout "Whoabee!"—or whatever it

is that arabs shout. With all due respect to housewives—who naturally want to buy whoabee while it's fresh—their cries of "Aw" strongly resemble the call of the crow.

The Aw-cry is conceivably a truncated variation on the Baltimore practice of prefixing "Oh" to a person's name when addressing him from a distance—*e.g.*: "Oh *(rising inflection)*, John *(falling inflection)!*" In Baltimorese dialect, "Oh" is pronounced "Aw." If a housewife doesn't know a street huckster's name, the only thing she can do is yell "Aw" at him.

Memories Of Hector Brown (Concluded)

THE final word on whether or not the major-league Oriole baseball pitcher named Hector Brown is related to a Hector Brown who played the sport around Baltimore in 1924 (Peep, July 25 and August 1) is that he is not.

Mrs. Elizabeth Bamford started the whole Hector Brown chain reaction when she was quoted here as remembering a schoolboy pitcher by that name on the Montebello Elementary team she coached to a Baltimore championship in 1924, when she was Miss Potter. The final word from her comes through her husband. George A. Bamford says his wife actually had a Hector Brown in mind who pitched for Walbrook Elementary School in 1923 and later played professional baseball on the Eastern Shore.

But Hector Brown, the Oriole, says he never had any relatives in Baltimore.

Carrying Coals To Peep

SINCE this Diary is forever harping on misspelled words on signs in the public domain, it's only fair to reproduce the following dispatch in its exact form from the undersigned Ruxton reader:

MIGHTI CALLTO YOURATTENTION THEFACT
THATYOU, INYOUR COLUMNOF AUGUSTTHIRD,
MISPELLED [*sic*] "NEW CASTLE," DELAWARE.
ITIS NORMALLYSPELLED ASABOVE ANDNOT
"NEWCASTLE" ASYOU SOINDICATED.
RESPECTFULLYOURS [*sic*],
T. M. BEAUCHAMP, JR.
EXDELAWAREN. J.G.

NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,473
AUG 11 1955

STURBRIDGE, MASS.

Dr. and Mrs. J. E. Barmack of 41 Oak Avenue, Larchmont, are vacationing at Sturbridge, Mass. Their vacation will include a trip to the Berkshire Music Festival in Tanglewood, Lenox, Mass.

RYE, N. Y.
CHRONICLE
Circ. W. 1,650
AUG 11 1955

Mr. and Mrs. Harper Woodward, their son, Bruce, and daughter, Bonnie, of Holly Lane attended the Berkshire Music Festival at Tanglewood in Lenox, Mass., for three days last week. On their return trip they stopped off for a visit with Dr. and Mrs. David A. W. Wilson of Loudon Woods who are spending the summer at Lake-

MILWAUKEE, WIS.
SENTINEL
Circ. D. 184,155 - S. 227,930
AUG 10 1955

GEORGE E. SOKOLSKY

Serves Nation 40 Years, Hoover Seeks No Reward

ON A BLISTERING, hot Sunday afternoon, I watched Pierre Monteux conduct the Boston Symphony Orchestra at Tanglewood in an all Brahms program.

I say, watched, because I would not take my eyes off this man of 80, fresh, fluent, exciting, more youthful in spirit than many of the youngsters who suffer from Weltschmerz in these days of uncertainty.

That afternoon, I dropped in to see Fritz Kreisler, 80, and his wife, Harriet, 85. We talked of Herbert Hoover, who today is 81 years old.

Age seems to be unrelated to years among men and women who live full lives. Perhaps they are too busy to grow old. Herbert Hoover has spent the busiest year of his life during 1954-1955, heading up the Commission on Organization of the Executive Branch of the Government.

He worked about 16 hours every day, seven days a week, read every word of each task force report, did most of the writing of the reports which were sent to Congress, attended meetings at all hours and never said quit.

SHORTLY BEFORE the commission went out of existence, I lunched with Herbert Hoover in New York. With clarity and succinctness, he gave me a run-down of the work of his commission and what he sought to accomplish and the nature of the conflict of ideas involved in some of his proposals.

In these days of foggy thinking and diplomacy by press agents and legislature confusion, it is exciting to discover a public figure who bases his actions upon a philosophy of life rather than upon some temporary political advantage.

Of course, for Herbert Hoover there is no longer any temporary political advantage; therefore he can afford to view public problems with complete odbjectivity. For at least a decade, I have heard him say that "this will be the last job I undertake. I shall probably be dead before it is completed."

THESE OLDER MEN can well afford to submerge themselves for their country, because they have discovered by long life and great experience that self does not matter too much.

What is it that one can give to self, or take for self at such a great age? What men call popularity is empty laudation that has lost all value.

I presume that Toscanini, 88, listening to the roar of the crowd at the end of a concert must wonder why they are so excited that he has done well.

What did they expect of him?

AND SO, on Herbert Hoover's birthday, I like to greet America's most revered citizen. It was not always so and that does not matter, either. The years pass and history makes its own record.

For Hoover, it is perhaps a glorious day when he can begin to sense what history's verdict will be on his career of more than 40 years of public service, with so little reward of any kind.

But an orthodox, old-fashioned Quaker does not expect a reward and would hardly know what to do with it. As the word, reward, runs through this paragraph, I cannot but think of that night in 1914 when Herbert Hoover and his wife, Lou Henry, prayed until morning for guidance and decided that it was God's will that they give up the pursuit of wealth and devote the rest of their lives to public service.

Herbert Hoover since that day never kept for himself or his family any compensation that came his way. It was God's will that it be so.

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ALAMEDA, CALIF.
TIMES-STAR
Circ. D. 8,139
AUG 10 1955

These Days

By George E. Sokolsky

HERBERT HOOVER, 81

On a blistering hot Sunday afternoon, I watched Pierre Monteux conduct the Boston Symphony Orchestra at Tanglewood in an all Brahms program. I say "watched" because I would not take my eyes off this man of 80, fresh, fluent, exciting, more youthful in spirit than many of the youngsters who suffer from Weltschmerz in these days of uncertainty. That afternoon, I dropped in to see Fritz Kreisler, 80, and his wife, Harriet, 85. We talked of Herbert Hoover, who today is 81 years old.

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OTTUMWA, IOWA
COURIER
Circ. D. 18,527

Old-Fashioned Quaker Would Not Know How To Have Reward

BY GEORGE E. SOKOLSKY.

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NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,473

AUG 11 1955

Rappaports Attend Berkshire Festival

Mr. and Mrs. Martin Rappaport of 3 Pamela Lane, have returned home from Monterey, Mass., where they drove to visit their nine-and-a-half year old daughter, Joan. She is spending her Summer vacation at Camp Owaissa there. In September, Joan will begin her fifth grade year at Roosevelt School.

Her sister, Caren, who is 14 and a half years old, is spending the Summer at the Quarter Circle H Ranch in Woodland Park, Colo., a western-type Summer camp for teen-agers. In September Caren will enter the sophomore class at New Rochelle High School.

From Monterey, Mr. and Mrs. Rappaport drove to Tanglewood, Lenox, Mass., to hear Leonard Bernstein conduct the Berkshire Music Festival.

MAMARONECK, N. Y.
TIMES
Circ. D. 6,164

AUG 11 1955

Ziskin Participates In Tanglewood Festival

Victor Ziskin, son of Mr. and Mrs. Henry Ziskin of 719 Fairway Avenue, Mamaroneck, has returned from Lenox, Mass., where he was enrolled for six weeks in the Berkshire Music Center at Tanglewood. Among his activities at the festival was his participation in the Festival Chorus led by Hugh Ross during the Leonard Bernstein-conducted performance of "Miss Solemnis" with the Boston Symphony Orchestra.

The work was presented in honor of the late Serge Koussevitsky. Ziskin was graduated in June from Mamaroneck High School, and will enter Harvard College next month.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 10 1956

Mennini Opera, 'The Rope,' Makes Debut at Tanglewood

By Francis D. Perkins

LENOX, Mas., Aug. 9.—Louis Mennini's "The Rope," the first opera to be commissioned by the Koussevitzky Music Foundation for production at Tanglewood, had a successful world premiere last night in the Theater-Concert Hall. For its companion in a double bill the Berkshire Music Center offered Mozart's "Zaide," a work older by 176 years but also new to American audiences.

Boris Goldovsky, who staged "The Rope," described its production as a milestone in the Center's history, and the one act novelty spoke well for the idea of giving a selected composer the co-operation of the Center's opera department and opportunity for close acquaintance with the various departments of the musical theater. Mr. Mennini has converted the Eugene O'Neill play of the same title into genuine music drama without a sense of transfer into a different and sometimes alien medium.

Uses O'Neill Text

For his libretto, Mr. Mennini has used O'Neill's text with a few cuts and adaptations. The music presents it flexibly and intelligibly. There are a few spoken passages, but in most of the score the singers are given a flexible lyric speech with occasional more fully defined melodic episodes and a few arias which in most cases arise spontaneously from the general musical texture. The instrumental score for a chamber orchestra is expertly written; there is color and expressive significance, a knowledge of how to use a particular timbre or combination of timbres to meet the dramatic requirements of the moment.

The music's individual style has no unblended elements and no doctrinaire touches; pungent dissonance appears at times for an expressive purpose, but is not characteristic.

Atmosphere Preserved

O'Neill's "The Rope" is a rather grim little play with three unsympathetic characters — the senile Abraham Bentley; Pat Sweeney, his son-in-law, and Abraham's son, Luke, who returns from his wanderings to plot with Pat to torture the old man and force him to reveal where he has hidden his money. Annie, Pat's hard-working wife, and their ten-year-old daughter Mary, who finds the hidden silver dollars and playfully tosses them into the sea, are more sympathetic, but the play's range of atmosphere is limited.

This is felt in the opera to some extent, although not to a marked degree, since the performance took only forty-five minutes. One might have asked for more building up of musical and dramatic tension while Pat and Luke are developing their plot, but Mr. Mennini has preserved the essential atmosphere of the play, while mitigating its grimness with a certain musical warmth, pensiveness and pathos.

Malcolm Bernstein, as Abraham; Mary MacKenzie as Annie, Lynn Detwiler as Pat and Stephen Harbach as Luke all gave an impression of understanding of the music and the individuality of their roles; voices and instruments were well balanced under the direction of a student conductor, Henry Janiec.

The twelve-year-old Holly McLennan, of Tyringham, had notable poise as Mary; the same could be said of ten-year-old George Lussier of Lenox as Osmin in the Mozart work. "Zaide," sung in ably wrought English text by Sarah Caldwell and Marvin Schoefer, was condensed from two acts into one to save time. Mr. Goldowsky and Miss Caldwell had rounded out the unfinished score by re-using one of its arias.

The work, which has a Turkish locale, is not important, but the music has the inventiveness and melodic charm expected of Mozart. Christina Cardillo sang the title role with Howell Zulick, McHenry Boatwright and Jefferson Morris as the other principals; Miss Aviva Eihorn, a student from Israel, conducted a musically well proportioned performance. The singing was appealing while not impeccable; the stage interpretation lacked some of the professional atmosphere of the Mennini production. Both operas, with mainly different casts, were repeated at Tanglewood this evening.

SHERIDAN, WYO.
PRESS
Circ. D. 7,126

AUG 10 1955

BY GEORGE E. SOKOLSKY

On 81st Birthday, Herbert Hoover America's Most Revered Citizen

On a blistering, hot Sunday afternoon, I watched Pierre Monteux conduct the Boston Symphony orchestra at Tanglewood in an all Brahms program. I say, watched, because I would not take my eyes off this man of 80, fresh, fluent, exciting, more youthful in spirit than many of the youngsters who suffer from weltschmerz in these days of uncertainty. That afternoon, I dorpped in to see Fritz Kreisler, 80, and his wife, Harriet, 85. We talked of Herbert Hoover, who today is 81 years old.

SOKOLSKY

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* * *

Shortly before the commission went out of existence, I lunched with Herbert Hoover in New York. With clarity and succinctness, he gave me a run-down of the work of his commission and what he sought to accomplish and the nature of the conflict of ideas involved in some of his proposals. In these days of foggy thinking and diplomacy by press agents and legislature confusion, it is exciting to discover a public figure who bases his action upon a philosophy of life rather than upon some temporary political advantage.

* * *

Of course, for Herbert Hoover there is no longer any temporary political advantage; therefore he can afford to view public problems with complete objectivity, for at least a decade, I have heard him say that "This will be the last job I undertake. I shall probably be dead before it is completed." The man who is not afraid of death is not afraid of the consequences of life. And therein perhaps lies also the advantage of Chancellor Konrad Adenauer, 79, who is proving himself the wisest statesman in Europe. It can mean so little to him if he is unpopular. What has he to lose personally, but what has he to gain for his country?

These older men can well afford to submerge themselves for their country, because they have discovered by long life and great experience that self does not matter too much. What is it that one can give to self, or take for self at such a great age? What men call popularity is empty laudation that has lost all value. I presume that Toscanini, 88, listening to the roar of the crowd at the end of a concert must wonder why they are so excited that he has done well. What did they expect of him? Is the applause really significant or is it that at his age the brain is so fresh that he can conduct Beethoven's Ninth without a score before him, but with all of it in his head, every note for each instrument, for chorus and soloists? That used to be a feat for younger men; yet I have listened to Herbert Hoover recite the details of America's water-power with a fullness that is hard to find in dozens of reports.

And so, on Herbert Hoover's birthday, I like to greet America's most revered citizen. It was not always so and that does not matter, either. The years pass and history makes its own record. For Hoover, it is perhaps a glorious day when he can begin to sense what history's verdict will be on his career of more than 40 years of public service, with so little reward of any kind.

But an orthodox, old-fashioned Quaker does not expect a reward and would hardly know what to do with it. As the word, reward, runs through this paragraph, I cannot but think of that night in 1914 when Herbert Hoover and his wife, Lou Henry, prayed until morning for guidance and decided that it was God's will that they give up the pursuit of wealth to devote the rest of their lives to public service. Herbert Hoover since that day never kept for himself or his family any compensation that came his way. It was God's will that it be so.

(Copyright, 1955, King Features Syndicate, Inc.)

LAKEWOOD, N. J.
TIMES
Circ. D. 2,050
AUG 10 1955

These Days

George E. Sokolsky

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Keokuk, Ia., Gate City & Constitution-Democrat
Circ. D. 9,348
AUG 10 1955

GEORGE E. SOKOLSKY

Hoover Gives His Country All Reward of Experience

On a blistering, hot Sunday afternoon, I watched Pierre Monteux conduct the Boston Symphony Orchestra at Tanglewood in an all Brahms program. I say, watched, because I would not take my eyes off this man of 89, fresh, fluent, exciting, more youthful in spirit than many of the youngsters who suffer from weltschmerz in these days of uncertainty. That afternoon, I dropped in to see Fritz Kreisler, 80, and his wife, Harriet, 85. We talked of Herbert Hoover, who today is 81 years old.

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Takes Objective View.

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40 Years of Service.

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KINGSTON, N.Y.
ULSTER PRESS
AUG. 11, 1955

Concert Sunday To Conclude Season At Tanglewood

By W. W. FREDENBURGH

This weekend brings to a close the Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

The program for the orchestral concert for Friday evening Aug. 12, has been slightly changed owing to the indisposition of Gregor Piatigorsky who was to have been the cello soloist. The orchestra, Charles Munch director, will play Berlio's Fantastic Symphony; "La Mer" by Debussy; and Ravel's Daphnis and Chole Suite.

Saturday evenings program with Pierre Monteux conducting, lists Wagner's Overture to "The Flying Dutchman"; Brahms Symphony in F major; Three Nocturnes by Debussy and a Strauss Suite from "Der Rosenkavalier."

The Festival closes Sunday afternoon in an all-Beethoven program with Munch directing.

The orchestra will play the Leonore Overture No. 3 and the great Symphony No. 9 in D Minor with chorus and soloists. Soloists will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor and Donald Gramm, bass.

Attendance last Sunday, even with threatening weather which developed into heavy showers, was over 9,000.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
AUG 11 1955

Jazz Quintet To Play at BarnMonday

DIZZY GILLESPIE
On Lenox Program

Dizzy Gillespie and his Quintet will give the opening concert at the sixth annual folk and jazz roundtable at 8:40 p.m. Monday at the Berkshire Music Barn, Lenox. He is generally recognized as a pioneer of modern jazz.

The roundtable, directed by Marshall W. Stearns, will continue through Sept. 4. The three-week program will include nine concerts, lectures Tuesday nights and roundtables Wednesday and Friday nights. Each week will deal with a different period of jazz history.

Among critics, musicologists and jazz experts on the roundtable program will be Rudi Blesch, Henry Cowell, John Hammond, Langston Hughes, Willis James, Robert Reisner and Gunther Schuller.

Two other concerts are scheduled next week. The Six, directed by Bob Wilber, will present its version of modern jazz next Thursday.

Lucky Thompson and his band will play Aug. 20. Archie Moore, heavyweight contender, in training at North Adams, will introduce Thompson. Moore, who plucks the stringed bass on occasion, will sit in for a few numbers.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 11 1955

Music: All-Beethoven

5 Chamber Works Are Heard at Tanglewood

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 10—Tanglewood is full of musicians, and tonight's chamber-music program proved that enough talent could be assembled in a short time to make an unusual evening of Beethoven.

The concert was to have been devoted to the five 'cello sonatas of Beethoven, with Gregor Piatigorsky as the soloist. But he hurt his shoulder while swimming in his pool in California and sent word that he could not appear. Ralph Berkowitz, his accompanist, who is dean of the Berkshire Music Center, promptly recruited David Lloyd, tenor, and a number of first-desk players from the Boston Symphony Orchestra.

The result was a program of five Beethoven chamber works, after all, although only one was a 'cello sonata. The other pieces were compositions you scarcely encounter in years of concert-going. If it was not all the greater Beethoven there were some delightful things, and it was pleasant to encounter the great man in some of his more modest aspects.

•

Mr. Berkowitz was the program's binding agent. Committed as he was to play in all the 'cello sonatas, he proceeded to play the piano in all of tonight's pieces. But his associated instruments kept changing.

First, there was the Trio for clarinet, 'cello and piano, Op. 11, with Gino Cioffi, clarinetist, and Samuel Mayes, 'cellist. Then came the Trio for flute, bassoon and piano, with Doriot Anthony Dwyer, flutist, and Sherman Walt, bassoonist. This work belongs to Beethoven's boyhood, and it has a kind of fresh innocence.

Mr. Mayes then rejoined Mr. Berkowitz for the A major 'cello Sonata, Op. 69. He played with a clean, singing tone and considerable musicianship. Mr. Lloyd, Mr. Berkowitz' next colleague, performed the song cycle, "An Die Ferne Geliebte." He sang with restraint and feeling, filing down his voice and coloring it for expressive effect.

•

For the closing Quintet for oboe, clarinet, horn, bassoon and piano, Op. 16, Mr. Berkowitz had Mr. Cioffi and Mr. Walt back with him. The added starters were Ralph Gomberg, oboist, and James Stagliano, French horn player. Every one played with the give and take of the chamber-music spirit.

In the end, though, it proved to be Mr. Berkowitz' evening. By redeeming an awkward situation and by playing with consistently thoughtful musicianship, he deserved to make it so.

Ralph Berkowitz

SCHENECTADY
GAZETTE
Circ. D. 42,0
AUG 10 19

Two Con Presente

By D. E. R

The experimental as opera department at Music Center, Tangl demonstrated admira and last evening in opera presentation in Concert Hall.

Two contrasting ope ern and one old, wer skillfully with excell fine acting and rema tings.

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BORIS GOLDOVS the department, prefac his interesting comm details of production

"The Rope," by Lo of Rochester, faculty the Eastman School setting of the Eugene act play, originally p the Provincetown Play 1917. Mr. Goldovsky Rope" for its Tanglew tation.

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"ZAIDE," an opera Mozart in 1779 at Sa presented in an Engli prepared by Sarah Ca also staged the work.

"The Rope" is unique is the first work commis the opera department fo tion at Tanglewood. Me the summer of 1953 at preparing the work in co with Mr. Goldovsky and The composer supervised ing of the opera and atte and instrumental rehears

SCHENECTADY, N
GAZETTE
Circ. D. 42,039
AUG 11 1955

Local News Briefs

SHOPPING CENTER — store shopping center plan Van Antwerp road and street. (Page six)

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TANGLEWOOD ON PA Berkshire Music Center's light program and special will open tonight. Boston orchestra will play. (Page 2

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CLUB BUYS HOUSE—Th nectady Girls' club has pu a 16-room house on Nott and expects to have its in operation there by (Page 32)

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NISKAYUNA SCHOOL The school tax approved night by the Niskayuna school district raises levy $1,000 in large part of (Page 19)

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GOP JUDGE URGED crats urged by party le third Judicial District to Republican to bench to Imrie, late appellate divi tice. (Page 13)

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TOWN BOARD — The dam town board, operatin out Supervisor James R. O night opened bids on tw projects during an abbrevi sion at the town hall. (Pa

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FACES FORGERY CH William DeWitt Hoyt, G is charged with passin check. (Page 13)

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VAN CURLER STRIK deliveries halted by pic union and hotel officials to meet to resume contr tiations. (Page 19).

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FISH CAR FROM D Workmen dredge up au rolled over cliff and pl bottom of Ballston Lake.

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FUND INCREASES — four-year-old Amsterdam fering internal bleeding reaches $1,000 of its $2 (Page 11)

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
1955

Two Contrasting Operas Are Skillfully Presented at Tanglewood Festival

By D. E. RITZ

The experimental aspects of the opera department at the Berkshire Music Center, Tanglewood, was gratifyingly fulfilled admirably Monday and last evening in the annual outdoor presentation in the Theatre-Concert Hall.

Two contrasting operas, one modern and one old, were presented excellently with excellent singing, fine acting and remarkable settings.

* * *

BORIS GOLDOVSKY, head of the department, prefaced both with very interesting commentaries and details of production sidelights.

"The Rope" by Louis Mennini of Rochester, faculty member of the Eastman School of Music, is a setting of the Eugene O'Neill one-act play originally performed by the Provincetown Players in April, 1917. Mr. Goldovsky staged "The Rope" for its Tanglewood presentation.

* * *

"ZAIDE," an opera written by Mozart in 1779 at Salzburg, was presented in an English version produced by Sarah Caldwell, who also staged the work.

"The Rope" is unique in that it is the first work commissioned by the opera department for production at Tanglewood. Mennini spent the summer of 1953 at the school preparing the work in consultation with Mr. Goldovsky and the staff. The composer supervised the casting of the opera and attended vocal and instrumental rehearsals.

O'Neill knew of the project before his death in 1953 and signed a contract allowing for its adaptation by Mennini.

The number is gripping in its character portrayals and in its presentation of the fallacy of money motivation theme.

* * *

THE OPERA CALLS for three men and one woman singer and a child actress. An old barn with rope noose prominent against the skyline is the setting for the one-act tragedy of human nature.

Of the music Mennini states "the whole opera is a development and extension of the first two measures of music with which it begins."

One felt the strength of the O'Neill writing but as opera material, we are not so sure. Probably we are "sugar and spice and everything nice" opera addicts. Gripping the work is but it is the strength of the O'Neill writing carrying over to its opera presentation.

* * *

ON MONDAY EVENING Malcolm Bernstein gave an able presentation of the role of Abraham Bentley, the aged father. Mary MacKenzie was cast as daughter Annie with Lynn Detweiler as Pat Sweeney, her husband; and Stephen Harbachick as Luke Bentley, Abraham's son by a second marriage. Holly McLennan had the role of the child, Mary.

Last night's cast included Peyton Higgison, Susana Naidich, Paul Berry, Holly McLennan and Robert Kirkham. Henry Janiec conducted.

Aviva Einhorn conducted the Mozart opus, which so far as has been learned, was given its first United States performance at Tanglewood Monday.

Listed as an opera in two acts it was given on Monday evening as an opera in one act. Mr. Goldovsky explained that in dress rehearsal the evening before the department was not satisfied with results and drastic last-minute changes were made. The audience found the opera delightful and we hope that it pleased Mr. Goldovsky for if it didn't it may have been a two-act opera last night.

* * *

GOLDOVSKY EXPLAINED that the opera had never really been completed by Mozart and as left includes only a number of set pieces. "No one knows," according to Goldovsky, "whether the sultan was to have been a harsh or a magnanimous pasho." As originally planned for Tanglewood presentation he was to have been harsh, but as presented Monday evening he had been turned into a magnanimous creature.

"Our patron saint, Mozart" Goldovsky called the composer.

The opera is a little gem musically. It poses no psychotic problems and follows the well-known theme of boy loves girl even through language barriers. The sultan was sung on Monday by Howell Zulick with McHenry Boatwright and Jefferson Morris as Allazim and Jefferson Morris as adventurer Carlos D'Armendariz. Christina Cardillo was enchanting as Zaide, the serving girl in the Seraglio, and George Lussier was cast as Osmin, the young son of the sultan.

* * *

THE CAST for last night included Lynn Detwiler, George Lussier, Robert Kerns, Saramae Endich and Harold Johnson, Guards, servants and dancing girls made up the balance of the cast.

The setting, a garden in the Seraglio, was delightful.

Strangely enough the two operas, though so far apart musically, have several things in common.

Both employ one woman singer, a child in an acting part and three male leads.

The opera department of the Berkshire Music Center has been responsible for many fine offerings in the past and this year it is again offering excellent training and an opportunity for workshop preparation methods probably not equalled elsewhere.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

Local News Briefs

SHOPPING CENTER — Eight-store shopping center planned for Van Antwerp road and Union street. (Page six)

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TANGLEWOOD ON PARADE—Berkshire Music Center's annual light program and special events will open tonight. Boston 'Pops' orchestra will play. (Page 20)

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CLUB BUYS HOUSE—The Schenectady Girls' club has purchased a 16-room house on Nott Terrace and expects to have its program in operation there by October. (Page 32)

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NISKAYUNA SCHOOL TAX — The school tax approved Monday night by the Niskayuna central school district raises levy $6.70 per $1,000 in large part of district. (Page 19)

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GOP JUDGE URGED — Democrats urged by party leaders in third Judicial District to appoint Republican to bench to succeed Imrie late appellate division justice. (Page 13)

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TOWN BOARD — The Rotterdam town board, operating without Supervisor James R. Olin, last night opened bids on two town projects during an abbreviated session at the town hall. (Page 19)

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FACES FORGERY CHARGE — William DeWitt Hoyt, Gloversville, is charged with passing forged check. (Page 13)

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VAN CURLER STRIKE—Food deliveries halted by pickets as union and hotel officials prepare to meet to resume contract negotiations. (Page 19)

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FISH CAR FROM DRINK — Workmen dredge up auto which rolled over cliff and plunged to bottom of Ballston Lake. (Page 21)

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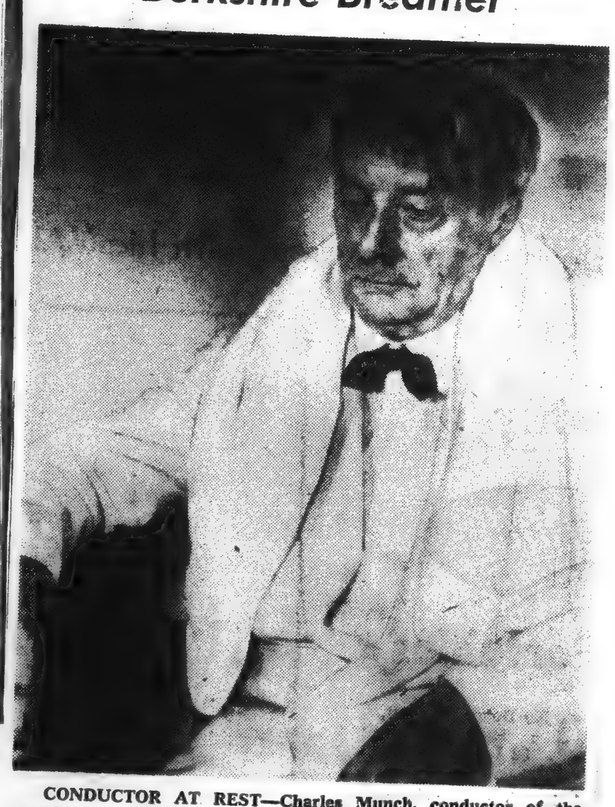
FUND INCREASES — Fund for four-year-old Amsterdam boy suffering internal bleeding condition reaches $2,000 of its $2,500 goal. (Page ...)

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
AUG 11 1955

Berkshire Breather



CONDUCTOR AT REST—Charles Munch, conductor of the Tanglewood concerts, takes a breather between appearances. Munch is musical director of the annual Berkshire Music Festival held at Tanglewood in the hills of western Massachusetts.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981
AUG 11 1955

TALKING IT OVER

Empire State Music Festival In Ellenville is Varied

By EMMA VAN WORMER

The world famous Symphony of the Air is playing in the Empire State Music Festival in Ellenville this month with Alfred Wallenstein conducting this, the second week, and Erich Leinsdorf conducting next week.

Widely known instrumentalists and opera singers are booked for the Festival with performances of "Madame Butterfly" by Puccini tonight and Saturday night, Emerson Buckley conducting, and a symphonic program Sunday under Wallenstein. John Brownlee, Metropolitan Opera baritone, will sing in the opera with Henderson, Saachs, Eugene Conley. Brownlee also will be the narrator in "Guide to the Orchestra" on Aug. 14 when the program will comprise works by Prokofiev, Benjamin Britten and the Tschaikowsky Fourth Symphony.

Leinsdorf, director of the Rochester Philharmonic, will lead the Orchestra in an all-Mozart program Aug. 17 and 19. Buckley will conduct "La Traviata" by Verdi Aug. 18 and 20, the artists being Lucia Evangelisto (in private life Mrs. Jerome Hines), Brian Sullivan and Robert Weede, who has sung here for the Liederkranz.

LeRoy Anderson, widely known composer, will conduct an orchestra concert on Aug. 21 when the soloist will be Pianist Eugene List. List was heard in Syracuse University Women's Building recently with Violinist Carroll Glenn (Mrs. List). The Festival program will include LeRoy Anderson compositions, the Grieg Piano Concerto (with orchestra) and the Schubert Unfinished Symphony.

Arthur Fiedler, who is in "Tanglewood" for tonight's "Tanglewood on Parade" concert with the Boston Pops, will conduct a concert, a typical "pops" program in Ellenville the night of Aug. 28. Other programs include ballet.

Mr. and Mrs. G. Norman Knaus will pass the week end in Lake Placid, where Mrs. Knaus, lyric soprano, will sing at the Sunday service in The Chapel. Preacher there is the Rev. Dr. Samuel Lindsay who preaches in The Chapel in Palm Beach Chapel during her family's annual stay in The Southtrn resort. Her selections in Lake Placid on Sunday will include "Trust in Him" which she sang recently at Sunday services in the Christian Science Church and the First Baptist Church here. Mrs. Knaus is a member of the board of directors of Civic Morning Musicals, Inc., and is night concerts chairman.

Mrs. Knaus

ON FOUR successive Saturday nights, starting Aug. 13, in Stockbridge, Mass., not far from "Tanglewood," music sung and played in the castles and royal courts of Medieval and Renaissance Europe again will come alive. The programs, the second annual Festival of Early Music, to be presented by the New York Pro Musica Antiqua, will be music of England, France, Spain, Italy and Germany. The concerts take place in Stockbridge Town Hall, the first program to be devoted to French chanson and English madrigals.

Noah Greenberg, director of the New York Pro Musica Antiqua, announces that other programs, in order, will be Italian Baroque Music, Sacred and Secular Works of William Byrd, the Virgin in Medieval and Renaissance Music and Early Music of Spain and Germany. Some of the numbers will be publicly performed for the first time in hundreds of years by trained singers and in instrumental ensemble playing such early instruments as recorders, viola and harpsichord.

MANHASSET, N. Y.
PRESS
Circ. W. 1,665
AUG 11 1955

Ski Clubbers Mix Music, Mountains

Last weekend (August 6 and 7) 23 members of the North Shore Ski Club and their guests enjoyed a trip to the Tanglewood Music Festival at Lenox, Mass., where the Boston Symphony Orchestra presented a program of Beethoven and Wagner. In keeping with their sporting interests, the club camped out on a mountain top in the Pittsfield State Forest on Saturday night.

Leaving Long Island in the morning they arrived at the campsite in time to pitch camp, enjoy a swim in Berry Pond, the highest natural body of water in Massachusetts and cook a steak dinner over the charcoal fire, before driving down to the evening concert. Sleeping under the trees was cool and comfortable after Long Island's heat wave, and no insect bites were reported.

Sunday afternoon after breaking camp the group, in a convoy of nine cars, drove on to the next concert, where they had a picnic lunch on the lawn in front of the music shed. After the performance they left for home.

Marilyn Moore of Port Washington, aided by Buzz Mick of Sea Cliff, were the trip leaders and arranged car pools as on winter trips. They also bought all the supplies, and saw to it that there was plenty of ice and charcoal, and fresh water which was brought up in cans. This first summer camping trip of the club was so successful that they are planning another trip in the fall.

SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,600

AUG 11 1955

SHAW LAUDED, TOO

Symphony Scores In Fifth Concert Of Summer Series

By CONSTANCE HERRESHOFF

A large audience was on hand Tuesday night in Balboa Park Bowl to hear the San Diego Symphony in the fifth concert of the summer series directed by Robert Shaw.

Shaw's great ability as a choral conductor has been unquestioned in his previous seasons here. This summer Shaw's rapid development as an orchestral conductor has been noted by audiences and by visiting experts such as Rudolf Serkin.

REAL MUSIC

"Great talent," "great possibilities" and "music in his soul" are some of the things they have been saying about Shaw.

"With a little more stick technique Shaw will be a great orchestra director," a visiting conductor said.

Be that as it may, real music was made in Tuesday's concert. Bach's "Bradenburg Concerto No. 5" was a beautiful thing to hear on a fine summer evening, especially as played by the strings and a solo trio composed of Lukas Foss, pianist; Robert Gerle, violin, and Frederick Baker, flute.

IMAGINATIVE MOOD

The individual quality of these players was heard to special advantage in the slow movement, played without accompaniment. Gerle was happy to be playing a fine Guadagnini violin, borrowed for the occasion. String accompaniment was deft and harmonious in the concerto's opening and closing Allegros.

The balance of the program was given over to music by contemporary composers. The conductor and orchestra were successful in bringing out the imaginative mood and rich orchestral coloring of Stravinsky's "Firebird Suite."

By this time, some of this music sounds almost romantic but there are still wild doings that agitated audiences early in the century.

A first performance here of the Piano Concerto No. 2 by Foss closed this eventful program. The composer appeared as a brilliant soloist in his concerto, a work of adventurous spirit and daring exploits in rhythm and harmony. Dissonance, in the Foss concerto, is used with kind intentions.

SEEMS FRAGMENTARY

In some ways, the work seems fragmentary. On the other hand, whatever happens is vital and on the move.

There was something about the opening trumpet theme that inspired confidence in Foss as a composer who will find and bring back the Golden Fleece. A delegation from Stanford left the bowl humming this triumphant trumpet theme.

Foss' second concerto was premiered at the Venice Music Festival in the summer of 1951. Later that season the concerto was given a first performance in this country by the Boston Symphony. Foss was the piano soloist on both occasions.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 11 1955

'Tanglewood Parade' Slates Special Events, Concert

The annual "Tanglewood on Parade" program of the Berkshire Music Center opens tonight with special events starting at 6 o'clock and a gala concert in the giant Music Shed at 8:15 o'clock.

* * *

THE BOSTON SYMPHONY will be conducted by Leonard Bernstein on the first half of the Shed program with Claude Rains, distinguished actor of stage, screen, radio and television as narrator in Aaron Copland's "A Lincoln Portrait." The program will open with a first performance anywhere of Bernstein's suite fashioned from his score for the Academy Award-winning film, "On the Waterfront."

Arthur Fiedler will conduct the Boston Pops Orchestra for the after intermission program including Rimsky-Korsakov's "Capriccio Espagnole," the "Rhapsody in Blue" by George Gershwin with Bernstein as piano soloist and a suite from the ballet, "Graduation Ball" arranged by Antal Dorati from music by Johann Strauss. Encores may be expected following the "Pops" program.

* * *

A PROGRAM of short symphonic works will be presented in the Music Shed by students of department I, one-act operas will be presented at the Theatre-Concert Hall by department IV students, and a chamber music program will be presented by department I students in the chamber music hall, all at 6 p.m.

The annual lawn party with picnic supper, bring your own, will be at 7 o'clock with a concert by the chorus of department II students being presented on the porch of the main house. Waltzing on the lawn will follow the Pops program.

* * *

FOR THOSE PURCHASING box seats an added attraction includes an opera department production of Puccini's "Gianni Schicchi" at 4 p.m. in the formal gardens and a concert of baroque and contemporary music at the same hour in the barn by members of the Tanglewood study group.

Remaining seats for "Tanglewood on Parade" are on sale at the Tanglewood box office and telephone reservations will be accepted.

NATIONAL TASSEL

CHICAGO (UP) — Members of the American Seed Trade Association want the corn tassel made the national flower of the United States. At a convention here, they proposed the corn tassel, or the marigold, in case a garden flower seems preferable. Both are of American origin, the association said.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

AUG 12 1955

Berkshire Festival:

Tanglewood On Parade

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 12.—Tanglewood went on parade yesterday when the four departments of the Berkshire Music Center performed simultaneously and later a gala concert in the music shed brought the Boston Symphony and the Boston Pops Orchestra together.

A rainy afternoon and generally threatening weather cut the crowd expected to 6,637 people.

The display of talent among the composers, conductors, singers, and other performers involved in this annual musical benefit told again of the staggering amount of music-making crowded into the six-week period when Tanglewood comes alive.

The student orchestra played Copland, Brahms, Debussy, and Berlioz under four different conductors. The opera department gave scenes from Ibert's "Angelique" and Martinu's "Comedy on a Bridge." Six composers held forth in the Chamber Music Hall.

Banker's Lament

One of the interesting items came during the concert by the Tanglewood choir. A "Lament for April 15" by Avery Claflin, a Brooklyn banker, was performed under Hugh Ross' direction. It is a piece about the income tax, undoubtedly the first of its kind.

Leonard Bernstein conducted the Boston Symphony in the first performance anywhere of his suite from the film "On the Waterfront," and Copland's "A Lincoln Portrait" with no less than Claude Rains as narrator.

Bernstein is, of course, a Tanglewood product, and Copland the assistant director of the school; so the concert was quite a family affair.

The music from the film is powerful stuff. It stood its ground firmly, shorn of the film; revealed again Bernstein's undisputed talent; and conveyed atmosphere graphically even without program annotation. Though suggestive of other composers, its themes ring true. Effective orchestrally, it was brilliantly performed. The crowd liked it.

Pops Plays 'Davy'

Arthur Fiedler of course conducted the Pops Orchestra according to his individualistic style. They offered Rimsky-Korsakov's "Capriccio Espagnol"; Gershwin's "Rhapsody in Blue" with Bernstein in this third assignment, this time as pianist; and the Strauss - Dorati suite from "Graduation Ball," sometimes a bit deliberately paced.

When the encores came, they broke loose with Davy Crockett, coonskin hat and all.

For early comers the day's generous program had as a preface a performance by the Tanglewood study group and one of Puccini's "Gianni Schicchi."

RCA Victor took the opportunity to sign up both orchestras for a five-year renewal of their recording association.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

Final Concert On Sunday at Tanglewood

The first of the three final concerts of the Berkshire Music festival at Tanglewood will be held tonight in the Music Shed. The Boston Symphony Orchestra will be directed by Charles Munch. The program will include the Fantastic Symphony by Berlioz: the tone poem, "La Mer" by Debussy and Ravel's "Daphne and Chloe" Suite, No. 2.

Saturday night's program, conducted by Pierre Monteux, will feature the overture to the "Flying Dutchman," by Wagner; Brahms Symphony, No. 3; Three Nocturnes by Debussy and the Suite from "Der Rosenkavalier" by Strauss.

The final concert of the 1955 season, Sunday afternoon, at 2:30 o'clock, will be devoted to the orchestra, under the direction of Charles Munch, in a performance of Beethoven's "Ninth" or Choral Symphony. The soloists will be Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass, assisted by the Berkshire Festival chorus.

BALTIMORE, MD.
NEWS POST
Circ. D. 219,418

AUG 12 1955

AT MUSIC CENTER—Among more than 400 students from 38 States at the Berkshire Music Center, Lenox, Mass., are three Baltimoreans, shown with pianist-conductor Seymour Lipkin (left). Left to right, are Igor Chicagov, an opera singer, Phillip Eisenberg, a choral student and Malcolm Bernstein, an operatic student. Igor Chicagov has accompanied Rosa Ponselle in making her records "Ponselle Sings Today."

GREEN BAY, WIS.
PRESS-GAZETTE
Circ. D. 36,375

AUG 12 1955

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Director Over Pe

By MARY E. GO

Special to Pres
FISH CREEK,
great to be back
ed Dr. Thor Jo
nesday night aft
the 40-member
Music Festival
through its fourth
five days.

Further treats
for music lovers
raltar High Scho
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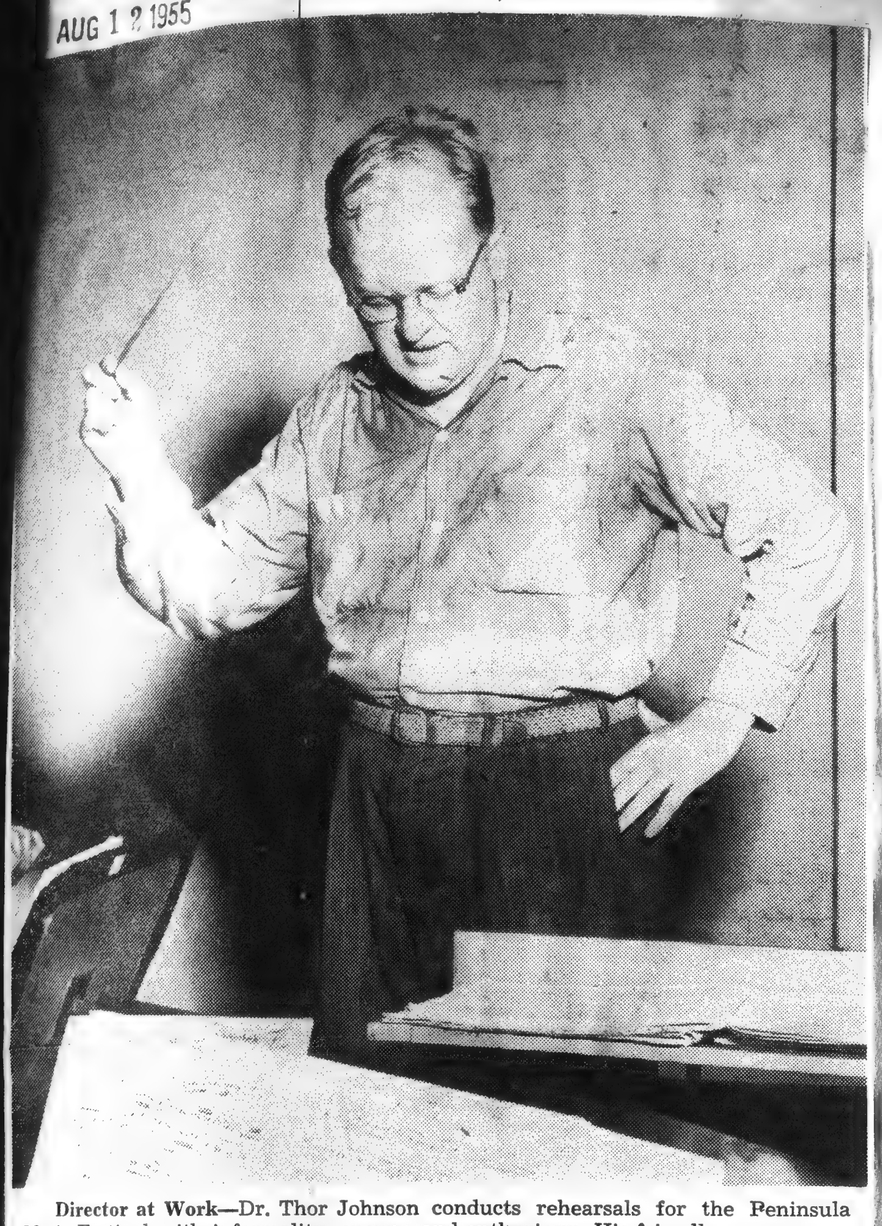
GREEN BAY, WIS.
PRESS-GAZETTE
Circ. D. 36,375
AUG 12 1955



Director at Work—Dr. Thor Johnson conducts rehearsals for the Peninsula Music Festival with informality, energy and enthusiasm. His friendly manner carries over to the concerts at Gibraltar High School near Fish Creek, where his appearance on the podium always evokes hearty applause. The next two concerts of the series are 8 p.m. Saturday and 3 p.m. Sunday. Tickets will be available at the box office or may be set aside by calling Ephraim 4-2509. (Photo by Herb Reynolds)

Director Thor Johnson Is Enthusiastic Over Peninsula Music Festival Series

By MARY E. GOTHBERG
Special to Press-Gazette

FISH CREEK, Wis.—"It's great to be back." So declared Dr. Thor Johnson Wednesday night after directing the 40-member Peninsula Music Festival orchestra through its fourth concert in five days.

Further treats are in store for music lovers at the Gibraltar High School gymnasium through the coming week. Remaining concerts are scheduled scheduled Saturday evening, Aug. 13; Sunday afternoon, Aug. 14; Wednesday evening, Aug. 17; Saturday evening, Aug. 20, and Sunday afternoon, Aug. 21.

Grant Johannesen, noted pianist recitalist of Salt Lake City, will be featured the coming Saturday night, as well as Aug. 21. Lois Marshall, the soprano, will be soloist Sunday night.

A Restless Master

Director Johnson has been cited as a "restless music master." He bows to the title, admitting he has lived from a suitcase since he wound up the 1954 festival series here. He came here this summer directly from conducting the Elkan Naumberg Memorial Concert in New York City's Central Park.

He is conductor of the Cincinnati Symphony Orchestra — has been since 1947. After his busy winter season he goes to Ann Arbor, Mich., where he conducts the May Festival with the Choral Union and the Philadelphia Orchestra.

His summer schedule also includes musical directorship of the Early American Moravian Music Festival and Seminar at Winston-Salem, N.C., and the Boston Symphony Orchestra at the Berkshire Music Festival, Tanglewood, Mass.

Johnson also presented concerts with youth groups at the Transylvania Music Camp, Brevard, N.C., and at the University of Kentucky Summer Clinic (high school musicians) at Lexington, Ky.

Tour of Orient

Highlight of his 1954-55 music season was his recent tour of the Orient, where he co-conducted the Symphony of the Air (formerly the NBC Symphony Orchestra).

His two-month tour in the East included 46 performances in Japan, Formosa, Hong Kong, Siam, Okinawa, Korea and the Philippines. Johnson was particularly pleased with their reception in Japan. It is a matter of record now that the Japan musicians. Everywhere they went, said Johnson, they declared: "Take back your armies, and send us your orchestras."

He was visibly moved by the reception they received at Hiroshima. The audience there, Johnson noted, was politely enthusiastic. The American musicians were gratified that they were able to ease the memory of the atom-bomb disaster with their music.

Little Japanese Poems

A souvenir of his Japanese travels was featured in the Peninsula Festival concert Wednesday. Dr. Johnson will introduce "Ten Little Poems of Basho" by Mitsukuri as the United States premiere for this Japanese work.

The verses of this unique composition are a definite part of Japanese living. Each February, Johnson explained, the Japanese have a contest to select the best of these unusual rhymes. Everyone writes a poem for the occasion—even the Emperor. Mitsukuri's contribution was an unusual treat to Wednesday night's concert audience.

Johnson, a Wisconsin Rapids native, looks forward to the annual concert season here. Here he renews acquaintances with his festival musicians, most of whom have been with him since the festival began three years ago. There is a chance, too, for Johnson to greet some of his Cincinnati orchestra members. The festival orchestra includes quite a few from his "home" symphony orchestra.

In Cool Basement

This year, a surprise spell of hot weather sent festival musicians to the cool basement practice rooms at Gibraltar High School. Johnson was delighted with the new rehearsal arrangements, a recent addition to the newly-remodeled Fish Creek school.

The high school students here have their own way of saying "welcome" to the festival orchestra. Last year the students voted to decorate the band room with rehearsal pictures taken during the 1954 festival. They will be pleased to know that Johnson and his group were gratified by this display of friendship.

Rehearsal schedules this year were changed somewhat. Most of the afternoon practice sessions have been cancelled to allow orchestra members a chance to enjoy the Door County sun and scenery. This they do, with zest. Raymond Gniewek, associate concertmaster, surprised his fellow musicians with his skill on water skis.

To make up for time dedicated to afternoon leisure, the orchestra members practice evenings. Generally there are 'guests" at all rehearsals — people who stop by to hear the orchestra at work.

One observer had a better than average rason for sitting in on rehearsals. He is Dr. Uno Nyman, Ellison Bay, whose companion pieces—"Harvest Star" and "Castor Pollux" — will be heard in world premiere at

NEW YORK, N. Y.
MIRROR
Circ. D. 901,735 - S. 1,709,854
AUG 13 1955

170

These Roving Americans

It is astonishing to read in Passport Chief Frances G. Knight's report that she will issue or renew 480,000 passports this year. To that number must be added several hundred thousand passports that are outstanding. These Americans have got into the habit of doing a lot of traveling.

It is estimated that about 500,000 Americans will have visited Europe before this Summer is over. They go to all countries that will let them in and will permit them to spend American dollars.

Not all countries require visas, but if those who go abroad want to return to the United States, they had better square themselves with Uncle Sam before they try to get out.

As a matter of fact, no steamship or airplane company will sell a ticket unless they have before them a passport properly marked up.

It is hoped that it will not be long before an American will be able to travel anywhere on an American passport and without further to-do about visas.

And while we are on this travel subject, is it not about time that somebody again raised the issue of "See America First?" Ours is a grand country to tour from coast to coast, from Montreal and Quebec to New Orleans and Galveston and the Florida Keys.

(Pardon, Canada. We include you as "ours" because we love you. Do not be too sensitive on this point! Maybe, you will get some tourist business out of the free ad.)

It is a good thought to keep in mind when planning a vacation that there is plenty to see here.

One can go to Tanglewood instead of Salzburg. And why not? Beethoven is even better at Tanglewood than anywhere else. One can go to the Yellowstone and Glacier National Parks instead of to the Alps. Or if you have the price see the world and America, too. But first, America.

SCHENECTADY, N. Y.
UNION-STAR
AUG 13 1955

Tanglewood Concerts End This Weekend

LENOX, Mass., Aug. 13—The 1955 Berkshire Music Festival will end this weekend with concerts by the Boston Symphony Orchestra in the shed at Tanglewood. Performances will be given tonight at 8:30 and tomorrow at 2:30 p.m.

Pierre Monteux will be the guest conductor for the program tonight, making his third and last appearance at this summer's festival. His program will include the overture to "Wagner's opera, "The Flying Dutchman," the "Third Symphony" by Brahms, the nocturnes, "Clouds," "Festivals" and "Sirens" by Debussy, and a suite from the opera "Der Rosenkavalier," by Richard Strauss, which will be performed at Tanglewood for the first time.

"Sirens," the third of Debussy's nocturnes, will have the assistance of the festival chorus of Berkshire Music Center students trained by Iva Hiatt.

Tomorrow afternoon Charles Munch will conduct the "Leonore Overture" and the "Ninth Symphony" by Beethoven. Assisting in the symphony performance will be the combined Berkshire Festival Chorus and the chorus of the Springfield, Mass., symphony orchestra.

PHILADELPHIA, PA.
BULLETIN
Circ. D. 702,773 - S. 687,222
AUG 13 1955

A Song for April 15

A Brooklyn banker who is also a musician has attempted to express in music the emotions aroused on reading the stately prose of his income tax form, and has produced a madrigal entitled "Lament for April 15" which has just been sung, not too merrily, at the Tanglewood Music festival.

The best music, like the best poetry, is heavily charged with emotional content, and so is April 15. So it seems surprising, at first thought, that no one has attempted this feat before. But some emotion lies too deep for words, as William Cowper discovered when he, too, tried to deal with taxes in "The Yearly Distress." He decided that

"In truth, the sorrow of such days
"Is not to be express'd.
"When he that takes and he that pays
"Are both alike distress'd."

Since then, of course, things have changed. There is no evidence that tax-collectors nowadays are distress'd by their duties, except when errant spirits like Avery Claflin get so carried away by the collectors' portentous language that they begin composing five-part madrigals, and are late in ponying up what they owe.

The critics are notably silent on the artistic merits of Mr. Claflin's effort. Madrigal-lovers may be able to appreciate its subtle harmonies, but it's a safe bet that it is not exactly what the average man will find running through his head next April 15.

The non-musician, whose head-throbbing is adjusted to simpler rhythms, will probably still be satisfied with the old phrase of Cole Porter—"like the beat beat beat of the tom-tom, when the jungle shadows fall . . ."

TEMPLE, TEX.
TELEGRAM
D. 16,685 - S. 17,549
AUG 13 1955

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By W. G. ROGERS
Associated Press Arts Editor

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The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts by far as presented than cancelled in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

In this city Stadium concerts with the Stadium symphony orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkin, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

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Circ. D. 653,252 - S. 982,681
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And, of course, most of what money Mr. Claflin makes from the madrigal will clink with a mournful tune into the U. S. Treasury.

WOONSOCKET, R. I.
Independent
Circ. 25,494
AUG 12 1955

Gazette
TAUNTON, Mass.
Independent Republican
Circ. 10,806
AUG 12 1955

FUND INCREASED

NEW YORK (AP)—The Rockefeller Foundation has announced a $125,000 grant to the Boston Symphony Orchestra as a contribution to its Tanglewood revolving scholarship fund. Also announced yesterday was a $300,000 gift to Massachusetts Institute of Technology for development of a new humanities-social science program.

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AGE & DEFENDER
Circ. W. 25,300
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Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613
AUG 12 1955

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923
AUG 12 1955

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
AUG 12 1955

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
AUG 12 1955

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TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
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By JULIAN SEAMAN
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Circ. D. 36,699
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TELEGRAM
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Durban will hold South Africa's second International Film Festival in August.

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AGE & DEFENDER
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Independent Republican
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Enterprise & Times (e)

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JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 13 1955

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AGE & DEFENDER
Circ. W. 25,300
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Alderman Velo

school may attend...

State law also reuires vaccination by the first day of school for admittance to class. School officials stated that no exception would be made.

SYMPHONY ORCHESTRA GRANT

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Circ. W. 35,134
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TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
AUG 13 1955

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By JULIAN SEAMAN
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INFORMATION OBSCURED

TEMPLE, TEX.
TELEGRAM
D. 16,885 - S. 17,549
AUG 13 1955

Now Is Time Musicians Watch Weather Closer Than Farmers

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP)—Now that vegetables are ready to pick in the garden, now, that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation. But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far as presented than cancelled in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

In this city Stadium concerts, with the Stadium Symphony Orchestra conducted by Mitropoulos, Smallens, Monteux, Kurtz, among others, are held at Lewisohn Stadium, get their soloists from among the very best names: Serkin, Elman, Morini, Warfield, Peerce. The Guggenheim Memorial concerts, which besides their Central Park programs are given every week in Brooklyn's Prospect Park, feature Goldman's Band. Both series are now in their 38th seasons.

Cincinnati Zoo opera is under way, with such stars as Herva Nelli and Roberta Peters. The Philadelphia orchestra, back from Europe, has now become, for this month, the Robin Hood Dell orchestra and plays at the Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony; and principal composer will be Beethoven.

The Newport (R. I.) festival opens tomorrow. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, Bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the Universities of Colorado, Denver and Wyoming; they get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer concert field is the Empire State Music festival planned for Ellenville, N. Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer abroad: the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos, of New York's Metropolitan, is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

AUG 13 1955

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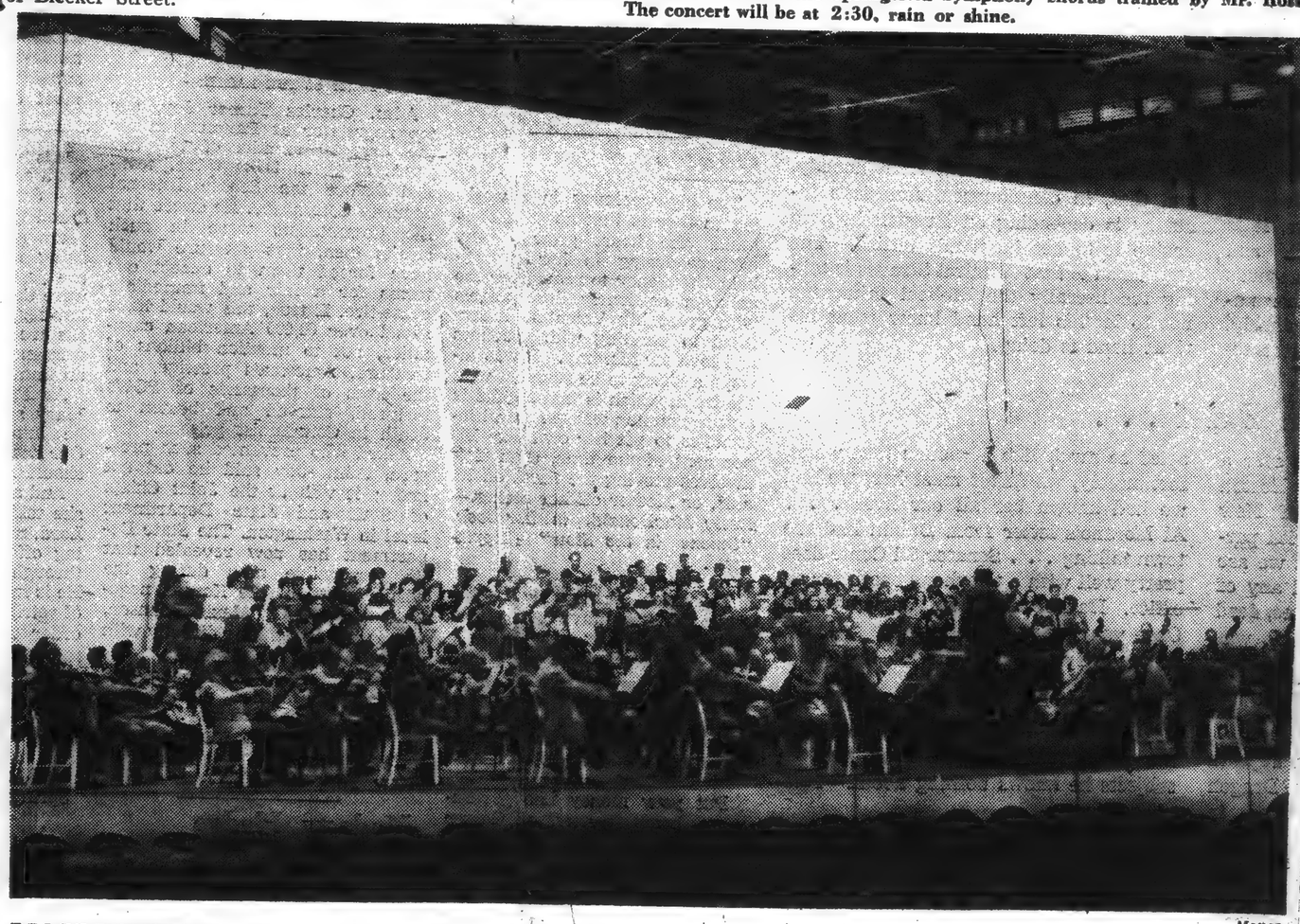

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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894
AUG 12 1955

ATHOL, Mass.
Independent
Circ. 4,556

AUG 12 1955

RUTLAND, Vt.
Independent
Circ. 20,336

AUG 12 1955

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
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Circ. D. 25,388 - S. 25,685
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Circ. D. 6,185
AUG 15 1955

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RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087
AUG 15 1955

On the Air.

A special broadcast of the Esplanade Concert in Boston, under the direction of Arthur Fiedler, will take the place of the Berkshire Music Festival over WPTF tonight at 8:15 o'clock. In the event of rain, the Esplanade concert will be cancelled and the Boston Symphony conducted by Charles Munch will be heard, with Soprano Leontyne Price as soloist.

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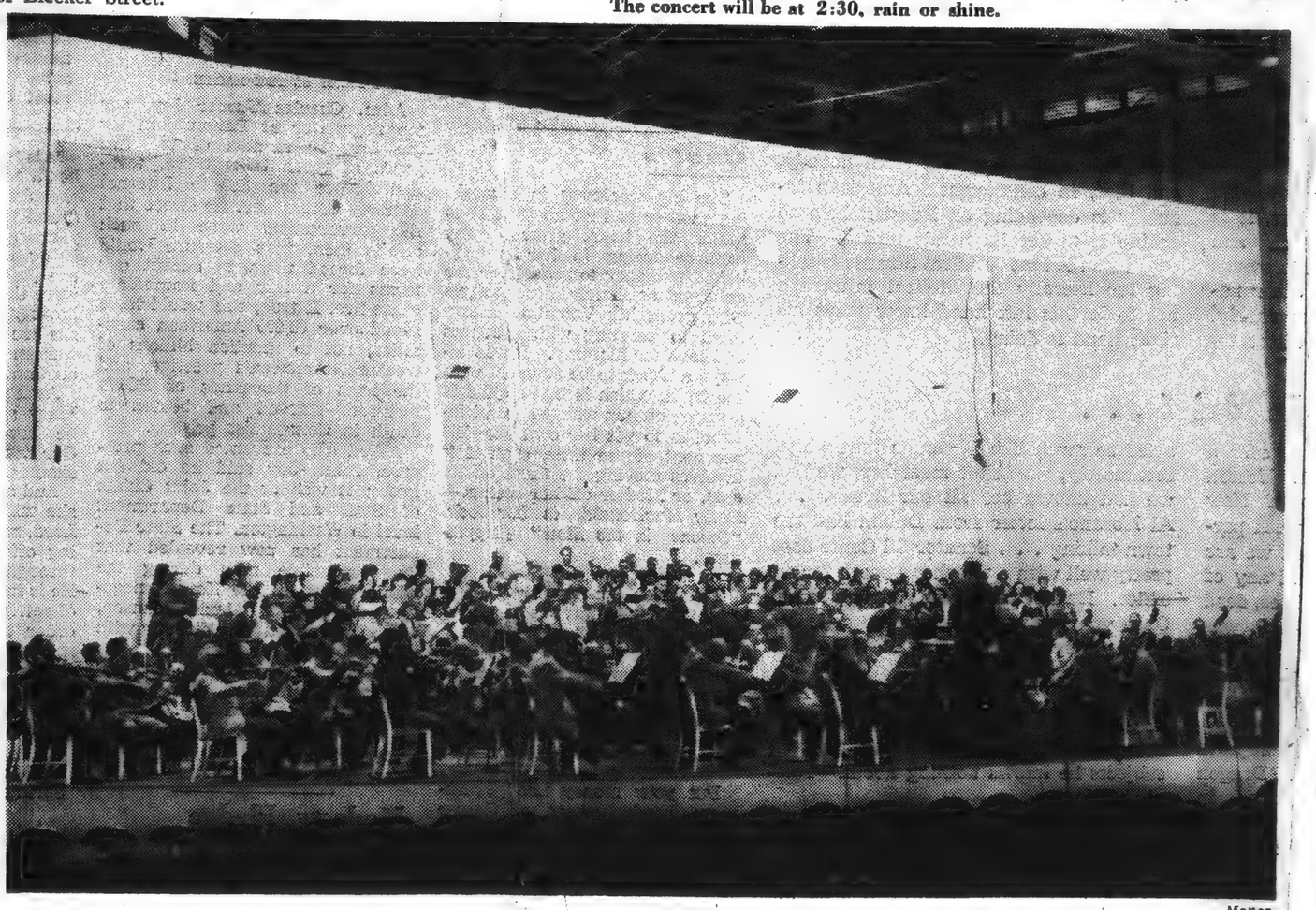

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NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087
AUG 15 1955

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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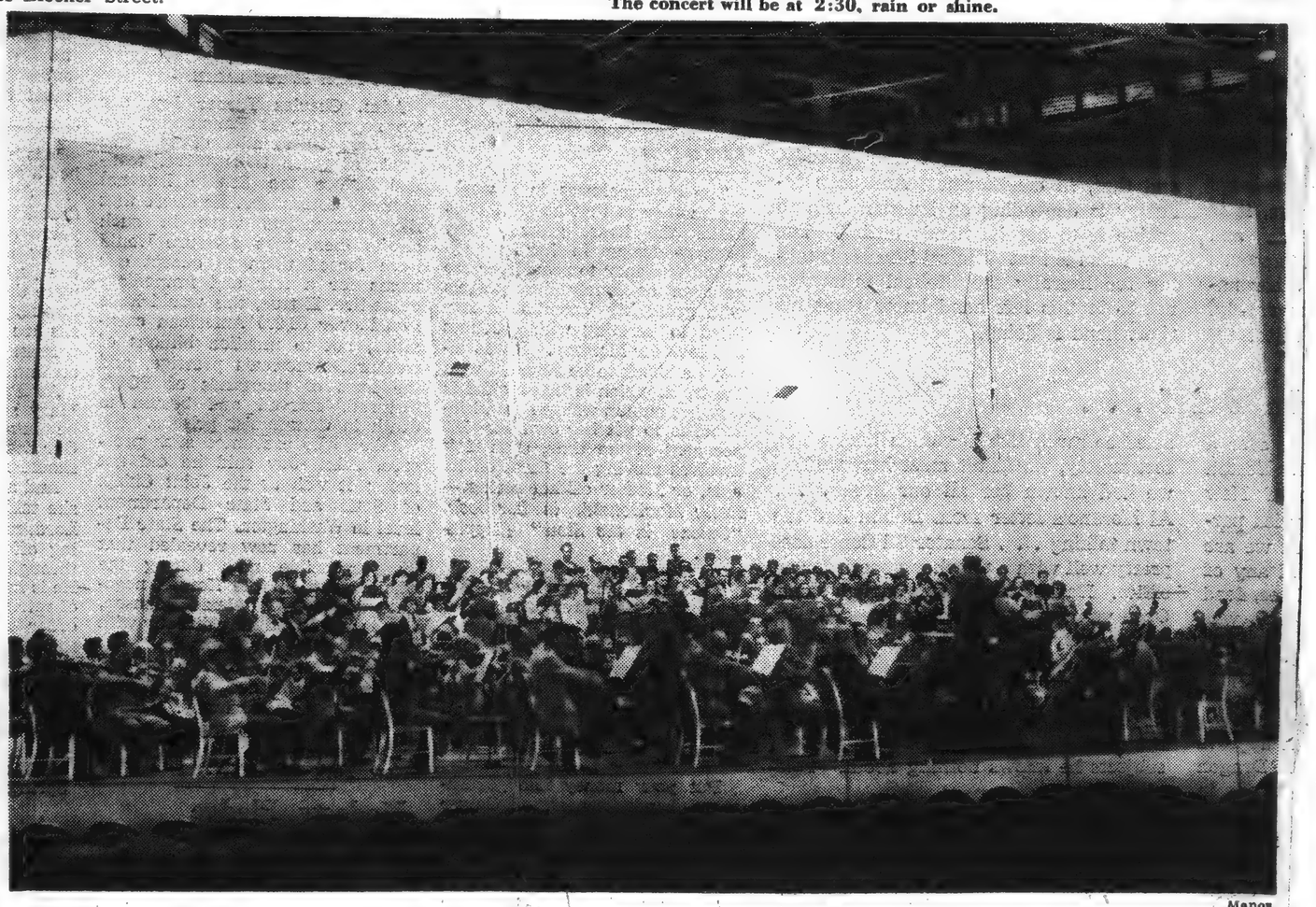

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NEW YORK (AP)—The Rockefeller Foundation has announced a $125,000 grant to the Boston Symphony Orchestra as a contribution to its Tanglewood revolving scholarship fund. Also announced yesterday was a $300,000 gift to Massachusetts Institute of Technology for development of a new humanities-social science program.

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OSSINING, N. Y.
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INFORMATION OBSCURED

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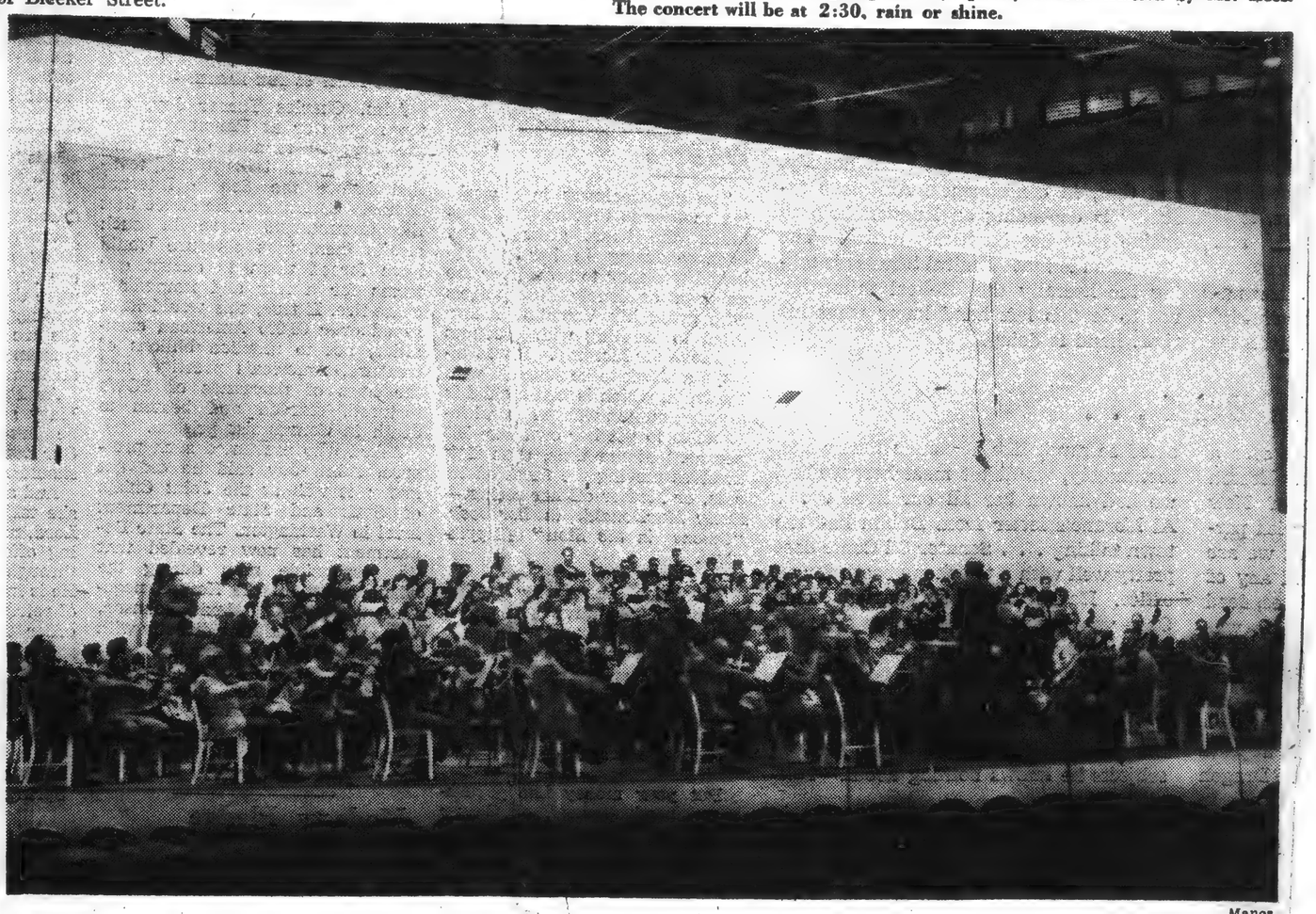

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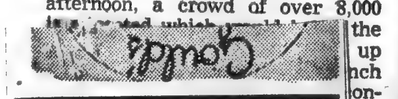
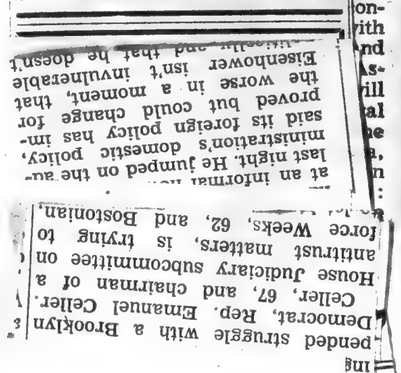


Crowds



[illegible] pended struggle with a Brooklyn Democrat, Rep. Emanuel Celler, 67, and chairman of a House Judiciary subcommittee on antitrust matters, is trying to force Weeks, 62, and Bostonian [illegible] at an informal [illegible] last night. He jumped on the administration's domestic policy, said its foreign policy has improved but could change for the worse in a moment, that Eisenhower isn't invulnerable [illegible] and that he doesn't

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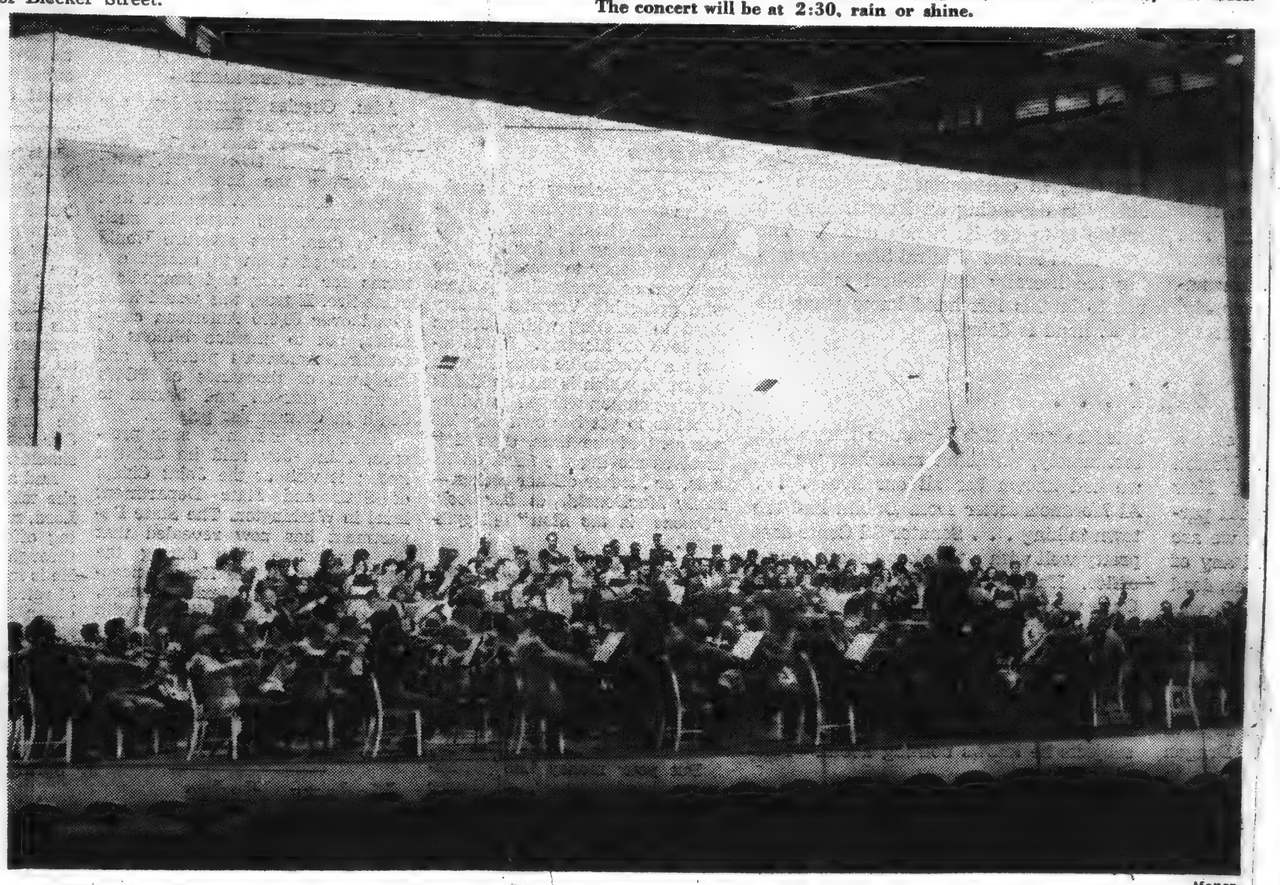

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NEWS
Circ. D. 4,868

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WHITE PLAINS, N. Y.
REPORTER DISPATCH
Circ. D. 21,010

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Seven Scholarships Awarded To Students at Music Center

TANGLEWOOD—Seven scholarships and cash awards were made to students of the Berkshire Music Center here today. The prizes are given annually to outstanding students at the summer school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival which concludes its 18th summer tomorrow. Winners are chosen from among the 405 enrolled this year from 38 states and 18 foreign countries.

Tuition scholarships and cash prizes were presented at intermission of this afternoon's concert by the student symphony orchestra in the Tanglewood Music Shed by Ralph Berkowitz, dean of the Berkshire Music Center.

Wins Piatigorsky Prize

On the basis of conspicuous talent, general cooperation and the promise of an out-standing career, the Gregor Piatigorsky prize, value $250, has been awarded by the noted musician to student cellist Alice Q. Ober, 24, of Pasadena, Calif. Miss Ober prepared at the San Francisco Conservatory of Music and has been in the Pasadena Symphony for seven years, the past three years as first cellist. She performed in this afternoon's student orchestra concert and will be one of the players in Mendelssohn's Octet No. 8, Opus 20, at the chamber music concert by students tomorrow morning at 10 in the Theater-Concert Hall.

The High Fidelity magazine scholarship, awarded for the first time this year, value $250, to an outstanding student of the Berkshire Music Center, goes to Peyton Higgison, 28, of Mobile, Ala., who at present lives in New York, while he is a student at the Juilliard School of Music and the Mannes College of Music. Mr. Higgison attended Birmingham Southern College, the Aspen Institute in Colorado, has made opera appearances with Carol Longone, the Mobile Opera Theater, and has sung at the Paper Mill Playhouse in New Jersey and on radio and television. Mr. Higgison sang the role of Capulet in Boris Blacher's chamber opera "Romeo and Juliet," presented by the Tanglewood student opera department on Aug. 1, the leading role of Abraham Bentley in the world premiere of Louis Mannini's opera, "The Rope" on Aug. 9, and on Aug. 11 had the title role in Puccini's "Gianni Schicchi" in an outdoor performance during "Tanglewood on Parade."

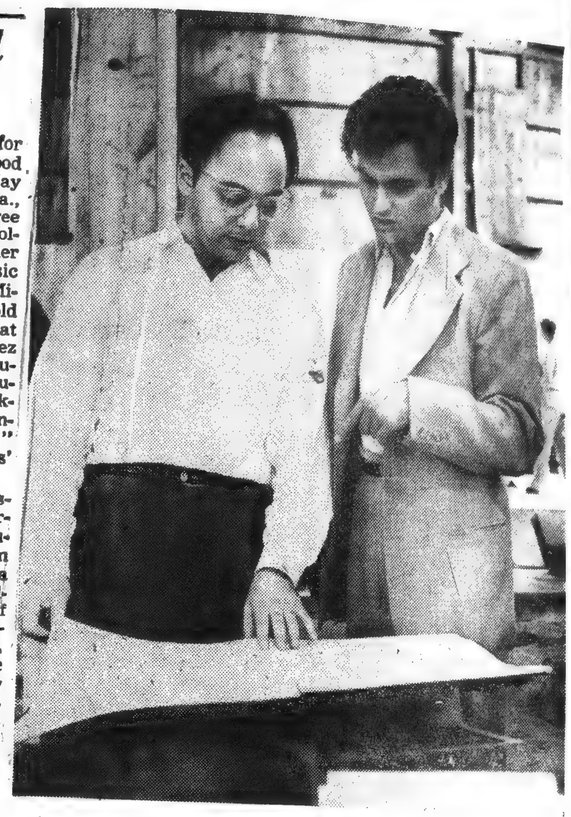
The Serge Koussevitzky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season went to Edward Jay Miller, 25, of Miami Beach, Fla., who received his master's degree in music last June from Hartt College, Hartford, Conn. Mr. Miller was awarded a bachelor of music degree from the University of Miami, and has studied under Arnold Franchetti and Isadore Freed at Hartt College, under Carlos Chavez at Tanglewood when he was a student in 1953, and is currently a pupil of Boris Blacher at the Berkshire Music Center. His prize-winning work, "Piece for Pianoforte," was performed on a composers' forum at Tanglewood Aug. 12.

The Samuel Wechsler Commission, value $300, awarded by a former Tanglewood pupil to "a student, present or past, chosen from the composition department, for a work to be specified by the faculty," goes to Jacob Druckman of New York City, a Tanglewood student during 1949, 1950 and 1951, and now a teaching fellow at the Juilliard School of Music in New York. Mr. Druckman is commissioned to write a piece for solo violin with chamber group to be performed at Tanglewood in the summer of 1956.

Composer's Prize

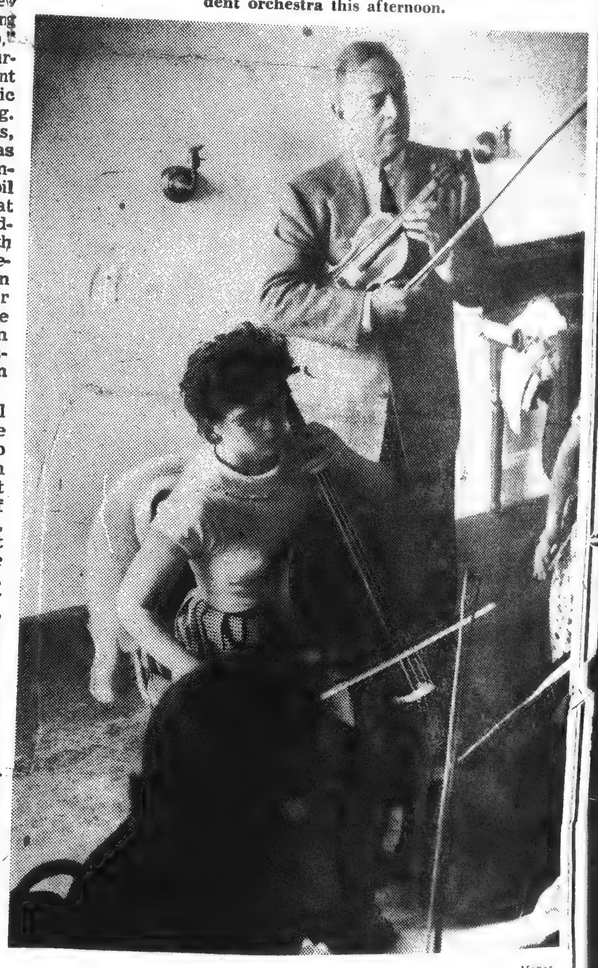
Through the interest of the Industrial Buildings Corporation of Chicopee, there has been initiated this year an annual prize of $250 to a student composer, in memory of Raphael Sagalyn, given this year to Salvatore Martirano, 28, of New Rochelle, N.Y. The prize-winning composition, entitled "Contracto," was performed this afternoon during the first half of the student symphony concert in the Music Shed, Seymour Lipkin conducting. Another of Mr. Martirano's works, the Kyrie section from a Mass, was performed by students at the composers' forum yesterday. A pupil of Roger Sessions this summer at Tanglewood, Mr. Martirano studied there three summers ago with Luigi Dallapiccola, and has just returned from three years' study in Florence with the Italian composer on a Fulbright scholarship. He holds a bachelor's degree from Oberlin College, Ohio, and a master of music degree from Eastman School of Music, Rochester, N.Y.

Two scholarships, which cancel a student's indebtedness to the Tanglewood Revolving Scholarship Fund for his tuition received from this fund were awarded to student horn players Barth Bennitt, 23, of Miami, Fla., and Richard A. Fiske, 21, of Upton. Both are valued at $150. Mr. Bennitt, who won the Carlotte M. Dreyfus Scholarship, is an instructor at the University of Miami; he has performed professionally with the University's Symphony, the U.S. Air Force band, and the Miami summer Pops Concerts. Mr. Fiske, winner of the Sally A. Eisemann scholarship, will complete his bachelor of music course at Oberlin, Ohio, in 1956.



Manos

COMPOSER Salvatore Martirano, 28, right, of New Rochelle, N.Y., winner of the annual Raphael Sagalyn Memorial Scholarship for composition, valued at $250, at the Berkshire Music Center, goes over the score of his composition, "Contrasto," with Seymour Lipkin, pianist and conductor, before it was performed by the student orchestra this afternoon.



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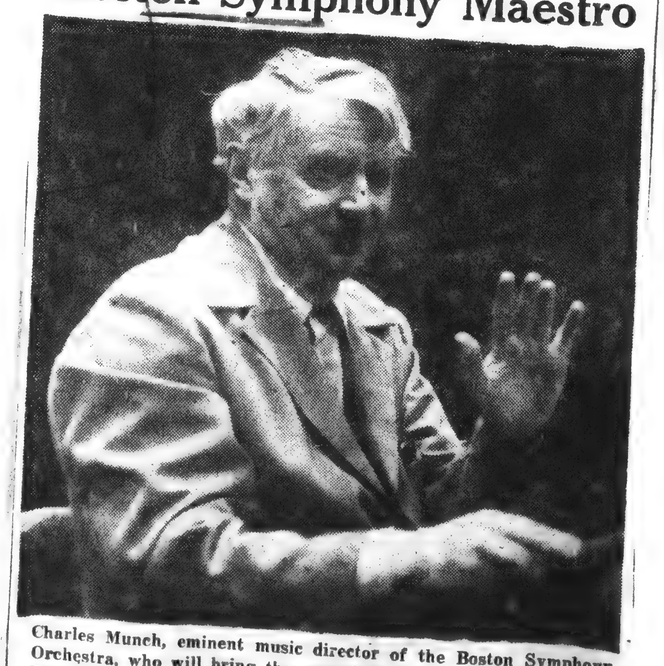
CELLIST Alice Ober, 24, of Pasadena, Calif., winner of the Gregor Piatigorsky prize of $250 for outstanding cello students at the Berkshire Music Center, plays for William Kroll, founder of the Kroll Quartet, who teaches chamber music at Tanglewood.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

AUG 14 1955

Boston Symphony Maestro



Charles Munch, eminent music director of the Boston Symphony Orchestra, who will bring the annual Berkshire Music Festival at Tanglewood to a close this afternoon with an all-Beethoven program, featuring the massive Ninth Symphony.

'Pastorale' Of Munch Unusual

BOSTON POST

By TUCKER KEISER

The key to an understanding of Charles Munch's interpretation of Beethoven's "Pastorale" as for many of his performances can be found in his book, "I Am a Conductor."

"My taste for painting," he writes, "often brings visual images to mind to mix with sound. . . . In the end, almost all music is descriptive for me, sometimes I experience visual impressions that the composer had no intention of arousing."

Much has been made of the conductor's interest in graphic arts. His home in Paris is said to be the envy of many museums, and he writes that after a concert has gone well he rewards himself by buying a picture, and after a concert has gone badly, he consoles himself—by buying a picture.

Beethoven suggested a picture for each movement in the "Pastorale": serene impressions on arriving in the country, a scene by the brookside, a thunderstorm interrupting a joyful gathering of country folk, and a shepherd expressing in

SYRACUSE
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By E. V

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Berkshire Mus
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'Pastorale' Of Munch Unusual

By TUCKER KEISER

The key to an understanding of Charles Munch's interpretation of Beethoven's "Pastorale," as for many of his performances, can be found in his book, "I Am a Conductor."

"My taste for painting," he writes, "often brings visual images to mind to mix with sounds . . . In the end, almost all music is descriptive for me, but sometimes I experience visual impressions that the composer had no intention of arousing.

Much has been made of the conductor's interest in the graphic arts. His home in Paris is said to be the envy of many museums, and he writes that after a concert has gone well he rewards himself by buying a picture, and after a concert has gone badly, he consoles himself—by buying a picture.

Beethoven suggested a picture for each movement in the "Pastorale": serene impressions on arriving in the country, a scene by the brookside, a thunderstorm interrupting a jolly gathering of country folk, and a shepherd expressing in song his gayety and thankfulness after the tempest is over.

This portrayal of moods rather than scenes, of serenity and merriment, of emotional outburst and calm happiness, is a kind of tone-painting still characteristically musical because it is dynamic, constantly moving and changing. As Munch conducts the score he seems to stand before a succession of static pictures, reacting independently to each, securing an illusion of movement only by the exclamatory intensity of his isolated impressions.

Whereas Beethoven seems to have a single generalized setting in mind for the first movement, which he approaches from every angle, Mr. Munch seems to be contemplating a number of distinct scenes, of each of which he takes an overexposed snapshot.

Running Brook

If we take the opening theme as a picture of a brook running through a meadow in a valley, we are reminded of this picture by the composer not only in the gentle development section, and again in the recapitulation, but finally in the coda. Through variations in tempo, the spotlighting of certain instrumental color, and dynamic level changes, Mr. Munch makes each return to the theme a quite new picture.

This is an original approach, and a fascinating subject for study, but an approach which sometimes appears more fitted to the dicipline of the plastic arts than to music.

In the thunderstorm sequence Beethoven describes a jolly gathering of country people surprised one drowsy afternoon by a sudden storm.

After a peasant festivity a la Breughel, Mr. Munch whips up a storm of frontal proportions during which the wind rises to hurricane fury, the lightning becomes apocalyptic, and the rain pours down from a cloudburst. After this violence, the abrupt calm which follows seems less peaceful than tense.

Beethoven adds bird calls after the second movement to round out his scene by the brook. Mr. Munch moves them into the foreground so that each song is a climax rather than an afterthought.

Perhaps his delight in the painter's art, an intense realization of a momentary impression, explains the curious staccato, hyperbolic, and exciting rather than integrated and essentially musical atmosphere which this reviewer has always sensed in his interpretations.

Fred and Beatrice Troller, featured in the new "Cinerama Holiday," opening at the Boston Theatre Aug. 30.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 14 1955

STUDENTS RECEIVE AWARDS AT LENOX

Prizes for Outstanding Work Presented at Tanglewood After Final Concert

Special to The New York Times.

LENOX, Mass., Aug. 13—It was prize-giving time at Tanglewood today. The Berkshire Music Center, which gives young musicians professional experience in an intensive six-week summer course, does not confer credits or diplomas, but it does have a number of awards for outstanding students. These are provided by individual and group supporters of the institution.

The prizes were distributed at the final concert by the Student Symphony Orchestra in the Shed. Ralph Berkowitz, dean of the center, presided at the ceremonies.

The principal awards were as follows:

¶The Serge Koussevitzky composition prize of $250 to Edward Jay Miller of Miami Beach for his piece for pianoforte.

¶The Raphael Sagalyn memorial scholarship of $250 to Salvatore Martirano of New Rochelle, N. Y., a composer.

¶The Gregor Piatigorsky prize of $250 to Alice Q. Ober of Pasadena, Calif., a 'cellist.

¶The High Fidelity magazine scholarship of $250 to Peyton Higginson of Mobile, Ala., a baritone.

¶The Samuel Wechsler commission of $300 to Jacob Druckman of New York, who will write a work for solo violin and chamber group to be performed at Tanglewood next summer.

¶The Charlotte M. Dreyfus scholarship of $150 to Barth Bennitt of Miami, Fla., a horn player.

¶The Sally A. Eisemann scholarship of $150 to Richard A. Fiske of Upton, a horn player.

In addition to the awards announced today, fourteen students who attended the thirteenth season of the center this year received prizes some weeks ago. They were:

Kenneth D. Schermerhorn of Schenectady, N. Y., the $500 scholarship initiated last year by residents of Berkshire County in memory of the late Serge Koussevitzky, conductor of the Boston Symphony and founder of the center, for an outstanding student conductor.

Mr. Martirano and George Crumb Jr. of Charleston, W. Va., won Margaret Lee Crofts scholarships. Vahe Aslanian of Salinas, Calif., and Charles Connors of Boston received Ann M. Gannett scholarships provided by the National Federation of Music Clubs.

Esther Sweigart of Kutztown, Pa., won the award of the Yomissing, Pa., Institute presented by Mrs. Bruce Harden, and Peter Ciurczak of Elizabeth, N. J., the award of the Music Study Club of Newark and the Oranges.

Nancy Smith of Cleveland Heights, Ohio, received the Delta Omicron Award; Annette Guay of Providence, R. I., the award of the Providence Chopin Club, and Anet Sillars of University City, Mo., the award of the Women's Association of the St. Louis Symphony Orchestra.

Other winners were Israel J. Borouchov of Bat-Yam, Israel; Dolly Haim of New York; Jerome Lowenthal of Philadelphia; Evangeline Demarest of St. Petersburg, Fla.; Eino Bautavarra of Helsinki, Finland; Alan D. Daniels of New York; Tossi Ichiyanagi of Tokyo; Paul Gurevich of New York, and Hiroshi Hatoyama of Tokyo.

YOUNG COMPOSER CITED: Salvatore Martirano of New Rochelle, N. Y. He received scholarship from Berkshire Music Center, Lenox, Mass.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

Music Beethoven 9th Marks Berkshire Closing

By E. V. W.

This afternoon, in the great Music Shed in "Tanglewood" near Lenox, Mass the 1955 Berkshire Festival closes with a performance of Beethoven's Ninth Symphony (the Choral), under the direction of the Festival music director, Charles Munch, music director of the Boston Symphony Orchestra. The Ninth will be presented by the full orchestra which also will play the "Leonore" Overture No. 3. The Festival Chorus, trained by Hugh Ross, the eminent choral leader, and by John Kreuger, director of the Youngstown, O. Philharmonic and Chorus will be augmented by 50 voices of the Chorus of the Springfield, Mass. Symphony Soloists in the Ninth: Adele Addison, soprano; Catherine Akos contralto; David Lloyd, tenor; Donald Gramm, bass. This morning there is a concert in the Chamber Music Hall by Chamber Music students of Department I.

Last night's concert, conducted by Pierre Monteux, the veteran leader who led the Boston Symphony 1919-24, comprised Wagner's Overture to "The Flying Dutchman", Brahms Third Symphony, in (F Major), Debussy's Three Nocturnes and for the first time in "Tanglewood", the Suite from "Der Rosenkavalier" by Richard Strauss. Women members of the Festival Chorus of Berkshire Music students trained by Miss Iva Dee Hiatt participated in the Debussy Nocturne "Sirenes". Miss Hiatt is director of Choral music in Smith College and is assistant to Director Ross in the Tanglewood Student Choral department.

* * *

In addition to several symphonic programs, recitals and operas, the 1955 music season in Chautauqua will offer the world-famous American baritone William Warfield, who will give a special recital the night of Aug. 27. Otto Herz, accompanist for Warfield for several seasons, will be at the piano. Both Warfield and Herz are widely known in this area having appeared in Warfield's home city, Rochester, in Utica and in Syracuse. Otto Herz has accompanied other artists here, on occasion.

In Chautauqua, Warfield will sing arias by Mozart, Handel and Purcell; a group of German numbers including those by Loewe for which he is known in recordings and Mendelssohn and Brahms compositions., the "Credo" from Verdi's opera "Otello" French songs by Ravel and American Folk Songs, among them two arrangements by Roland Hayes, and three by Celius Dougherty.

This date in music: 1876, Wagner's "Die Walkure" first given, as part of The Ring, in Bayreuth. Six years previously it was produced in Munich, against Wagner's wish.

PORTLAND, ORE. JOURNAL

AUG 14 1955

YOUNG PORTLANDER away for a summer's study is Marcia Hansen, holder of a junior Symphony scholarship at the Berkshire, Mass., Music center. With her is her teacher, Boston Symphony first cellist Samuel Mayes.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 660,509 - S. 1,151,008

AUG 14 1955

Sing a Song of Taxes

Our annual Federal income tax form has been known to produce many emotional reactions, some of them violent. Never before, to our knowledge, has it inspired a composer to set the instructions to music.

There is, it seems, always a first time. Avery Claflin, retired banker and amateur composer, was filling out his income tax form when the words seemed to give him musical ideas. The result is a five-part chorus, "Lament for April 15." The composition was performed at the Tanglewood Music Festival this week.

You sort of get the idea from the way it starts out, with the phrase: "Who must file." Then it goes on to chant "Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($2200 if 65 years of age or over) or more gross income in 1954 . . . "

If an income tax form can stir musical impulses, the question is: what's next? Has Composer Claflin started a trend? True, choruses have been set to meaningless sounds; they have even been set to the words of Gertrude Stein. Music has been written to imitate a Soviet iron foundry. And Claflin's own teacher, the eminent Erik Satie (whose sense of humor appears contagious) wrote something called "Three Pieces in the Shape of a Pear."

But now the field is getting wide open. We may expect to see an ode based on anything from a Congressman's speech to a setting of selected phrases—fortissimo—from the social security form for housewives. And, oh yes—for a chorus of housewives!

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

AUG 15 1955

Sing a Song of Taxes?

"SING a song of sixpence" we have all known from childhood's happy hour. But since Franklin wrote in 1789 that "in this world nothing is certain but death and taxes," who would have thought that taxes ever would be the subject of a song—and income taxes at that?

However, a retired Brooklyn banker has made and set to music a madrigal, using only the words of income tax instructions, and called it "Lament for April 15." What is more, he has actually got it sung by the Tanglewood Choir at the picnic supper hour at the Lenox Musical Festival.

According to Webster, a madrigal is "a lyric of amorous character and adapted to musical setting." The fortunate music lovers who annually flock to the festival in the Berkshires and listened to the premiere of this lyric will come home saying, "Now we have heard everything." But what is amorous about these opening lines?

Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1,200 if 65 years or over) or more gross income in 1954 must file.

The love bespoken in the madrigal must have been for the money lost to the coffers of Uncle Sam. Most folks who make out their own income taxes are not inclined to sing or even hum.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437
AUG 14 1955

NEWS OF MUSIC

Tanglewood Produces Mozart 'Torso' Opera

By JAMES G. DEANE

LENOX, Mass.

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"Zaide" is really an operatic torso. It was composed by the 23-year-old Mozart in 1779 for a traveling company, but was never quite completed, and apparently never performed during Mozart's lifetime. It did not ever have a name until a publisher finally bestowed the present one in 1838.

The plot of "Zaide" belongs to a category very popular in Mozart's time. It deals with a noble European held prisoner by a Turkish sultan, a beauteous favorite in the sultan's harem, Zaide, and a servant of the sultan, Allazim, who is friendly to Zaide and the prisoner. Allazim helps the pair to flee but they are captured and all three condemned to death. As the torso was left, this is the point at which the opera ends.

Its incomplete state, coupled with Mozart's later creation of a fully formed and highly successful opera on a similar theme, "Die Entfuehrung aus dem Serail," is doubtless the reason the opera has been almost totally neglected.

Considerably Altered

As presented by students of the opera department at the Berkshire Music Center Monday night "Zaide" was considerably altered. The original German libretto by Johann Andreas Schachtner was adapted into English by Sarah Caldwell, a staff member at the center, and the original two acts were compressed into one.

Boris Goldovsky, the center's well-known opera impresario, pointed out in a brief preliminary talk that "what the original story was we don't know." He also explained, to the audience's amusement, that at dress rehearsal "we played the piece with a bloodthirsty pasha, but tonight we're going to play with a magnanimous pasha."

What the audience in Tanglewood's rustic theater saw and heard was a rather static little sentimental play with a happy ending coupled with approximately an hour's worth—something less than the full length of the original—of thoroughly charming music.

Tanglewood's student musicians did commendably, especially considering the sizable revamping done even after dress rehearsal. A young dark-haired soprano named Christina Cardillo sang very prettily in the role of Zaide. Other participants were Jefferson Morris and Howell Zulick, tenors, and McHenry Boatwright, baritone. A dance by three appropriately costumed harem girls was interpolated into the proceedings to good visual effect, even if Mozart's music hardly seemed quite sinuous enough for that particular activity.

Hays Provides Setting

A particularly attractive seraglio setting of simplicity was provided by David Hays. The costuming was attractive, and the student orchestra, led by a young Israeli girl musician, Aviva Einhorn, played in a way which would cause envy among many professional organizations.

The Mennini opera, first of a series being specifically commissioned for production at Tanglewood by the Koussevitzky Foundation, which has its headquarters at the Library of Congress, was quite a different affair.

"The Rope," which is based on the Eugene O'Neill one-act play, is an ironic and rather stark character study. Mennini, according to his own explanation, has attempted to add some warmth in the music, asserting that "even in ugliness there is beauty."

To what extent he has succeeded in both this task and in writing music that is also appealing there may be disagreement. Any one looking for melody that is whistleable will not find it, and one is never carried away, altogether, a rather ill-defined musical impression from the opening performance. Outside the theater—in other words, on a phonograph record—the score might have little meaning. But at least in the theater it contributed to the dramatic focus, and to that extent it must be counted a success.

The cast included Malcolm Bernstein, Mary MacKenzie, Lynn Detwiler and Stephen Harbachick. Mr. Harbachick sang with particular forcefulness. Mr. Hays also provided an effective setting and lighting here. Henry Janiec conducted.

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The Missa Solemnis, conducted by Leonard Bernstein, was dedicated to the memory of the late Tanglewood guiding spirit, Serge Koussevitzky, and the young conductor added to the reminiscent character of the occasion by practically carbon-copying many of the mannerisms of his former mentor. Occasionally, in his enthusiasm, he added some of his own, including some rather distracting stamps on the podium.

Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan, all well known in Washington, did excellently as soloists and the student choristers sang with energy.

Margaret Harshaw, one contender for the Flagstad mantle at the Metropolitan, joined with Messrs. Lloyd, Morgan, Malcolm Bernstein and Arthur Shoep and Miss Cardillo in Act II of "Fidelio," which was given an absorbing performance under the direction of Charles Munch. Miss Harshaw warmed to her task as she proceeded, and by the second half of the program, devoted to the Immolation Scene and orchestral excerpts from "Goetterdaemmerung," she proved her growing command of the dramatic repertoire. One accomplishment was surmounting occasional over-enthusiasm by Mr. Munch in building orchestral sonorities.

Eugene Istomin was soloist in the fourth concerto, which had to compete with one of New England's thunderstorms.

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Music abounds at this time of year not only at Tanglewood but elsewhere in the Berkshire hills. On Saturday afternoon, the writer heard a delightful concert of Mozart and Schubert by Alexander Schneider and George Schick at nearby South Mountain, across the Lenox line in Pittsfield. This is the center founded by Mrs. Elizabeth Sprague Coolidge.

The next day at another musical center, Music Mountain in Falls Village, Conn., the Berkshire Quartet performed an all Beethoven program—Op. 8, No. 2, Op. 135 and the first of the Rasumouvskys. Urico Rossi, D. Albert Lazan, David Dawson and Fritz Magg competed successfully, here, with another thunderstorm.

This afternoon, the Boston players will have finished earning their annual vacation with a performance of Beethoven's Ninth, the 1955 Tanglewood seasonal finale. But music elsewhere will go on.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
AUG 14 1955

Tanglewood Students With Jersey Accent

By ALFRED G. ARONOWITZ

Staff Correspondent.

LENOX, Mass. — When Nathaniel Hawthorne decided to endow his fairy tales with the name of Tanglewood, where he made his home here, little did he realize that its fabled green scape actually would be casting spells upon persons in 1955.

Such is the case, nevertheless, with a pair of New Jersey students at the Berkshire Music Center, which now occupies Tanglewood's enchanted arbors. The students are Ellen (Dixie) Berse of Westfield and Raymond Fitzsimmons of Jersey City and the magic of music in the mountains has changed them not into centaurs or horseflies but into something they probably always were meant to be.

The story of the musical metamorphosis of these two Jerseyans differs little from the Tanglewood tales which could be told by some 16 other New Jersey students here. It is a story typical, in fact, of almost the entire student body at the Berkshire center.

As a small girl in her Westfield home at 652 Nottingham Pl., Dixie, now 19, always enjoyed the clever, catchy melodies of the Broadway musicals and light classics. When she was 10 she began to sing them and when she was 14 she began to take singing lessons. A mezzo soprano,

(Continued on Page W-4)

Gus Manos

MUSIC IN THE MOUNTAINS—Even at lunchtime that's Tanglewood topic among Ellen (Dixie) Berse of Westfield, Raymond Fitzsimmons of Jersey City, seated, and Ralph Berkowitz, piano virtuoso and dean of Berkshire Music Center.

Students at Tanglewood

(Continued From Page W-1)

Dixie found that persons enjoyed her singing and she dreamed she might star on Brodway also.

Dream Realized

Dixie, now entering her sophomore year in the opera department at Syracuse University, had heard of Tanglewood while in high school and she first came here several summers ago to lie on the broad lawn and listen to the weekend Berkshire Festival concerts of the Boston Symphony Orchestra. Although it wasn't strictly her type of music, Tanglewood mesmerized her even then, and when the opportunity arose for her to join 404 other students in the annual six-week session here she couldn't get the "yes" out of her talented throat fast enough.

In the air-conditioned climate of the Berkshires and under tutelage of Boris Goldovsky, head of the Tanglewood opera department, Dixie has learned that there are other beautiful operas besides Bizet's "Carmen." And amid the companionship of other serious music students — many of them professionals—she has been convinced that she wants to sing those operas.

"I know now," she said, "that my voice is too heavy for the Broadway stage. It's best suited for opera. I don't know if I can make the grade, but Tanglewood has shown me that I must try."

Promised Career

Ray Fitzsimmons, son of Raymond M. Fitzsimmons of 265 Hancock Ave., Jersey City, a vice president of the Trust Co. of New Jersey there, was graduated from Princeton University in June with honors in Latin American affairs, a fluent knowledge of Spanish and a promised career with the General Electric Co.

On the wings of scholarship grants he has studied two summers in Mexico, visited every country between Texas and the southern border of Costa Rica and written his senior class thesis on the Nicaraguan dictatorship of Anastasia Somoza almost within the shadow of the latter's hacienda.

When he was 9, Ray, in accordance with the adage that every child should become acquainted with a musical instrument, tried to master the saxophone. After four years he entered Dickinson High School in Jersey City and gave up the saxophone (much to the relief of his neighbors, he adds) so he could master instead football, tennis and the vagaries of high school politics.

Princeton Singer

Ray retained his love for music and, upon his entrance into Princeton joined the glee club. There, under influence of Carl Weinrich, Princeton music professor and glee club conductor, Ray's interest in music grew to such an extent that he decided to take private lessons. There also, as recently as last December, he first heard of Tanglewood, received a scholarship to the Berkshire Music Center and delayed taking that GE job.

At Tanglewood, Ray, now 21, found that his voice, a high tenor, was good enough to earn him a spot as one of the "choral leaders" who compose the nucleus of the Berkshire Festival Choir, conducted by Hugh Ross. He also found that tenors are rare, high tenors are rarer and that his voice is "big enough" for him to go into opera, "if I'm not too lazy." After six weeks of enchantment Ray, although undecided, still may work for GE but he's also seeking a part-time spot with Ross' New York choral group, the Scola Cantorum.

"Whether I make it my hobby or my career," said Ray, "I know that I cannot live without music."

Ray's words are echoed by others from Jersey, which sends a large contingent of aspiring and accomplished musicians to Tanglewood each year.

Backgrounds Vary

This summer they include Peter L. Ciurczak, 22, of Elizabeth, who used to play trumpet with dance bands and now is a member of the student symphony; Carol H. Douglas of Plainfield, who was graduated from a business school before expanding her violin studies; Kaid Friedel of Moorestown, who lives in a tent nearby while studying the French horn; Eleanor Roumel, a Ridgewood piano teacher; Louis Nazarro, who is percussionist with the Ballet Theater Orchestra but is here for further study; Marianne Nagy, a Clifton piano teacher, and David Beckwitt, 21, of Bound Brook, who came as a bass-baritone from the Rutgers Glee Club.

Georgian Court Senior

Another student is Jacqueline Curette of Elizabeth, mezzo soprano soloist with the Festival Choir and a senior at Georgian Court College. Jacqueline was secretary of the student council at Tanglewood and will go to Boston to make some recordings with the Boston Symphony before returning home tomorrow.

Other Jersyites include Adele Mayers of Maplewood, violinist; Alice Adams of Pleasantville, opera student; Anne Fuchs of Mountain Lakes, pianist; Henry Janiec of Passaic, conductor; Steven Paul of Toms River, flutist, and Herman Yamron of Ventnor, Rashelle Packer of Roselle and Carolyn Gerhard of Atlantic City, three study group members.

TOLEDO, BLADE
Circ. D. 188,506
AUG 14

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A Few W... Saw Grea... Of Symph...

By JULIAN S...
Blade Music

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Mostly About Music

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★ ★

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"Beethoven's sy... too great, too rich ... to be comprehend... totality and its ful... cence when hear... first time. Every l... feel . . . some do... sides infinite bea... will remain some... th... s...

LAST 6 DAYS
FOOTNOTES MOST FABULOUS
SHOE

WASHINGTON, D.
STAR
Circ. D. 234,660 - S. 2
AUG 14 19
NEWS OF MU

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By JAMES G. DEANE

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ARK, N. J.
NEWS
38,862 - S. 288,382
G 14 1955

MUSIC IN THE MOUNTAINS—Even at lunchtime that's Tanglewood topic among Ellen (Dixie) Berse of Westfield, Raymond Fitzsimmons of Jersey City, seated, and Ralph Berkowitz, piano virtuoso and dean of Berkshire Music Center.

Gus Manos

Students at Tanglewood

(Continued From Page W-1)

Dixie found that persons enjoyed her singing and she dreamed she might star on Brodway also.

Dream Realized

Dixie, now entering her sophomore year in the opera department at Syracuse University, had heard of Tanglewood while in high school and she first came here several summers ago to lie on the broad lawn and listen to the weekend Berkshire Festival concerts of the Boston Symphony Orchestra. Although it wasn't strictly her type of music, Tanglewood mesmerized her even then, and when the opportunity arose for her to join 404 other students in the annual six-week session here she couldn't get the "yes" out of her talented throat fast enough.

In the air-conditioned climate of the Berkshires and under tutelage of Boris Goldovsky, head of the Tanglewood opera department, Dixie has learned that there are other beautiful operas besides Bizet's "Carmen." And amid the companionship of other serious music students — many of them professionals—she has been convinced that she wants to sing those operas.

"I know now," she said, "that my voice is too heavy for the Broadway stage. It's best suited for opera. I don't know if I can make the grade, but Tanglewood has shown me that I must try."

Promised Career

Ray Fitzsimmons, son of Raymond M. Fitzsimmons of 265 Hancock Ave., Jersey City, a vice president of the Trust Co. of New Jersey there, was graduated from Princeton University in June with honors in Latin American affairs, a fluent knowledge of Spanish and a promised career with the General Electric Co.

On the wings of scholarship grants he has studied two summers in Mexico, visited every country between Texas and the southern border of Costa Rica and written his senior class thesis on the Nicaraguan dictatorship of Anastasia Somoza almost within the shadow of the latter's hacienda.

When he was 9, Ray, in accordance with the adage that every child should become acquainted with a musical instrument, tried to master the saxophone. After four years he entered Dickinson High School in Jersey City and gave up the saxophone (much to the relief of his neighbors, he adds) so he could master instead football, tennis and the vagaries of high school politics.

Princeton Singer

Ray retained his love for music and, upon his entrance into Princeton joined the glee club. There, under influence of Carl Weinrich, Princeton music professor and glee club conductor, Ray's interest in music grew to such an extent that he decided to take private lessons. There also, as recently as last December, he first heard of Tanglewood, received a scholarship to the Berkshire Music Center and delayed taking that GE job.

At Tanglewood, Ray, now 21, found that his voice, a high tenor, was good enough to earn him a spot as one of the "choral leaders" who compose the nucleus of the Berkshire Festival Choir, conducted by Hugh Ross. He also found that tenors are rare, high tenors are rarer and that his voice is "big enough" for him to go into opera, "if I'm not too lazy." After six weeks of enchantment Ray, although undecided, still may work for GE but he's also seeking a part-time spot with Ross' New York choral group, the Scola Cantorum.

"Whether I make it my hobby or my career," said Ray, "I know that I cannot live without music."

Ray's words are echoed by others from Jersey, which sends a large contingent of aspiring and accomplished musicians to Tanglewood each year.

Backgrounds Vary

This summer they include Peter L. Ciurczak, 22, of Elizabeth, who used to play trumpet with dance bands and now is a member of the student symphony; Carol H. Douglas of Plainfield, who was graduated from a business school before expanding her violin studies; Kaid Friedel of Moorestown, who lives in a tent nearby while studying the French horn; Eleanor Roumel, a Ridgewood piano teacher; Louis Nazarro, who is percussionist with the Ballet Theater Orchestra but is here for further study; Marianne Nagy, a Clifton piano teacher, and David Beckwitt, 21, of Bound Brook, who eame as a bass-baritone from the Rutgers Glee Club.

Georgian Court Senior

Another student is Jacqueline Curette of Elizabeth, mezzo soprano soloist with the Festival Choir and a senior at Georgian Court College. Jacqueline was secretary of the student council at Tanglewood and will go to Boston to make some recordings with the Boston Symphony before returning home tomorrow.

Other Jersyites include Adele Mayers of Maplewood, violinist; Alice Adams of Pleasantville, opera student; Anne Fuchs of Mountain Lakes, pianist; Henry Janiec of Passaic, conductor; Steven Paul of Toms River, flutist, and Herman Yamron of Ventnor, Rashelle Packer of Roselle and Carolyn Gerhard of Atlantic City, three study group members.

TOLEDO,
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By JULIAN S
Blade Music

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TOLEDO, OHIO
BLADE
Circ. D. 188,506 - S. 158,251
AUG 14 1955

Beethoven 9th Drew Tirades Of Critics

A Few Writers Saw Greatness Of Symphony

By JULIAN SEAMAN
Blade Music Editor

THE last gargantuan volume in the Beethoven biography contained in the nine symphonies will close the current Berkshire Music Festival at Tanglewood tonight. The "Choral" symphony also closed the orchestral life of Beethoven, for the deaf titan died before he could finish another, for which he had been paid by the London Philharmonic Society.

Mostly About Music

The tales attending this symphony are too familiar to bear repetition: of the "Choral" and "Bacchanale" symphonies supposedly to be performed in London for the first time; of his double-dealing with publishers and the unwarranted premiere in Vienna.

But the criticism evoked by this extraordinary work, extraordinary a century later, has been ignored. One encounters in the prevalent press the usual clutter of damp opinions, some shrewd and others singularly obtuse. It is not to be supposed that critics of 1825 were more knowing or uniform in their conclusions than they are today.

★ ★ ★

WE HAVE THIS by Dr. Adolf Bernhard Marx, editor of the Berlin Allgemeine Musikalische Zeitung, following the Berlin premiere of Nov. 15, 1826:

"Beethoven's symphony is too great, too rich and deep, to be comprehended in its totality and its full magnificence when heard for the first time. Every hearer will feel . . . some doubts. Besides infinite beauty there will remain some passages that have not been understood and some that are even repugnant. But do not forget that the symphony is the profoundest and most mature instrumental composition of the greatest genius and the most conscientious among living composers. Therefore, such passages as have not been understood will, in themselves, promote the wish to repeat the feast of art, and we shall become worthy and able to march forward on the road of artistic culture, led by the hand of Beethoven."

★ ★ ★

OTHER COMMENTS were not so benign. The acerbic scribe of the London Harmonicon, in the issue for July, 1825:

"We find Beethoven's Ninth Symphony to be precisely one hour and five minutes long; a fearful period, indeed, which puts the muscles and lungs of the band, and the patience of the audience to a severe trial . . . the last movement, a chorus, is heterogeneous. What relation it bears to the symphony we could not make out; and here, as well as in other parts, the want of intelligent design is too apparent."

And the Quarterly Magazine and Review of London in the same year:

"Its length alone will be a never-failing cause of complaint to those who reject monopoly in sounds.

Turn to Page 6, Col. 7

Music

ceived from Schindler: 'Never in my life did I hear such frenetic yet cordial applause' . . . (Let us hope the memory of this incident brought some consolation to Beethoven two and a half years later, when the King of Prussia palmed off on him a near-diamond ring in return for the Ninth Symphony.)"

★ ★ ★

RANDOM LINES: Wonder glows along the melodic way as to just what has impelled Eduard van Beinum, late of Amsterdam, to linger among the summer festivals. He opens this, he closes that; he is here, he is there, he is everywhere. The latest is a festival in the Catskills, ruled by John Brownlee of the Metropolitan.

Now comes word from the astute Irving Kolodin of New York that Mr. Van Beinum may be the next conductor in Los Angeles, soon to lose the able services of Alfred Wallenstein. It has been bruited along the musical paths further east that the Philharmonic wearies of Mitropoulos and the benign eye of Arthur Judson rests upon Mr. Van Beinum.

But has Mr. Van Beinum snipped the ribbon that held him to Amsterdam? And what about that sturdy band, among the honored in Europe? For the Concertgebouw has had but three conductors, including Mr. Van Beinum, since its advent in the 90s. Just what has happened and why?

PORTLAND, ORE.
OREGONIAN
Circ. D. 236,289 - S. 294,216
AUG 14 1955

Studying at Tanglewood

Berkshire Music Center: Marcia Hansen, 2233 N. W. Everett street, Portland, is going over a cello sonata with her teacher, Samuel Mayes, principal cellist of the Boston Symphony. Miss Hansen is on a Portland Junior Symphony orchestra scolarship to the center established by Serge Koussevitzky.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207
AUG 14 1955

Students at Tanglewood: Cleveland is well represented this summer at the Berkshire Music Center, summer school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. Shown here with Conductor Thor Johnson of the Cincinnati Symphony Orchestra are (left to right) Nancy Harriet Smith, 3264 Rumson Road, Cleveland Heights; Thomas S. Waldman, 17611 Berwyn Road, Shaker Heights; George Posell, 2469 Kingston Road, Cleveland Heights, and Clyde S. Hiss, 23160 Gay Avenue, Euclid.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 14 1955

Festival a Saga of Ingenuity

By MILES KASTENDIECK

WHAT went on in Ellenville, N. Y., before the first concert of the new Empire State Festival took place on Aug. 3 could become a modern American saga. It testifies to human ingenuity, especially that of the contractors and their workers who toiled night and day, seven days a week to make the event possible.

The Festival also demonstrates dramatically what a town can do when it is aroused to undertake some idealistic project.

The Empire State Music Festival is the manifestation of a dream. The idea is two years old. The realization is only five weeks old.

SOLOIST . . . Pianist Eugene List plays with the Symphony of the Air next Sunday at the Empire State Music Festival.

Few Rivals

Now, as the first major music festival in New York State, this one is already in a position to compare favorably with the Berkshire Festival at Tanglewood. It has the quality.

To hear the Symphony of the Air is to recognize an equally famous orchestra. To have heard Van Beinam was to hail a great conductor with few if any rivals. To have opera included in the schedule with the Symphony of the Air to play for it appears an ideal combination. There is much to be said for the Empire State Festival.

Still none of this would have taken place without a wonderful display of civic-mindedness and perhaps an unprecedented single-mindedness on the part of all the working men who made the Festival physically possible.

Not only did they furnish goods and services; but they all made personal pledges to buy tickets, and the contractors especially made no immediate demand for payment of bills. Such co-operation is an inspiration in itself.

Spared Nothing

Nothing was spared to make the audience as comfortable as possible. To have had the first night work out as smoothly as it did is a tribute to all the careful planning of everybody involved.

The huge tent, designed by the famous Viennese architect, Frederick J. Kiesler, was created to provide the best possible visibility, not only inside but also for those who might be sitting more than 300 feet from the stage and outside the canvas top.

The special attention given to acoustics so that the music might be clearly heard outside the tent was amply rewarded.

From every angle the enthusiasm of those immediately concerned with the Festival has been thoroughly justified. Already plans for the future are growing. Symphony concerts and opera are the nucleus, but the dance and the theatre are in the offing.

There is even talk of a music school; primarily one in which singing and conducting will be related to the regular musical performances.

Limon Due

In fact, with Jose Limon and his company scheduled for Aug. 24 and 26, and the presentation of "The Tempest" with Sibelius' music on Sept. 2 and 3, definite steps toward future policy have been taken. In the development of these ideas lie infinite possibilities for growth.

If the Empire State Festival does grow as dramatically as it has started, it will become an event of which New York State may proudly boast as a major Summer attraction.

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LONDON, Aug. 13 —"King Lear" is being presented at Shakespeare's tragedy ... more with startling ... and costumes by Japanese sculptor Isamu Noguchi.

Mr. Noguchi has dressed the king as a long-haired, strawy-white figure in a long straggly white beard and with a torn cloak whose holes get larger as other characters poke their fingers through them, suggesting the decay of Time ...

Music

First Page

While we are enjoying the delight of so much science and melody, and eagerly anticipating its continuance, on a sudden, like the fleeting pleasures of life, or the spirited young adventurer, who would fly from ease and comfort at home to the inhospitable shores of New Zealand or Lake Ontario, we are snatched away from such eloquent music to crude, wild and extraneous harmonies . . ."

★ ★ ★

THIS OCCULT reflection is colored even more incredibly by such terms as "rambling and vociferous execution," "ludicrous passages for the horn and bassoon" and "the deafening, boisterous jollity of the concluding part . . ."

The critic of the Daily Atlas, Boston, wrote on Feb. 6, 1853:

"If the best critics and orchestras have failed to find the meaning of Beethoven's Ninth Symphony, we may well be pardoned if we confess our inability to find any. The Adagio certainly possessed much beauty, but the other movements, particularly the last, appeared to be an incomprehensible union of strange harmonies. Beethoven was deaf when he wrote it . . . It was the genius of the great man upon the ocean of harmony, without the compass which had so often guided him to his haven of success; the blind painter touching the canvas at random. We can sincerely say that rather than study this last work for beauties which do not exist, we had far rather hear the others where beauties are plain."

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CONSIDER THIS diatribe and what the late Lawrence Gilman had to say:

"The Vienna concert of May 7, 1824, was to begin at 7 o'clock and the Grand Symphony with Solo and Chorus Voices in the Finale on Schiller's Ode to Joy was the third number . . . The music made a profound impression and there were enthusiastic demonstrations by the audience . . . Beethoven sat in the middle of the orchestra, following the performance with his score. The Conversation Book preserves a report received from Schindler: 'Never in my life did I hear such frenetic yet cordial applause' . . . (Let us hope the memory of this incident brought some consolation to Beethoven two and a half years later, when the King of Prussia palmed off on him a near-diamond ring in return for the Ninth Symphony.)"

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NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

AUG 14 1955

Singer-Executive Brings Music to the Catskills

By Guy Savino
New York Staff Correspondent.

NEW YORK—Frank Forest, a handsome chap endowed with a voice and business touch that assay pure gold, is down 10 pounds in weight and an untold number of dollars. But a huge blue and silver tent has arisen in the Catskills and the Empire State Music Festival, of which Forest has been named executive director, is here to stay.

The other afternoon in a dark little German restaurant on the East Side he gazed disconsolately upon the schnitzels and beer that flowed past the table.

"Well," he said, "this diet to which I've got to stick for another six months did one thing if nothing else. I was able to work a 15-hour day on the festival as a result of it."

Forest ignored the menu and returned to the green salad and the milk on which he was lunching. He mused for a time over the question why he had separated himself from his business, which was begun in Newark in 1923, and from his singing career, which has taken him over the world—all for the uncertainties of outdoor music promotion.

Going Outdoors

"I guess," he said with a shrug, "you have to call it the challenge of the thing. It took far more time and far more money than we ever anticipated. But we've got something going that is just tremendous."

America is going outdoors for its music in increasing numbers. One of the most notable of the successes is Tanglewood in the Berkshires, where the seasons are such that the Boston Symphony Orchestra receives upward of $150,000 a year in profits.

The canny merchants in the Catskills found the Berkshire success a stimulant to their own imaginations. Their hills are crowded with vacationers who yearn for projects to fill the evening hours. They envisioned, too, that something similar to Tanglewood would entice thousands of other visitors, many of whom would remain.

Businessman-Artist Forest, who helped found White Laboratories, Inc., a pharmaceutical concern, in Newark and is a director of the plant which now employs over 500 in Kenilworth, was a natural target for the entrepreneurs.

Top Salesman

Ever since his graduation from the University of Minnesota, Forest has been selling things. To finance his music studies he sold adding machines for the Monroe Calculating Co. of Orange. He so impressed the late Carl White that when he opened a little company in Newark to manufacture Feenamint gum he persuaded the young singer to go along with him.

Forest has not been a man to permit business to interfere with his music. Even as White Laboratories flourished, he zoomed ahead in the artistic field. He was the tenor for radio's Camel Caravan. He made movies with Gladys Swarthout and Grace Moore. He sang from Norway to Egypt and back again. They loved him in Italy. And if he never sang at the Metropolitan, his loyal friends insist it was the Met's loss.

In any event, the businessmen's committee came down from the Catskills and got together with Forest; a fellow singer, John Brownlee of the Met, and Jascha Ruskin, who has been trying to find a home for Toscanini's old orchestra, the Symphony of the Air.

The upshot was an 80-mile ride to a town called Ellenville, not far off

Route 9-W. There they entered an abandoned farm. They talked rapidly, pointing out the mountain backdrop of which Washington Irving wrote. They showed how an arena seating 4,000 could be set up and they promised that $125,000 would be available for the project.

That was in May. The businessmen were short $175,000 in their estimate of what the thing would cost. They were almost wrong on the time it would take to complete it.

But on the night of August 3 the great tent, capable of seating 2,000, had gone up. Access roads to the farm had been carved out. There were parking areas. And there were lavatories.

"The best advice we got," Forest declared, "was from Miss Robinson Smith, who founded Tanglewood. She said, 'Be sure you have plenty of roads and toilets.' We had them."

The tent came from Norfolk, Va., at a cost of $28,000. When it arrived two individuals named Barney and Josiah were with it. The tentmakers agreed to sell only if Barney and Josiah were hired to stay with it 24 hours a day. For the first time Forest discovered that ownership of a full-sized exhibition tent entails certain obligations not discernible to the ordinary eye.

"There is a kind of kinship among people who own tents," Forest said. "From all over the country we received telephone calls from circus people and others who use tents. They offered all kinds of advice and their telephone numbers in the event we needed more service."

Bulldozers and electricians were still at work when the audience began arriving. The parking area lights were not connected. But at the last note of Brahms' "First Symphony," which closed the program, the lights were on.

The five-week season closes Sept. 4 when Izler Solomon conducts an all-Tschaikowsky program.

"But," said Forest, "we're already looking to next year. We threshed out all the details at a meeting last week. We're going to devote a great deal of time and attention from now until next season trying to show Newarkers getting to Ellenville is as easy as falling out of a tree, almost."

NEW YORK, N. Y.
VARIETY

AUG 17 1955

Tanglewood Sets New Mark in Wind

Lenox, Mass., Aug. 16.

Hurricane Connie showed her contempt for other wind instruments by holding down attendance at the Berkshire Festival's final weekend to one-third of expectations. Nevertheless, the 18th annual fest, which ended at Tanglewood here Sunday (14), set a record attendance of 136,087 for the 24 concerts, as against the previous high in 1954 of 135,775. Sunday afternoon's windup, despite rain and wind, drew 9,750 persons. Figures aren't in yet for the complete season, which began July 6.

But the six chamber orch concerts the first two weekends set a new attendance record with 18,190 and a naw b.o. mark of $41,312, passing last year's $32,467.50. Six additional chamber music concerts drew $14,724, as against 1954's $13,007. "Tanglewood on Parade" last Thursday (11) grossed $15,952. Four Saturday rehearsals for benefit of the orch's pension fund drew $7,987. An audience of 27,080 attended 32 concerts and forums of the Berkshire Music Center, bringing $35,766 into the school, or a 60% increase over last year's receipts.

TOLEDO, OHIO
BLADE
Circ. D. 190,545 - S. 163,283

AUG 15 1955

Last Of Berkshire Concerts Has Attendance Cut By Rain

Muench Conducts Beethoven Symphony; Monteux Shows Versatility On Saturday

By JULIAN SEAMAN
Blade Music Editor

TANGLEWOOD, Mass., Aug. 1[illegible] \ dampened audience, of r[illegible]ced proportion, heard a Beethoven program by Charles Muench and the Boston Symphony Orchestra yesterday afternoon, terminating the 18th Berkshire Festival in the music shed.

A performance of the Beethoven "Choral" Symphony (Opus 125, D minor) concluded these festivities. Soloists were Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. The Messrs. Lloyd and Gramm are fairly widely known to the casual ear. The festival chorus had been prepared by Hugh Ross and Iva Dee Hiatti.

Mr. Muench began his ministrations with the legendary Overture "Leonore" No. 3, which has become almost a platitude in the annals of Beethoven.

Interpretation Capricious

His reading of the Ninth Symphony seemed to me capricious; the opening allegro dry and literal, devoid of dark mystery or heroic uproar. His disposition to crowd the world upon a pinhead produced a devastating effect in the Scherzo, often an interval of scrambled and reverberative noise. But he achieved a melting, golden beauty in the adagio, wherein the Boston strings and winds became miraculous.

Beethoven himself had some doubts as to the wisdom of a choral interlude in the last movement. Scholars seem agreed that had Beethoven been able to hear the final movement, much of murky and static singing for chorus and soloists might have been corrected. Mr. Muench maintained a creditable balance throughout these weighty proceedings, but again conceived "prestissimo" to mean hysteria at the very end.

Winds and persistent rains deterred a large segment of the customary crowd from a superb concert Saturday night. Pierre Monteux conducted the overture to Wagner's "Flying Dutchman," a singular but involuntary salute to the turbulent weather; the Brahms third symphony in E (Opus 90); the three orchestral nocturnes of Debussy, including "Sirenes" and its wordless chorus, and an orchestral suite derived from the score of Strauss, "Der Rosenkavalier," excerpts unconfined to the waltzes alone.

Rare Insight Shown

One facet of Mr. Monteux's conducting is worthy of remark. His Gallic precision and pristine song also are colored b, a rare insight into Teutonic verities. He is one of the few French conductors of the world to whom Beethoven, Brahms, Bach and the whole category of German musical genius is as clear and eloquent as the music of his native heath.

And so the Brahms symphony emerged in flowing, songful ease, preserving at the same time its essential subtlety and the dark strength that is Brahms. One expects of a French conductor so little but suavity and surface gleam.

The Strauss music departed from the concert hall and became of the theater, though its flashes of humor and its glints of pathos remained as very human syllables. The performance made one long to hear Mr. Monteux do the whole opera.

Attendance this year, with a schedule of more concerts, exceeded the all-time record of last year. Some 136,087 have heard these concerts since mid-July.

The total last year was 135,-775, for 24 concerts; in 1953, for 15 concerts, 117,950; in 1952, for 15 concerts, 104,875; in 1951, 112,650, for 15 concerts; in 1950, for 15 concerts under Serge Koussevitzky, 113,300. Koussevitzky died in June of 1951, just before the festival began.

Enrollment in the music school ran a trifle behind the average 400-odd this year. There were six Clevelanders, one each from Cincinnati, Columbus, Dayton, Springfield, Kenton, Maumee, Burton, Lima, Chagrin Falls and Delaware, O. The student from Maumee was Thomas Clymer, choral leader, of 710 Colwell Dr.

Seven scholarships and cash awards were made to students of the Berkshire Music Center on Saturday. There prizes are awarded annually to outstanding students of this summer school maintained by the Boston Symphony Orchestra.

Winners are from California, Alabama, Florida, New York City and Massachusetts. The Serge Koussevitzky Composition Prize of $250 goes this year to Edward Jay Miller, 25, of Miami Beach, Fla. His prize-winning "Piece for Pianoforte" was performed on a composers' forum here Friday afternoon.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,43[illegible]

AUG 14 1955

FOUR IN THE 'MISSA [...]
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ington, where they are[...]
and with the Cathedra[...]
conductor, they are D[...]
prano, and Mac Morgan[...]

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 15 1955

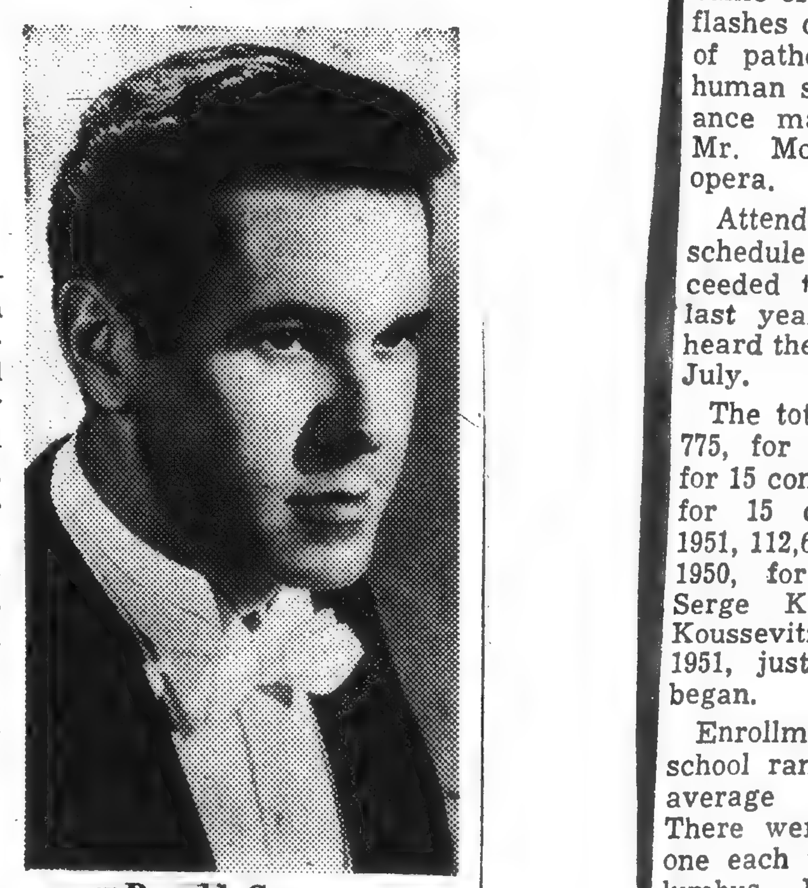
Music: Festival Ends

Tanglewood Program Features Beethoven

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 14—The sun peeked through clouds and showers occasionally this afternoon and helped Beethoven's Ninth Symphony to end the Berkshire Festival on a grand, affirmative note.

Despite the rain and the wind most of this week-end, which caused hundreds of persons to cancel their trips to the festival, the season ended strongly. There were 9,750 persons here today, making a grand total of 136,[illegible]7 paying customers for the six weeks of formal festival and a new attendance record.



Donald Gramm

But that was not all. The Berkshire Music Center, the school that operates as an adjunct of the festival, gave a series of thirty-two performances, which were attended by more than 27,000 visitors. The friends of the center raised more than $36,000 this summer, a 60 per cent increase over last year's receipts.

Charles Munch conducted the final concert. The Boston Symphony programs, as well as other concerts on the schedule, have concentrated heavily this year on Beethoven. Today, this concentration was summed up in two of the composer's mightiest works—the "Leonore" Overture No. 3 and the Ninth Symphony.

The soloists were Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass. The Tanglewood Choir, made up of students at the center, was augmented by seventy singers from the chorus of the Springfield Orchestra.

Mr. Munch conducted with dramatic fervor. The Overture, which contains more of the essence of the opera, "Fidelio," which it was meant to preface, than the opera itself, was played with striking effectiveness. And the majestic, earth-embracing material of the Ninth was traversed with the authority of knowledge and the fire of conviction.

The orchestra played brilliantly. The large chorus sang with impact. And the four soloists handled their difficult vocal parts expertly.

At last night's penultimate concert, the conductor was Pierre Monteux. He opened with Wagner's "Flying Dutchman" Overture, which has storm music that consorted well with the mood of the day's weather. Then came Brahms' Third Symphony. Mr. Monteux chose extremely broad tempos, slower than one is accustomed to.

Debussy's Three Nocturnes were done with expressive color. A female choral group from the festival chorus took part in the last section, "Sirenes." The concert ended with a suite from Strauss' "Rosenkavalier."

There has been vague talk that the length of the festival season ought to be extended by a week or two. No move has been made in that direction. However, the 1956 season will run through July and the first two weeks of August, if you want to make your reservations early. And you may be sure that the major composer will be Mozart, for the whole world will be observing the 200th anniversary of his birth.

YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 94,375 - S. 134,548

AUG 17 1955

Krueger Helps to Train Chorus at Tanglewood

John Krueger, conductor of the Youngstown Philharmonic Orchestra assisted with the training of the chorus which sang at the final concert at the Berkshire Music Festival, Tanglewood, Mass., Sunday.

The major work at the final concert, conducted by Charles Munch, was the Ninth or Choral Symphony of Ludwig van Beethoven. The Festival Chorus, the chorus of the Springfield Symphony, and the 104-piece Boston Symphony presented the work. Krueger and Hugh Ross trained the chorus.

NEW YORK, N[...]
JOURNAL-AME[...]
Circ. D. 663,252 - S. [...]

AUG 15 [...]

Berkshire Fes[...]

Finis[...] Of B[...]

Munch and [...] In Rendition[...]

By MILES KASTENDIECK[...]

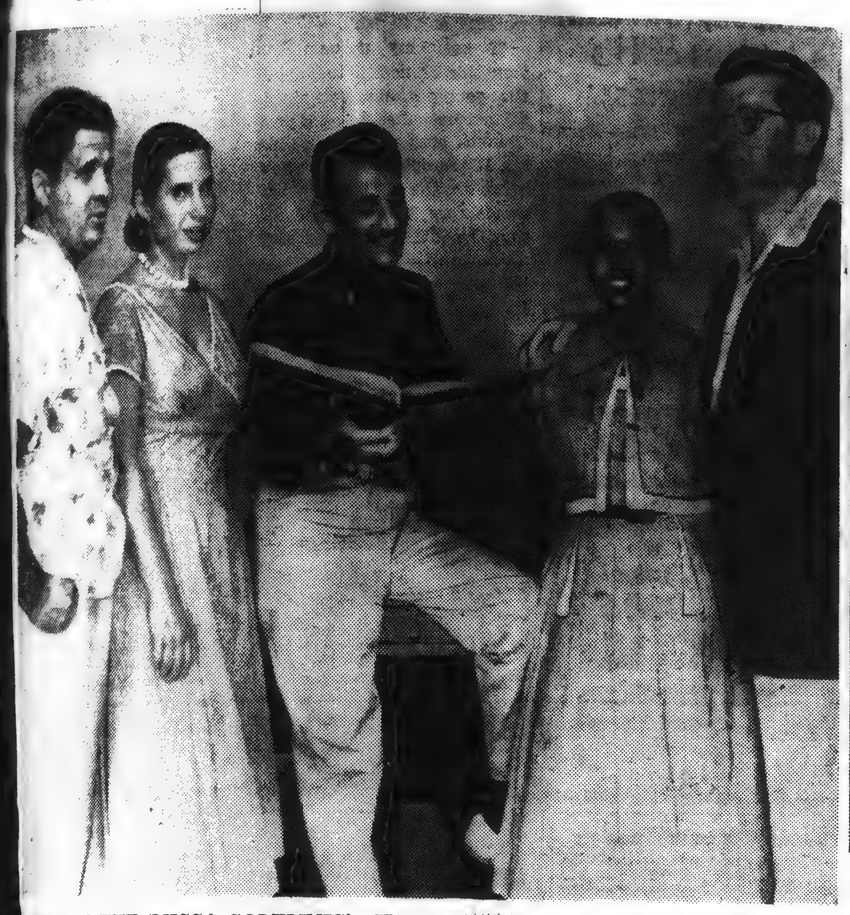
TANGLEWOOD, LE[...] Munch and the [...] season of Beethoven [...] phony before an ent[...] yesterday afternoon. [...] the total attendance [...] set a record for th[...]

The "Leonore" Overtur[...] 3 opened the program. [...] it was not dwarfed b[...] Ninth that followed [...] well for its intrinsic va[...] performance, its dra[...] quality came out only [...] the end. As in the fina[...] of the movements of the [...] phony, Munch's inh[...] dramatic sense then [...] through brilliantly.

The Festival chorus, [...] pared by Hugh Ross a[...] Dee Hiatt, triumphed [...] Ninth. One of the trul[...] standing choruses in th[...] tory of the Berkshire F[...] supplemented by 70 voi[...] the Springfield, Mass., [...] phony Orchestra, it san[...] "Node to Joy" with a[...] ardor and accuracy one [...] ask. In doing so, the[...] sponded remarkably t[...] dynamic changes Munc[...] manded and commun[...] Beethoven's "message" [...] clusively.

WASHINGTON, D. C.
STAR
C... D. 234,650 - S. 264,437
AUG 14 1955

198



FOUR IN THE 'MISSA SOLEMNIS'—The soloists in the Tanglewood performance of Beethoven's "Missa Solemnis" this season are all popular artists in Washington, where they are frequently heard in recital, with the National Symphony and with the Cathedral Choral Society. Shown with Leonard Bernstein, the conductor, they are David Lloyd tenor; Eunice Alberts, alto; Adele Addison, soprano, and Mac Morgan, bass.

STUDENTS IN THE BERKSHIRES—These Washintonians, students at the Berkshire Music Center in Lenox, Mass., have an informal conference with Thor Johnson, conductor of the Cincinnati Symphony. They are Karin Peterson, flute, of 5924 Thirty-first place N.W.; Judith Weinberg, piano, 3220 Albemarle street, and Nancy Gardner, piano, of 6331 Western avenue.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 15 1955

Berkshire Festival:

Finish Season Of Beethoven

Munch and Chorus Outstanding In Rendition of Ninth Symphony

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., Aug. 15.—Charles Munch and the Boston Symphony completed their season of Beethoven inevitably with the Ninth Symphony before an enthusiastic crowd of 9,750 people yesterday afternoon. Despite the weekend downpours, the total attendance for this year's Berkshire Festival set a record for the third year in a row at 136,087.

The "Leonore" Overture No. 3 opened the program. That it was not dwarfed by the Ninth that followed speaks well for its intrinsic value. In performance, its dramatic quality came out only toward the end. As in the final pages of the movements of the symphony, Munch's inherent dramatic sense then came through brilliantly.

The Festival chorus, prepared by Hugh Ross and Iva Dee Hiatt, triumphed in the Ninth. One of the truly outstanding choruses in the history of the Berkshire Festival, supplemented by 70 voices of the Springfield, Mass., Symphony Orchestra, it sang the "Node to Joy" with all the ardor and accuracy one could ask. In doing so, they responded remarkably to the dynamic changes Munch demanded and communicated Beethoven's "message" conclusively.

Much to Admire

There was much otherwise to admire in the interpretation: such as, the drum rolls in the first movement where their punctuation is strategic; the contrasting tempos of the scherzo and adagio; the tenderness conveyed during the most lyrical pages of the adagio; the intensity built up during the finale, etc.

As soloists, Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor, and Donald Gramm acquitted themselves well. Gramm sang the recitative entrance of the singers with a forcefulness of statement and fullness of tone that sounded the keynote to all that followed.

Munch conducted a sure-fire all-French program on Friday night. Berlioz's Fantastic Symphony, Debussy's "La Mer" and Ravel's "Daphnis and Chloe". The Berlioz and Ravel are, of course, virtuoso specialties with him. The weather curtailed attendance to a low of about 5,000.

Pierre Monteux conducted Saturday's standard program of Wagner, Brahms, Debussy and Strauss. The Festival chorus sang Debussy's third nocturne, "Sirenes". Not too frequently performed, it was coached by Miss Hiatt.

NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,473
AUG 15 1955

Mr. Martirano in Tanglewood On Composer's Scholarship

Salvatore Martirano, son of Mr. and Mrs. Alexander Martirano of 349 Lincoln Avenue, has returned to the Berkshire Music Center at Tanglewood, Leonx, Mass., to study under the same scholarship he won three years ago in competition with other composers.

His prize-winning composition "Contrasto," was performed Saturday afternoon during the first half of the student symphony concert in the Tanglewood Music Shed, with Seymour Lipkin conducting. Another of Mr. Martirano's works, the Kyrie section from the Mass, was performed by students at the composers' forum held Friday.

Recipient of the Margaret Lee Croft Scholarship, Mr. Martirano is a pupil this Summer of Roger Sessions. Three years ago, under the same scholarship, he studied with Luigi Dallapiccola. The composer also studied under Dallapiccola in Florence, Italy, where he traveled on a Fulbright scholarship. During his three years abroad, Mr. Martirano had many of his works performed throughout Italy, including Rome and Florence.

Several of the composer's works will be performed before a live audience on April 6 in Torino, Italy, and will be heard over a nation-wide radio program in that country.

An alumnus of New Rochelle High School, Mr. Martirano holds his Bachelor's degree from Oberlin College, Ohio, and his Master of Music degree from the Eastman School of Music in Rochester.

His wife, Eva, is with him in Tanglewood. His parents and other relatives drove there Saturday morning to hear his "Contrasto" performed.

COMPOSER Salvatore Martirano, right, is pictured above with two of the Italian musicians who performed his works in Italy, during Mr. Martirano's three-year tour of study there under a Fulbright Scholarship. A son of Mr. and Mrs. Alexander Martirano of 349 Lincoln Avenue, the composer returned this Summer to the Berkshire Music Center, Tanglewood, Lenox, Mass., under the same scholarship he won three years ago.—Photo by Carlo Fiorucci

PORT CHESTER, N. Y.
ITEM
Circ. D. 13,498
AUG 16 1955

Awards Given To Martirano At Berkshire

NEW ROCHELLE—

Music lovers of New Rochelle and Yonkers today noted evidence of the growing stature of twenty-eight-year-old Salvatore Martirano of this city as a composer in honors which he received at the Berkshire Music Center at Lenox, Mass.

In the closing weekend programs of the festival Mr. Martirano received both the Raphael Sagalyn award and the Margaret Lee Crofts scholarship. On Saturday afternoon the student symphony played his "Contrasto" under the leadership of Seymour Lipkin. On Friday night his new "The Kyrie" written for the Mass was played by students at the composer's forum.

At home here the composer's parents, Mr. and Mrs. Alex Martirano, received word that on April 6 at Torino, Italy, a concert of their son's work will be broadcast throughout Italy.

A pupil of Roger Sessions, Mr. Martirano studied in Italy for three years on a Fulbright scholarship. He hopes to return to Florence against this Winter.

Born in Yonkers, the young composer attended New Rochelle High School, received his A. B. from Oberlin College in Ohio and his master of music degree from the Eastman School of Music at Rochester. His father owns a construction company.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 15 1955

Berkshire Music Festival Ends With Beethoven's 9th

By Jay S. Harrison

LENOX, Mass., Aug. 14.—The Berkshire Music Festival, 1955 edition, came to an end this afternoon in the burst of splendor that is Beethoven's Ninth Symphony.

Conducting in Tanglewood's imposing Music Shed, Charles Munch led the Boston Symphony Orchestra in a performance of massive choral work and preceded it with the composer's Leonore Overture No. 3. Wet grounds, leaden skies and an occasional fistful of rain limited the number of listeners but quite failed to dampen the unleashed ardor of either audience or participants. These latter included the Berkshire Festival Chorus, jointly prepared by Hugh Ross and Iva Dee Hiatt, Adele Addison, soprano; Katherine Akos, contralto; David Lloyd, tenor, and Donald Gramm, bass.

An Extrovert Reading

Mr. Munch, as is his way, provided a granitic, sturdy and extrovert reading of the symphony, that was—for him at any rate—remarkably orthodox and impersonal. In that respect alone the performance was something of a surprise, for Mr. Munch's aggressive tendencies toward Beethoven are by now well known. Insofar as the notes were allowed to speak for themselves, therefore, the mighty Ninth was all power, passion and poetry. It did what a good Ninth will always do—stretch the senses with its Herculean power and bring wonder that such ingenuity could abide in a single man.

There was, however, to these ears at least, a lack of involvement with the score that prevented the rendition from attaining the heights it can, given a conductor with an intensely personal view. The kind of musical molding, chiseling and planing that makes phrases and sonority balances more than imperfect reflections of the printed page was largely absent, and for this reason the work frequently lost a human focus. It seemed in fact rather mechanical, a situation which left the Ninth without much depth or character. In addition, the orchestra was by no means at its best, some cues having gone momentarily astray while others were misplaced entirely.

The same, fortunately, need not be remarked of the soloists and chorus, since both groups responded easily to Mr. Munch's demands. The Festival Choir, despite its augmented size, sang clearly, cleanly and in tune, and the soloists, especially Mr. Gramm, hurdled Beethoven's fiendish requirements without finding it necessary either to scream or bellow. In sum, they contributed handsomely to a performance that, for all its surging thrust, was somewhat bloodless and a mite dry.

Last night's concert, the third directed by Pierre Monteux, was nothing short of a tribute to the conductor's imposing insight and unflagging artistic authority. His program beat no new paths but concentrated instead on a quartet of standard works freshened, purified and filtered through the wisdom of Mr. Monteux's eighty years. Included were the Overture to Wagner's "The Flying Dutchman," Brahms' Third Symphony, Debussy's "Nocturnes" (with a Tanglewood women's chorus participating in the finale) and the Suite from Richard Strauss' "Der Rosenkavalier."

It being a night for stormy seas, what with squalls pounding the vicinity, Mr. Monteux accepted Wagner's injunction and made "The Flying Dutchman" fly high and vengefully. It was a turbulent, unfurled reading, washed by a vigorous orchestra spray, that still managed to retain a certain nobility and repose. These two latter features, moreover, were the means for attaining, in the Brahms' Third, a rendition of such irresistible warmth and purity that, while remaining utterly familiar, it also remained utterly new.

A Serene Rendition

John Burk, in his excellent program notes for the Tanglewood series, refers to the "fine, even glow" of the Third and comments additionally that "Brahms never wrote a more unspectacular, personal symphony." These observations seem to have been at the core of Mr. Monteux' interpretation. Throughout, the work was inscribed in long, mellow thematic arcs, untroubled by those irritants of phrase commonly used to make Brahms sound like Beethoven. Withal it was a serene performance, though its serenity did not obscure an intensely masculine and broad-shouldered approach. Thus heard, the work is at once genial and profound, an ideal mixture and one which history tells us was the composer's nature in life.

As for the Debussy "Nocturnes," it is safe to say that if Mr. Monteux' rendition is not immediately committed to records it will constitute one of the major crimes of our time. If I may be permitted a confusion of terms, so transparent was the texture of his reading that one could literally "see" through the sound of his orchestra. The whole business, in fact, was turned out with a mother-of-pearl iridescence, luminous to the exceptional degree that each tone color was allowed to stand forth on its own and yet happily complement its neighbor.

Furthermore, Mr. Monteux has discovered a rhythmic secret peculiarly his own. With it he is able to create a feeling of slow motion that is, unaccountably, not in the least static and to suspend his phrases in the air as though they had been chemically precipitated out of the atmosphere. As a consequence, the endless drift of "Nuages," the mysterious processionals of "Fetes" and the lure of the "Sirens" evoked a continent of dreams untouched by the hard realities of concert-hall conditions.

It was a pity that the "Rosenkavalier" Suite refused to jell, but under the best of circumstances, following the "Nocturnes," it would have proved an anti-climax. At any rate, after the floating echoes of Debussy's masterwork, "Rosenkavalier" stubbornly clung to the ground.

PITTSBURGH, PA.
SUN-TELEGRAPH

AUG 16 1955

Sad, Sad Tune

AVERY CLAFLIN, of Brooklyn, a retired banker and a composer, has written a madrigal on the income tax which was well received at the Tanglewood music festival in Lenox, Mass.

It is called "Lament for April 15." We predict it will enjoy a dirge-like popularity.

The dictionary defines a madrigal as "a lyric, usually amorous in nature and adapted to musical setting."

There is nothing amorous about Mr. Claflin's opus.

In fact, we call on Congress to pass a law forbidding the playing of the madrigal for 30 days before and after April 15 as being too inflammatory and conducive to violence.

And, of course, *The Sun-Telegraph* knows that most of what money Mr. Claflin makes from the madrigal will clink with a mournful tune into the U. S. Treasury.

AUG 17 1955

Berkshire ord e

attendance he Boston unday pre- concert of Festival at f 9,750 per- fare which Ninth Sym- ore" Over- season was Music Cen- school of n orchestra, ar Sunday. included six s, six cham- ber orchestra concerts by members of the Boston Symphony Orchestra for the benefit of the music center, 12 music shed concerts by Boston orchestra and 37 "extras." The extras were four public rehearsals, "Tanglewood on Parade," annual benefit for the music center, and 32 student concerts.

The "extra" events attracted a total of 42,652 listeners.

Funds donated by the Society of Friends of the Music School, $25,766.06, plus $11,000 received from the six chamber music concerts for the school's benefit and money from other sources will be matched, dollar for dollar over a basic $15,000, by the Rockefeller Foundation.

The foundation this year inaugurated a five-year grant which it is hoped will eventually make the music center self-supporting.

Students at the center this year numbered 405, including 291 full-time persons from 38 states and 18 foreign countries.

The Tanglewood Study Group, in its fourth year, offered amateur or professional music students a chance to spend their vacations in extensive chamber orchestra reading and practicing in early compositions for unusual ensemble. This year 114 students were enrolled.

Application for Berkshire Festival subscription tickets for next year and inquiries concerning admisison and scholarships to the music center should be sent to Symphony Hall, Boston 15, Mass. Next year's festival will be held from July 14 to Aug. 12.

YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 34,223

AUG 16 1955

Awards Given To Martirano At Berkshire

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A pupil of Roger Sessions, Mr. Martirano studied in Italy for three years on a Fulbright scholarship. He hopes to return to Florence again this Winter.

Born in Yonkers, the young composer attended New Rochelle High School, received his A. B. from Oberlin College in Ohio and his master of music degree from the Eastman School of Music at Rochester.

His wife, Eva, is with him at Tanglewood. His parents and other relatives drove there Saturday to hear his "Contrasto" performed.

Rising Young Composer

COMPOSER Salvatore Martirano, right, is pictured above with two of the Italian musicians who performed his works in Italy, during Mr. Martirano's three-year tour of study there under a Fulbright Scholarship. A son of Mr. and Mrs. Alexander Martirano of 349 Lincoln Avenue, New Rochelle, formerly of Yonkers, the composer returned this Summer to the Berkshire Music Center, Tanglewood, Lenox, Mass., under the same scholarship he won three years ago.—Foto Carlo Fiorucci.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

AUG 16 1955

18th Berkshire Festival Ends Its Record Season

By EDGAR S. VAN OLINDA

The Boston Symphony Orchestra, its music director Charles Munch conducting, closed the 18th Berkshire Festival, the 16th since the Bostonians participated at Tanglewood in the Berkshires, Sunday afternoon. Despite torrential rains and high winds, byproducts of Hurricane Connie, attendance for the 24 concerts matched 1954's all-time high. Simultaneously with the close of the Festival, the Berkshire Music Center, the only school of music in the world mantained by an orchestra, dispersed its 405 students as its 13th six-week session ended.

Sunday afternoon's all-Beethoven concert included the "Leonore" Overture, No. 3 and the Ninth Symphony, involving the participation of the 105 piece Boston Symphony Orchestra; soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor and Donald Gramm, bass; the Festival Chorus of students of the Berkshire Music Center, augmented by the 70-voice choir of the Springfield Symphony Orchestra, trained by Hugh Ross and John Kreuger.

9,750 ATTEND

The paid attendance Sunday afternoon was 9,750. During the six weeks from July 6 through August 14, the attendance at Berkshire Festival concerts totaled 136,087 as compared to 135,775 last year.

Only one untoward incident marred the entire series of concerts in the large shed. It was during the performance of Gershwin's "Rhapsody in Blue."

Leonard Bernstein was soloist with the Boston Pops Orchestra, conducted by Arthur Fiedler during the Thursday night gala event, "Tanglewood on Parade." Mr. Bernstein was playing one of the piano interludes; Mr. Fiedler, with baton lowered, was watching the soloist's keyboard fingering, when all of a sudden, there was a terrific crashing sound from the percussion section.

MUSICAL JOKE

It seems that the cord holding the great Chinese gong suddenly parted, dropping the instrument into the cymbals, caroming into the snare, kettle and bass drums in the finest traditions of an opus by Spike Jones and His City Slickers.

The members of the audience broke out into laughter, the men of the orchestra, as one, grinned and even the usually imperturbable Mr. Fiedler allowed his stern features to relax.

However, the final performance of the season of the Beethoven Ninth (or Choral) Symphony was so magnificently played under the dynamic baton of Mr. Munch as to end the Berkshire Music Festival on probably the most exciting and artistic plane in its 21 years. Henry Hadley and his N. Y. Philharmonic Orchestra presented the first concert in 1934 before an audience of 1,500 in the nearby Hanna Farm horse ring, unsheltered from the elements, called: "Music Under the Moon."

BROOKLYN, N. Y.
CITY LINE POST
W.

AUG 18 1955

PERSONAL AND SOCIAL

May Etts, whose music studios are located on 181 Sheridan Ave., writes that she has been enjoying the concerts at the Tanglewood Music Festival, at Lenox, Mass., where she is vacationing with her mother.

Keokuk, Ia., Gate
Constitution-Dem
Circ. D. 9,348

AUG 17 1955

GEORGE E. SOK

Tanglewo Attracts

Each year, during the I try to do as much of Ta as I can, which can mean as four concerts a week weeks. It is like bathing in ous music, in conversation music, in disputes as to the tive merits of composers, co tors, rchestras. But this ye was particularly inspiring fo a number of youngsters wh tended the Berkshire Music ter, which is part of Tanglew and which is producing the A can musician of the future. ready two notable conduc Leonard Bernstein and Thor sen, are Tanglewood products the school has not yet celebr its 20th anniversary, which mighty good showing.

Institutions of this sort grow of an idea, if they are set up blown, somehow they do not r much. Tanglewood is now a manent institution and it w seem to have been on the b of the Stockbridge Bowl for

Actually, when Miss Ger Robinson Smith, a resident a these hills, conceived of a concerts during the summer, idea was supported by the savings banks and real estate in the hope that they might tract residents to the berkshires which were fa place for summer residence day, during most of the sum it is almost impossible to room even in a motel or a ing house. And that is be Mozart, Hayden, Bach, Beeth Brahms, and other great com ers are important to Ameri particularly to young people know much more about music their immediate ancestors.

We used to think, up her these hills, that if anything pened to Serge Koussevitzky, glewood would fade away. K sevitsky died. Charles Munch his place, assisted by Pierre M teu. The concerts are more p lar than ever; the crowds larger; and more and more o huge audience is very y American.

If you have marks made from delible pencil, grease the spots with rubbing thoroughly. Then wash soap and warm water.

SCHENECTADY,
UNION-STA

AUG 18

Is Tangle To Be Tru

TANGLEWOOD HA ful season. De heavy wind and ra phony Orchestra ceeded last year's Berkshire Festival as a stable institut including a world

We do not kn residents were am wood this summer the conversation o two there. And w Massachusetts mus constantly growin few if any others in times its very close its real appeal to distance.

When the Ber no agency did mo Berkshire Eagle, o today is reprinted of that newspaper In it the proud pa has done, but war

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 15 1955

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The same, fortunately, need not be remarked of the soloists and chorus, since both groups responded easily to Mr. Munch's demands. The Festival Choir, despite its augmented size, sang clearly, cleanly and in tune, and the soloists, especially Mr. Gramm, hurdled Beethoven's fiendish requirements without finding it necessary either to scream or bellow. In sum, they contributed handsomely to a performance that, for all its surging thrust, was somewhat bloodless and a mite dry.

Last night's concert, the third directed by Pierre Monteux, was nothing short of a tribute to the conductor's imposing insight and unflagging artistic authority. His program beat no new paths but concentrated instead on a quartet of standard works freshened, purified and filtered through the wisdom of Mr. Monteux's eighty years. Included were the Overture to Wagner's "The Flying Dutchman," Brahms' Third Symphony, Debussy's "Nocturnes" (with a Tanglewood women's chorus participating in the finale) and the Suite from Richard Strauss' "Der Rosenkavalier."

It being a night for stormy seas, what with squalls pounding the vicinity, Mr. Monteux accepted Wagner's injunction and made "The Flying Dutchman" fly high and vengefully. It was a turbulent, unfurled reading, washed by a vigorous orchestra spray, that still managed to retain a certain nobility and repose. These two latter features, moreover, were the means for attaining, in the Brahms' Third, a rendition of such irresistible warmth and purity that, while remaining utterly familiar, it also remained utterly new.

A Serene Rendition

John Burk, in his excellent program notes for the Tanglewood series, refers to the "fine, even glow" of the Third and comments additionally that "Brahms never wrote a more unspectacular, personal symphony." These observations seem to have been at the core of Mr. Monteux' interpretation. Throughout, the work was inscribed in long, mellow thematic arcs, untroubled by those irritants of phrase commonly used to make Brahms sound like Beethoven. Withal it was a serene performance, though its serenity did not, obscure, the intensely Hungary, Romania and shoulder ure to their citizens "the heard, t human rights and of the and pro freedoms, including free- and one was the sion, of press and pub- life. gious worship, of political As fo blic meeting," are dead turnes," People's Republics. Bul- Mr. Mor to observe "standards immedia international practice" ords it w that the United States major cr pons in 1950. may be terms, so st does not consider texture o a contribution to peace. could lite mes to appraise Russia's sound of the "relaxation of ten- whole bu thcoming Foreign Min- turned ou ce, it will do well to pearl irid the excep a hypothetical reduction tone color en armies will not pay forth on it complemer ach of an international Further

YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 34,223

AUG 16 1955

Awards Given To Martirano At Berkshire

Music lovers of New Rochelle and Yonkers today noted evidence of the growing stature of twenty-eight-year-old Salvatore Martirano of this city as a composer in honors which he received at the Berkshire Music Center at Lenox, Mass.

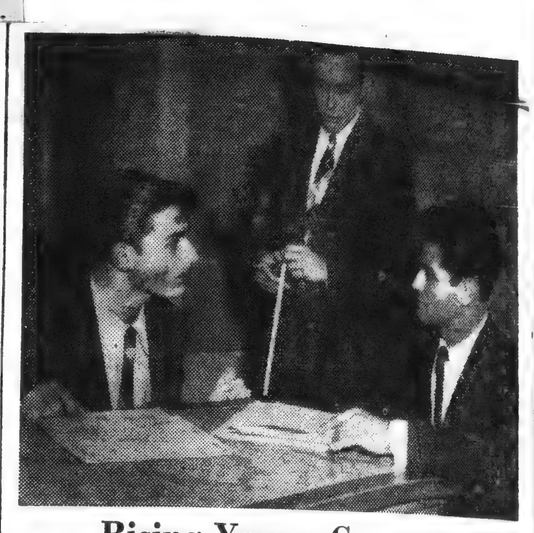
In the closing weekend programs of the festival Mr. Martirano received both the Raphael Sagalyn award and the Margaret Lee Crofts scholarship. On Saturday afternoon the student symphony played his "Contrasto" under the leadership of Seymour Lipkin. On Friday night his new 'The Kyrie," written for the Mass., was played by students at the composer's forum.

The composer's parents, Mr. and Mrs. Alex Martirano, of New Rochelle, formerly of Yonkers, received word that on April 6 at Torino, Italy, a concert of their son's work will be broadcast throughout Italy.

A pupil of Roger Sessions, Mr. Martirano studied in Italy for three years on a Fulbright scholarship. He hopes to return to Florence again this Winter.

Born in Yonkers, the young composer attended New Rochelle High School, received his A. B. from Oberlin College in Ohio and his master of music degree from the Eastman School of Music at Rochester.

His wife, Eva, is with him at Tanglewood. His parents and other relatives drove there Saturday to hear his "Contrasto" performed.



Rising Young Composer

COMPOSER Salvatore Martirano, right, is pictured above with two of the Italian musicians who performed his works in Italy, during Mr. Martirano's three-year tour of study there under a Fulbright Scholarship. A son of Mr. and Mrs. Alexander Martirano of 349 Lincoln Avenue, New Rochelle, formerly of Yonkers, the composer returned this Summer to the Berkshire Music Center, Tanglewood, Lenox, Mass., under the same scholarship he won three years ago.—Foto Carlo Fiorucci.

SCHENECTADY, N. Y.
UNION-STAR

AUG 17 1955

Berkshire Notes Record Attendance

With a total season's attendance higher than ever, the Boston Symphony Orchestra Sunday presented the 24th regular concert of the 1955 Berkshire Festival at Lenox, Mass. A total of 9,750 persons heard the final fare which included Beethoven's Ninth Symphony and his "Leonore" Overture No. 3.

Attendance for the season was 136,087. The Berkshire Music Center, the world's only school of music maintained by an orchestra, also closed for the year Sunday.

The 13-week series included six chamber music concerts by noted soloists and ensembles, six chamber orchestra concerts by members of the Boston Symphony Orchestra for the benefit of the music center, 12 music shed concerts by Boston orchestra and 37 "extras." The extras were four public rehearsals, "Tanglewood on Parade," annual benefit for the music center, and 32 student concerts.

The "extra" events attracted a total of 42,652 listeners.

Funds donated by the Society of Friends of the Music School, $25,766.06, plus $11,000 received from the six chamber music concerts for the school's benefit and money from other sources will be matched, dollar for dollar over a basic $15,000, by the Rockefeller Foundation.

The foundation this year inaugurated a five-year grant which it is hoped will eventually make the music center self-supporting.

Students at the center this year numbered 405, including 291 full-time persons from 38 states and 18 foreign countries.

The Tanglewood Study Group, in its fourth year, offered amateur or professional music students a chance to spend their vacations in extensive chamber orchestra reading and practicing in early compositions for unusual ensemble. This year 114 students were enrolled.

Application for Berkshire Festival subscription tickets for next year and inquiries concerning admisison and scholarships to the music center should be sent to Symphony Hall, Boston 15, Mass. Next year's festival will be held from July 14 to Aug. 12.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

AUG 16 1955

18th Berkshire Festival Ends Its Record Season

By EDGAR S. VAN OLINDA

The Boston Symphony Orchestra, its music director Charles Munch conducting, closed the 18th Berkshire Festival, the 16th since the Bostonians participated at Tanglewood in the Berkshires, Sunday afternoon. Despite torrential rains and high winds, byproducts of Hurricane Connie, attendance for the 24 concerts matched 1954's all-time high. Simultaneously with the close of the Festival, the Berkshire Music Center, the only school of music in the world mantained by an orchestra, dispersed its 405 students as its 13th six-week session ended.

Sunday afternoon's all-Beethoven concert included the "Leonore" Overture, No. 3 and the Ninth Symphony, involving the participation of the 105 piece Boston Symphony Orchestra; soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor and Donald Gramm, bass; the Festival Chorus of students of the Berkshire Music Center, augmented by the 70-voice choir of the Springfield Symphony Orchestra, trained by Hugh Ross and John Kreuger.

9,750 ATTEND

The paid attendance Sunday afternoon was 9,750. During the six weeks from July 6 through August 14, the attendance at Berkshire Festival concerts totaled 136,087 as compared to 135,775 last year.

Only one untoward incident marred the entire series of concerts in the large shed. It was during the performance of Gershwin's "Rhapsody in Blue."

Leonard Bernstein was soloist with the Boston Pops Orchestra, conducted by Arthur Fiedler during the Thursday night gala event, "Tanglewood on Parade." Mr. Bernstein was playing one of the piano interludes: Mr. Fiedler, with baton lowered, was watching the soloist's keyboard fingering, when all of a sudden, there was a terrific crashing sound from the percussion section.

MUSICAL JOKE

It seems that the cord holding the great Chinese gong suddenly parted, dropping the instrument into the cymbals, caroming into the snare, kettle and bass drums in the finest traditions of an opus by Spike Jones and His City Slickers.

The members of the audience broke out into laughter, the men of the orchestra, as one, grinned and even the usually imperturbable Mr. Fiedler allowed his stern features to relax.

However, the final performance of the season of the Beethoven Ninth (or Choral) Symphony was so magnificently played under the dynamic baton of Mr. Munch as to end the Berkshire Music Festival on probably the most exciting and artistic plane in its 21 years. Henry Hadley and his N. Y. Philharmonic Orchestra presented the first concert in 1934 before an audience of 1,500 in the nearby Hanna Farm horse ring, unsheltered from the elements, called: "Music Under the Moon."

PITTSBURGH, PA.
SUN-TELEGRAPH

AUG 16 1955

Sad, Sad Tune

AVERY CLAFLIN, of Brooklyn, a retired banker and a composer, has written a madrigal on the income tax which was well received at the Tanglewood music festival in Lenox, Mass.

It is called "Lament for April 15." We predict it will enjoy a dirge-like popularity.

The dictionary defines a madrigal as "a lyric, usually amorous in nature and adapted to musical setting."

There is nothing amorous about Mr. Claflin's opus.

In fact, we call on Congress to pass a law forbidding the playing of the madrigal for 30 days before and after April 15 as being too inflammatory and conducive to violence.

And, of course, *The Sun-Telegraph* knows that most of what money Mr. Claflin makes from the madrigal will clink with a mournful tune into the U. S. Treasury.

BROOKLYN, N. Y.
CITY LINE POST
W.

AUG 18 1955

PERSONAL AND SOCIAL

May Etts, whose music studios are located on 181 Sheridan Ave., writes that she has been enjoying the concerts at the Tanglewood Music Festival, at Lenox, Mass., where she is vacationing with her mother.

Keokuk, Ia., Gate
Constitution-De
Circ. D. 9,34

AUG 17 1955

GEORGE E. SO

Tanglewo Attracts

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SCHENECTADY, N. Y.
UNION-STAR

AUG 18 195

Is Tanglewo To Be Truly

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Keokuk, Ia., Gate City & Constitution-Democrat
Circ. D. 9,348
AUG 17 19[illegible]

GEORGE E. SOKOLSKY

Tanglewood Music Festival Attracts Young Audience

Each year, during the summer, I try to do as much of Tanglewood as I can, which can mean as many as four concerts a week for six weeks. It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, rchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended the Berkshire Music Center, which is part of Tanglewood, and which is producing the American musician of the future. Already two notable conductors, Leonard Bernstein and Thor Johnson, are Tanglewood products and the school has not yet celebrated its 20th anniversary, which is a mighty good showing.

Institutions of this sort grow out of an idea, if they are set up full-blown, somehow they do not mean much. Tanglewood is now a permanent institution and it would seem to have been on the banks of the Stockbridge Bowl forever.

Actually, when Miss Gertrude Robinson Smith, a resident among these hills, conceived of a few concerts during the summer, the idea was supported by the local savings banks and real estate men in the hope that they might attract residents to the beautiful Berkshires which were fading as a place for summer residence Today, during most of the summer, it is almost impossible to find a room even in a motel or a boarding house. And that is because Mozart, Hayden, Bach, Beethoven, Brahms, and other great composers are important to Americans, particularly to young people who know much more about music than their immediate ancestors.

We used to think, up here in these hills, that if anything happened to Serge Koussevitzky, Tanglewood would fade away. Koussevitsky died. Charles Munch took his place, assisted by Pierre Monteu. The concerts are more popular than ever; the crowds are larger; and more and more of the huge audience is very young American.

Tanglewood even ha shad a book written about its development, which gives one a feeling that it has reached a hoary age, when actually it is so very young that I can remember its first concert under a tent. John G, W. Mahanna, newspaper man of these parts, has written "Music Under the Moon," which tells the story of this amazing festival of which Charles Munch told me that he has been to all the great music festivals in the world, but there is nothing like Tanglewood, nothing that equals its atmosphere, its enthusiasm.

Mahanna's book is a detailed account of how this permanent institution grew from a very simple idea in the mind of an energetic and stimulating lady, Miss Gertrude Robinson Smith, until it became the center of a renewed cultupral area in the United States.

The other day, I was discussing this with Fritz Kreisler who summers here and whose presence in these hills grips the young people who barely get a glance at him. He spoke of names that are forgotten, Joachim, Ysaye and men of distant ge rations. Each generation produces its own genius and its own leadership If some criticize Leonard Bernstein for what they call his gyrations when he conducts, he nevertheless is able to impart an enthusiasm, an excitement, a cultural out-reaching among the young people who come to the music center which was described to me by another conrductor as miraculous.

Musical Reminder.

It is not enough to love music; it is necessary to compose and play so that all the world will love music. This, somehow, is accomplished here or I, and thousands of others, would not attend these concerts which are difficult to reach, on unbelievably poor roads, and with the most primitive physical facilities on the grounds. But as a youngster said to me: "Who cares? The music is wonderful!"

One evening is devoted to "Tanglewood on Parade," a potpourri of everything that is done here, including opera as managed by Boris Goldovsky. This year, Arthur Fiedler, of the Boston "Pops," ended that evening with Sousa's "The Stars and Stripes Forever." That may not be in the manner of Debussy, but it was in the best of taste, for it reminded us that Tanglewood is in the United States. Here "The Star-Spangled Banner" is never played. Maybe, Fiedler wanted to remind these musicians that the air they breathe in the berkshires is American air—even if musical!

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If you have marks made from an indelible pencil, grease the spots with lard, rubbing thoroughly. Then wash with soap and warm water.

AUG 18 1955

Is Tanglewood Too Near To Be Truly Appreciated?

TANGLEWOOD HAS JUST completed another successful season. Despite intense heat and, at the end, heavy wind and rain, attendance at the Boston Symphony Orchestra concerts and related activities exceeded last year's then record high. This was the 18th Berkshire Festival, a span long enough to establish it as a stable institution. It has survived many problems, including a world war.

We do not know how many Schenectady County residents were among the 136,000 who went to Tanglewood this summer, but the figure was large, judged by the conversation one hears about enjoying a concert or two there. And well might Schenectadians go to the Massachusetts music center, for here is an enjoyable, constantly growing cultural opportunity equalled by few if any others in this country, or in the world. Sometimes its very closeness and accessibility take away from its real appeal to persons living within easy driving distance.

When the Berkshire Festival was a creeping infant, no agency did more to help it learn to walk than the Berkshire Eagle, of Pittsfield. Elsewhere on this page today is reprinted an editorial from Monday's edition of that newspaper, on the closing of the 1955 season. In it the proud parent voices delight in what the child has done, but warns it is not yet fully grown up.

VINELAND, N. J.
TIMES-JOURNAL
Circ. D. 11,478
AUG 17 1955

140

Violinist Laura Hochheimer On Faculty at Ohio University

Miss Laura Hochheimer, daughter of Mr. and Mrs. Otto Hochheimer of south East blvd., was graduated from Eastman School of Music, Rochester, N.Y. on Aug. 6. She received a bachelor of music degree and has been granted an assistantship at Ohio University.

While working toward her master's degree, she will teach violin at the university, beginning on Sept. 19.

At Eastman Miss Hochheimer, a 1951 graduate of Vineland High School, was frequently on the dean's list and won a scholarship. For two summer sessions she played in Tanglewood under the baton of Charles Munch, conductor of the Boston Symphony, and Leonard Bernstein, famous composer. At Eastman, some of the distinguished conductors under whose directing she played were Frederick Fennell, Dr. Paul White and Dr. Howard Hanson.

She was assistant concertmaster of the summer School Symphony and played in the Opera Under the Stars at the school, a series of operas presented every two weeks all Summer. Her work with the opera series has just been concluded and she returned to her home in Vineland thi, week.

Miss Hochheimer's violin teachers have been Veda Raynolds of Curtis Institute and Harry Aleinikoff, both members of the Philadelphia Orchestra, and Mrs. August Frey of Vineland. At Eastman she studied violin with Millard Taylor, concertmaster with the Rochester Philharmonic.

LAURA HOCHHEIMER

Some of her activities at the Rochester school included playing in the Festival of American Music, presented every April there, and in opera orchestras, little symphonies, trios and quartettes.

Miss Hochheimer's mother is a pianist. Her brother Frank, a Vineland High School senior, is studying clarinet under Joseph Gigliotti in Philadelphia.

CHICAGO ILLINOIS TRIBUNE
AUG 17 1955

THOSE TAXABLE BLUES

The Tanglewood music festival in the Berkshire mountains of Massachusetts was enlivened by a new choral work, "Lament for April 15," composed by a retired banker and dedicated to the director of internal revenue.

The composer, Avery Claflin, former president of the French American Banking corporation of Brooklyn, says that he was at work on a suite for strings when he had to drop his score and get his income tax return ready. As he read the instructions, the words persisted in arranging themselves in madrigal form in his mind. So he set them to music, even placing a musical accent on the collector's parenthetical explanations.

The result is an antiphonal work performed by a chorus in five parts. The first choral group announces the theme in the portentous inquiry: "Who must file?" We can imagine the basses threatening, while the sopranos wail in the background.

Another group of voices responds: "Every ci-ti-zen or res-i-dent of the U-ni-ted States—whe-ther an a-dult or a mi-nor—who had six hun-dred dol-lars [twelve hun-dred if 65 years of age or o-o-over] or more gross in-come in 1954, must file." "Must" and "file" are sung solemnly and in drawn out fashion.

The theme then turns to the lyric motif, "Why you must file a re-turn," has a slow section on dependents and an excursion into "the case of chil-dren who are re-si-dents of the Re-pub-lic of the Phil-ip-pines," and ends on a calculatingly specious note: "Af-ter read-ing these in-struc-tions, you should be able to pre-pare your re-turn, un-less you have com-pli-ca-ted prob-lems."

Complicated problems, the man says. Most of us wouldn't have any at all, save for him.

Mr. Claflin, who studied composition intensively, has written symphonic compositions and operas, but expects "Lament" to be his chef d'oeuvre.

"If I earn anything from the piece," he states, "who do you think will share in my good luck?"

His dedication provides its own reply, proving, once more, that you just can't win.

LOS ANGELES, CALIF.
EXAMINER
Circ. D. 324,905 - S. 671,613
AUG 16 1955

Bowl Musical Plans Listed

For five consecutive nights starting this evening, Hollywood Bowl will present a unique Festival of the Americas, a musical goodwill tour of the Western Hemisphere in song, dance and melodic novelties.

Vice President Nixon will preside as honorary president of the Hollywood Bowl Association officially to open the Festival.

Leonard Bernstein has arrived from the Tanglewood Festival in Massachusetts to serve as Festival director and to conduct the opening event tonight when he will present an all-American program including his own Serenade for Violin and Orchestra (western premiere) with Isaac Stern as soloist. Lukas Foss' "Song of Songs" will be sung by Mezzo Soprano Jennie Tourel.

Gregory Peck, motion picture star, will narrate Aaron Copland's "A Lincoln Portrait," with text from letters and speeches of the martyred president. And the concert will open with the National Anthem and will be followed by William Schuman's "American Festival Overture."

DANCE PROGRAM——

The dance will be represented by Martha Graham and her company in an all-American dance program tomorrow night, John Barnett conducting. Mexico and South America comes in for special notice Thursday when Carlos Chavez, Mexico's foremost composer - conductor, will conduct and soloist Bidu Sayao, Brazilian songstress, will sing numbers by South and Latin-American composers.

An evening Friday will be devoted to Jazz which is strictly a product of the United States. Top names in Jazz will appear in a symposium with Bernstein as moderator and with Leonard Feather, Ralph Gleason and Andre Previn as panelists. Among the important jazz exponents on the program will be Dave Grubeck and his quartet, Buddy de Franco, award-winning clarinetist; Billie Holiday, singer; Pete Kelly's Big 5, Lee Konitz, alto sax; Cal Tjader and his Afro-Cuban group, Shorty Rogers Giants, Previn, pianist, and others.

The Festival will wind up with a "Pops" program on Saturday when Johnny Green, general music director of M-G-M, conducts "Music for Everyone" with Dorothy Kirsten, soprano, and Bernstein, pianist, as soloists.

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 40,544
AUG 17 1955

Let's All Sing

If ever a composer of music should receive sympathetic hearing, it is the retired banker who took the federal income tax return and wrote a chorus, entitled, aptly, "Lament for April 15."

The torment of making out that income tax return has moved many people to many expressions. This is the first we've heard of that became serious music.

Serious music it is, for it was sung by the Tanglewood Choir at the famous Berkshire Music Festival.

Our hat is off to the composer, Avery Clafin of Brooklyn. We've never heard anything more musical in the phrases of the tax return than the harsh chatter of cash registers and the doleful sigh of the diminishing checkbook. And, if we had been told a musical selection would be written beginning with the discouraging phrase, "Who must file," we'd have guessed it would present the thunderous roll of a Wagnerian chorus.

But it has come out as a "Lament," of five parts, running five and a half minutes, in madrigal form, we're told. It's the nicest thing we've heard about that April 15 business.

JAMAICA, N. Y.
LONG ISL. PRESS
Circ. D. 217,040 - S. 229,359

AUG 18 1955

These Days

Tanglewood Started as an Idea

By GEORGE E. SOKOLSKY

Each year, during the summer, I try to do as much of Tanglewood as I can, which can mean as many as four concerts a week for six weeks.

It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, orchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended the Berkshire Music Center, which is part of Tanglewood, and which is producing the American musicians of the future.

Already two notable conductors, Leonard Bernstein and Thor Johnson, are Tanglewood products, and the school has not yet celebrated its 20th anniversary, which is a mighty good showing.

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Actually, when Miss Gertrude Robinson Smith, a resident among these hills, conceived of a few concerts during the summer, the idea was supported by the local savings banks and real estate men in the hope that they might attract residents to the beautiful Berkshires which were fading as a place for summer residence.

Today, during most of the summer, it is almost impossible to find a room even in a motel or a boarding house. And that is because Mozart, Hayden, Bach, Beethoven, Brahms, and other great composers are important to Americans, particularly to young people who know much more about music than their immediate ancestors.

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SCHENECTADY, N. Y.
UNION-STAR

AUG 18 1955

Another Tanglewood Season Ends

(Editorial in the Berkshire Eagle, Pittsfield, Mass., Monday)

YESTERDAY AFTERNOON, TO THE APPROpriately climactic strains of Beethoven's Ninth Symphony, another Tanglewood season drew to a close—and with it, another occasion to wonder at the miracle that a combination of high artistry and musical showmanship has wrought in our midst. For despite a drenching and hurricane-threatened week that kept attendance for the final concerts down to less than half of expectations—and despite a wave of cancellations that cost upward of $25,000 at the box office—the 1955 Festival once again set an all-time popularity record with a total attendance for the season of 136,087 persons. Surely, no better proof of Tanglewood's firm place as a cultural institution could be sought or offered.

PERHAPS THE MOST HEARTENING ASPECT of Tanglewood's 1955 story, however, is told not in the total attendance figures, but rather in the subtotals that show the relative popularity of the various Festival activities. Attendance at the 12 big concerts in the main Shed this year was some 2,000 below the total for the corresponding 12 concerts of 1954—but this was more than offset by a marked increase in attendance at the chamber music concerts and at the student concerts sponsored by the Society of Friends of the Berkshire Music Center. Total receipts of the Society this summer surpassed $35,000—an increase of approximately 60 percent over 1954.

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LONG BRANCH, N. J.
RECORD
Circ. D. 14,807

AUG 18 1955

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NEW YORK, N. Y.
JOURNAL-AMERIC
Circ. D. 653,252 - S. 982

AUG 18 1955

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HARRISON, N. Y.
CITIZEN-OBSERVER
Circ. W. 318

AUG 18 1955

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NEW ROCHELLE—

Music lovers of New Rochelle and Yonkers today noted evidence of the growing stature of twenty-eight-year-old Salvatore Martirano of this city as a composer in honors which he received at the Berkshire Music Center at Lenox, Mass.

At the closing weekend programs of the festival Mr. Martirano received both the Raphael Sagalyn award and the Margaret Lee Crofts scholarship. On Saturday afternoon the student symphony played his "Contrasto" under the leadership of Seymour Lipkin. On Friday night his new "The Kyrie" written for the Mass was played by students at the composer's forum.

At home here the composer's parents, Mr. and Mrs. Alex Martirano, received word that on April 6 at Torino, Italy, a concert of their son's work will be broadcast throughout Italy.

A pupil of Roger Sessions, Mr. Martirano studied in Italy for three years on a Fulbright scholarship. He hopes to return to Florence against this Winter.

Born in Yonkers, the young composer attended New Rochelle High School, received his A. B. from Oberlin College in Ohio and his master of music degree from the Eastman School of Music at Rochester. His father owns a construction company.

CHARLOTTE, N. C. NEWS

AUG 18 1955

Music, Indeed, Is Everywhere

THE phrase, "Who Must File," was created through one of the most dreadful juxtapositions of words ever accomplished.

It only looks like a question. Actually it is a statement calculated to dot the duodenum with blisters. Its stark horror is exceeded only by the sentence (by either definition) that follows:

"Every citizen or resident of the United States—whether an adult or minor—who had $600 ($1,200 if 65 years of age or over) or more gross income must file."

Terror does not touch us all, however. One man heard music in the funereal passages of Form 1040 and incorporated them, parentheses and all, in a song called LAMENT FOR APRIL 15.

His name is Avery Claflin. His address is Brooklyn, and although the information is superfluous, he is a retired banker.

The song was sung for the first time by the Tanglewood Choir on Berkshire Festival grounds at Lenox, Mass., last week and the NEW YORK TIMES notes that it did not cause listening picnickers to gag on their sandwiches or their drinks, a comment that testifies to the new digestibility of salami.

Since the song is out one can only hope it doesn't get on the jukeboxes. Or perhaps justice would be better served if the song did hit the hit parade and made Mr. Claflin a million.

Then when April came again and he read the words, Who Must File, the parentheses would clank with a most unmusical sound.

MUSICAL AMERICA
NEW YORK CITY

AUG 1955

Many works of **Alan Hovhaness** are being played in summer festivals this year. At Tanglewood, his Four Motets and "Easter" Cantata were performed on July 19. The following day, his Concerto No. 1 for Orchestra was played in Grant Park, Chicago. On July 22 and 23, his Violin Concerto was given its premiere by Roman Totenberg, with Alfredo Antonini conducting, at Ipswich, Mass., at the Castle Hill Festival. Leopold Stokowski will introduce his Fifth Piano Concerto, on Sept. 10 in the opening program of the Pacific Coast Music Festival, Santa Barbara, Calif. The Coonamessett Festival, on Cape Cod, will present his "Tower Music", for brass and woodwinds, which it commissioned from the composer.

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Bridgehampton, N. Y.
NEWS
Circ. W. 900

AUG 19 1955

Miss Fogleson To Sing In E. Hampton Concert

Florence Fogleson, well known New York soprano, will be featured in the last program in a series of four concerts at "The Creeks," East Hampton, on Thursday, Aug. 25, at 9:15 p. m.

Miss Fogleson has just completed an engagement in the performance of the Hindemith cycle in the Berkshire Music Festival in Tanglewood.

The concerts, given as benefits for Guild Hall of East Hampton, have been presented by the Guild Hall Music Committee. "The Creeks" was made available through the courtesy of Edward F. Dragon.

JAMAICA, N. Y.
LONG ISL. PRESS
Circ. D. 217,040 - S. 229,359

AUG 18 1955

These Days

Tanglewood Started as an Idea

By GEORGE E. SOKOLSKY

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It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, orchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended the Berkshire Music Center, which is part of Tanglewood, and which is producing the American musicians of the future.

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SCHENECTADY, N. Y.
UNION-STAR

AUG 18 1955

Another Tanglewood Season Ends

(Editorial in the Berkshire Eagle, Pittsfield, Mass., Monday)

YESTERDAY AFTERNOON, TO THE APPROpriately climactic strains of Beethoven's Ninth Symphony, another Tanglewood season drew to a close—and with it, another occasion to wonder at the miracle that a combination of high artistry and musical showmanship has wrought in our midst. For despite a drenching and hurricane-threatened week that kept attendance for the final concerts down to less than half of expectations—and despite a wave of cancellations that cost upward of $25,000 at the box office—the 1955 Festival once again set an all-time popularity record with a total attendance for the season of 136,087 persons. Surely, no better proof of Tanglewood's firm place as a cultural institution could be sought or offered.

PERHAPS THE MOST HEARTENING ASPECT of Tanglewood's 1955 story, however, is told not in the total attendance figures, but rather in the subtotals that show the relative popularity of the various Festival activities. Attendance at the 12 big concerts in the main Shed this year was some 2,000 below the total for the corresponding 12 concerts of 1954—but this was more than offset by a marked increase in attendance at the chamber music concerts and at the student concerts sponsored by the Society of Friends of the Berkshire Music Center. Total receipts of the Society this summer surpassed $35,000—an increase of approximately 60 percent over 1954.

This is cause for eminent satisfaction on several scores. For one thing, the increasing audience for the less sensational and less publicized aspects of the Festival fare reflects a growing musical appreciation on the part of the public and a growing realization that the Shed concerts are not the most significant measure of Tanglewood's contribution to the music world. For another, the sharp increase in the Society of Friends membership gives a propitious start to the Rockefeller's five-year fund-matching program, which it is hoped will eventually make the Berkshire Music Center self-supporting. And finally, from a purely merchandizing viewpoint, the rising popularity of the chamber music and student concerts has the immense virtue of spreading the Tanglewood attendance, and consequently the volume of Berkshire tourist business, over the full six-week span of the Festival.

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LONG BRANCH, N. J.
RECORD
Circ. D. 14,807

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HARRISON, N. Y.
CITIZEN-OBSERVER
Circ. W. 318

AUG 18 1955

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CHARLOTTE, N. C. NEWS

AUG 18 1955

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MUSICAL AMERICA
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NEWS
Circ. W. 900

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NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
AUG 18 1955

THESE DAYS:

Tanglewood Hits The High Note

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Exciting Gyrations

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THE GLOVERSVILLE, N. Y.
LEADER HERALD
AUG 18 1955

These Days

Tanglewood

By George E. Sokolsky

Each year, during the summer, I try to do as much of Tanglewood as I can, which can mean as many as four concerts a week for six weeks. It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, orchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended the Berkshire Music Center, which is part of Tanglewood, and which is producing the American musician of the future. Already two notable conductors, Leonard Bernstein and Thor Johnson, are Tanglewood products and the school has not yet celebrated its 20th anniversary, which is a mighty good showing.

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Young American Audience

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NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
AUG 22 1955

Budapest at South Mountain

The Budapest String Quartet will play the final chamber music concert scheduled at South Mountain, Pittsfield, Mass., near Tanglewood, home of the Berkshire Festival, Saturday afternoon at 2. Quartets by Respighi, Bartok and Haydn will be heard.

KINGSTON, N. Y.
FREEMAN
Circ. D. 14,013
AUG 18 1955

'These Days'

By GEORGE SOKOLSKY

TANGLEWOOD TALES

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CAMDEN, N. J.
COURIER-POST
Circ. D. 71,128
AUG 23 1955

Successful Festival

The Berkshire Music Festival, which has become one of the most extensive in the world, has closed its records on the season at Tanglewood, near Lenox, Mass. A total of 136,087 persons attended 24 festival concerts and close to 50,000 heard the student programs, the public rehearsals of the Boston Symphony Orchestra, "Tanglewood on Parade" and other side concerts. And all this in spite of the worst weather in the festival's 18-year-old history—excessive heat, humidity and threat of hurricanes. This goes to show that people who like music will brave anything to hear it performed superbly. They did that this summer and apparently with no complaints.

NEW YORK, N. Y.
AGE & DEFENDER
Circ. W. 25,300

AUG 20 1955

Town and Country

By Vera Shorter

RANDOM THOUGHTS

ON MUSIC — Remember the days when jazz was being played at Minton's cafe and elsewhere; when the men from the big bands dropped in after hours and "gave out with the sounds." Some people say those days are now past and buried, but this is not the case. The Berkshire Music Festival committee has announced that jazz will be a part of next year's program; and a leading exponent of jazz — Count Basie will be there. Also, Duke Ellington can be heard nightly at the Aqua Show. Dave Brubeck "came, saw and conquered" Oberlin college and his records of this event are still selling.

Far "afield" from the accepted type of jazz is the new craze "rock n' roll." There are those who violently despise this form of music; can't blame them too much as the commercial "boys" are exploiting this type of music to the hilt. Yet, if you listen long enough, every now and then, you discover that some "rock n' roll" has caught the earthiness and folklike feeling of a down-trodden people. And why shouldn't it be earthy and soulful, when it originally was a music belonging to people that needed no euridition in order to express the emotional impact of a cornered and frustrated existence and man's quest for freedom. In this polygot kind of a country we live in, every nationality or racial group leaves it's imprint on the cultural pattern. As each group progresses up the rung of the economic ladder, he bequeaths to society his heritage. The Anglo Saxon — his sense of law and order, the Jew — his scholarship, the Italian — his culinary art, the Chinese — his philosophy, the Puerto Rican — his dance, the Negro his music. Therefore, no matter how harried any group is by the exigensy of life, it is interesting to note that this group will make a real contribution to all of us.

ON PHOTOGRAPHY:

In his introduction to a book of photographic essays called "The Family of Man," Carl Sandburg wrote: "A camera testament, a drama of the grand canyon of humanity, an epic woven of fun, mystery and holiness." We agree that "The Family of Man," a book compiled from one of the greatest photographic exhibitions of all time, composing of 503 pictures from 68 countries, created by Edward Steicher for the Museum of Modern Art is awe-inspiring.

ABOUT A CHARMING LADY

The Episcopal convention will take place in Hawaii this coming September. Mrs. Ann Rose Mulcare, distinguished church woman of Brooklyn, will embark for the convention August 29th. Mrs. Mulcare was the first Negro woman appointed to the Episcopal Long Island Diocese. She is a community "doer," a mother of trained and successful sons and daughters. Her success as a mother, church woman and person of integrity has earned her the admiration of her community.

Now we will gather up our random thoughts and quietly fade away.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 19 1955

By William Chapman White

Just About Everything

/ 5454

"Room and Board"

An old American institution, the boarding house, prospers in the summer.

IN a small western Massachusetts town Mrs. Grey is finishing a busy summer. Her boarding house has been filled since early July with people attracted by the cultural activities that burst out all over the area in summer, from the concerts at Tanglewood to the dancing at Jacob's Pillow.

When Mrs. Grey opened her place eight years ago she had some doubts about success. "I thought maybe boarding houses were passé," she said. "There's many of them in different summer places but with hotels and motels I thought maybe boarding houses would get extincter. Contrariwise, people come and like it. It's a new experience, being like part of one large family. Maybe you're a married couple and you've been eating twosome for the whole year and it isn't your fault but conversation runs out now and then. So you come here for two weeks. Mister, to sit down with twelve people around a table, all talking, is a vacation in itself. You could go to worse places than a boarding house where the food is good and seconds and thirds if you want them and the people nice and no high hats and the conversation always plentiful and high-class."

* * *

Once every town of any size in America had boarding houses, those rather dreary institutions where the young single people—teachers, office workers, the occasional eccentric, and even a few married couples who gave up housekeeping, used to dwell. Most of them disappeared for a variety of reasons, from the appearance of small apartments to the opening of low-cost restaurants.

A whole generation has grown up who know not what it meant to see Mr. Atkins who was reputed to have had a theatrical background, get the choice center slice of the roast beef, while Mr. Morgan, who often had to be spoken to because he kept practicing his mandolin in his room late at night, usually got the overcooked outside ends. They have grown up not knowing the skill by which a half-dozen oldtimers at the place could welcome Miss Schmidt, the new buyer of ladies' wear at the department store, and in one meal, without seeming to ask a single personal question, completely dig out Miss Schmidt's background, education, political opinions and general point of view on matrimony, if any.

Since the guests come and go, a summer boarding house isn't quite like the year-round place, except in the amount of work for the lady who runs it. Mrs. Grey is up at five, fixing the pot roast for the night's dinner and preparing the pastry for lunch. Mr. Morse, a widower and a four-week guest, is an early bird and is in the kitchen for his coffee by six. As he talks over the weather with Mr. and Mrs. Grey, his chief topic of conversation, he manages to put away a large breakfast. He'll be in the dining-room for a second breakfast at eight.

* * *

At seven Miss Green appears, an attractive young lady with assorted ambitions. Very casually, so casually as to be practically disinterested, she checks with Mrs. Grey to see if any new guests have arrived in the evening, particularly unattached young men. When she learns that only an elderly married couple came, Miss Green goes to the phonograph in the living room and puts on a Beethoven symphony for breakfast music.

By eight all the guests are in the dining room. Mr. Blake, an engineer, is trying to get an argument going on the price level and the economic state of the nation but the guests are too busy putting away second orders of Mrs. Grey's flapjacks to want to argue. That comes at dinner time.

At midnight, having first seen that evening coffee and cakes were put out, "just as I would for my own family," Mrs. Grey calls it a day. "I wouldn't be in any other business," she says, taking off her apron for the first time since dawn. "Where else would I meet such interesting people? Where else would people compliment my cooking by forgetting their diets and asking for thirds? And, young man, where would you hear such cultured conversation? In a hotel? A hotel is for people who want to be alone. A boarding house is for people who want to be human."

LONG ISL. CITY, N.Y.
STAR JOURNAL
Circ. D 75,536

AUG 19 1955

I Cover Culture

Concert In the Country

By MEYER LEVIN

Where are all these cars going, bumper to bumper? And what are traffic policemen doing at these obscure country crossroads, so far from New York or Boston?

Culture, culture with a capital C is all over the countryside every summer now. The Berkshire hills are loaded with culture, with dance recitals at Jacobs Pillow and music at Tanglewood and plays, lectures, jazz concerts in every barn and hallow.

LEVIN

Summer, once the season for fishing, sailing, maybe a little golf for the strenuous, has been taken over by the arts, first through the summer theatre craze, and now by means of music festivals, art schools, writers conferences, so that anyone who merely takes a weekend ride to a beach scarcely dares to admit so boorish a form of recreation.

* * *

RURAL BUSINESS folk are quickly realizing that a vacation brochure that merely promises bucolic joys is no longer a lure. To get attendance, the vicinity must be loaded with cultural opportunity.

When the fields of Lenox, Mass., overflowed with parked cars, belonging to Tanglewood pilgrims, the citizens of Ellensville, N.Y., realized that culture is a bonanza, and opened their own music shrine, importing the symphony of the Air, after a double-quick job of bulldozing an orchestra shell out of a hillside. And, lo! overnight, the fields of Ellensville blossomed with parked cars, too!

Credit must go to the music center at Tanglewood, for finding the formula that makes Culture a very pleasant dish. You wander around under the giant oaks and elms, over the lawns that stretch from the music shed to the old white farmhouse, for from the porch of the farmhouse comes music, too. You spread a blanket on the grass, and find that, in contrast to the formality of a concert hall, you can carry on a bit of conversation, make your comments on the music, even hum along with it, or better still, disregard portions of it without disturbing other concert goers.

AND YOU CAN gaze out over the deep, long views of hill-ranges, with their cupped lake, and have the music behind you.

Meal - time, you [illegible]. There's an open-air cafeteria, and you can either take your food to the long rows of tables under a shed-roof, or you can take your tray out on the grass. Nearly every carload of visitors enters with hampers and scotch coolers and blankets. Coming in carloads, the audience has a sociability, an easy family air, missing from the city concerts.

Our day was a gala one, and as we picnicked there came from the porch the voices of the Tanglewood Choir, in a good-humored recitation. I caught a phrase, "you can deduct your mother-in-law," and a ripple of delight from the ring of listeners standing close to the porch for the premiere of "Lament for April 15," a composition about income tax day by an ex-banker, Avery Claflin.

ONEONTA, N. Y.
STAR
Circ. D. 13,685

AUG 18 1955

Tanglewood Is ... In Glorious Mu...

By Geo...

Each year, during ... of Tanglewood as I can ... concerts a week for six ... ous music, ... dispute ... posers ... year, ... was ... a number of Berkshire ... Tanglewood ... American ... ready two ... Bernstein ... wood ... celebrated its 20th anniversary showing.

George Sokolsky

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NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

AUG 21 1955

Festival Soars to New High

By MILES KASTENDIECK

HURRICANE CONNIE could not stop the 18th Berkshire Festival from chalking up a new attendance record for the third successive year. It did everything it could and succeeded in cutting the final weekend crowds to about one-third of expectations.

The attendance at the Friday night concert, in spite of high winds and torrential rains, hit a low of around 5,000, but nevertheless represented the faithfulness of Tanglewood fans. Incidentally, their loyalty was amply rewarded by an excellent concert.

Growing awareness of the accessibility of Tanglewood has undoubtedly increased the size of audiences. The completion of the New York Throughway to Albany, within 35 miles of Tanglewood, and the eventual completion of the Berkshire Throughway from Boston will mean much to the Festival. Local traffic conditions have improved somewhat but still need an enlightened solution.

Public Responded

The question of accommodations calls for a system quite apart from the present agencies, one that might take a hint from the procedure used by the Shakespeare Festival Theater at Stratford, Conn.

The public has responded to Mr. Munch's plan, inaugurated last year, to increase the Festival's 15 concerts to 24 by adding six mid-week evenings of chamber music and 3 more concerts by the Boston Symphony in the Music Shed.

Interest in the Wednesday evening concerts grew appreciably this year. Rudolf Serkin's piano recital set a record for attendance—600 more people than at any other of the six events.

These chamber music events achieve a dual purpose. They provide incentive for people to spend a week rather than a weekend in the Berkshire country. They also expand the scope for the Festival as a whole which has finally focussed on the music of one composer as a center of interest. Since so often a composer's chamber works reveal the men more intimately than his larger creations, the whole significance of the Festival is thereby enhanced.

Ultimate Reason

It is easy for the public to forget that the ultimate reason for the Berkshire Festival is to support the Berkshire Music Center. This unique institution of six weeks' duration is served by the whole concert program. In turn it creates its own season.

The fact that 32 student events were given in the 45 days of its session gives some insight into the tremendous amount of music-making that is the core of the Center.

To attend these events requires contributions to the Society of Friends of the "School." Total receipts from the Friends for the year increased approximately 60 per cent.

Going to Tanglewood thus means much more than hearing the Boston Symphony play in its ideal setting; it means furthering the cause of music by indirectly supporting the Berkshire Music Center.

It would not, perhaps, be well for more than 15,000 people to turn up for a single concert, as they did on Saturday evening, July 30 (within 200 of the all-time record of 15,800 in 1951.)

NEW YORK, N. Y.
CATHOLIC NEWS
Circ. W. 52,538

AUG 20 1955

At Berkshire Music Festival

Among the 406 students who come from 48 states and 11 foreign countries to study music at Tanglewood in Lenox, Mass., under Charles Munch, conductor of the Boston Symphony, is Father Daniel James Harris of St. Bernard's Abbey, St. Bernard, Alabama. Father Harris came to Tanglewood to join the study group, an amateur group devoted to the mere absorption of music and lectures. When auditioning, however, he was found to be so proficient on the violin that he was asked to join the Music Centers Orchestra for the duration of the semester, and he was offered a scholarship which he refused so that it may be given to another more needy student. Hugh Ross, director of the Glee Club at Marymount, Tarrytown, is in charge of choral music at the Berkshire Music Center.

ISL. CITY
STAR JOURNA
Circ. D. 75,538
AUG 19

Cover Culture

Concer
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By MEYER LEVIN

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ONEONTA, N. Y.
STAR
Circ. D. 13,685
AUG 18 1955

Tanglewood Is Like Bathing In Glorious Music: Sokolsky

By George E. Sokolsky

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George Sokolsky

Institutions of this sort grow out of an idea. If they are set up full-blown, somehow they do not mean too much. Tanglewood is now a permanent institution and it would seem to have been on the banks of the Stockbridge Bowl forever.

Actually, when Miss Gertrude Robinson Smith, a resident among these hills, conceived of a few concerts during the summer, the idea was supported by the local savings banks and real estate men in the hope that they might attract residents to the beautiful Berkshires which were fading as a place for Summer residence. Today, during most of the Summer, is is almost impossible to find a room even in a motel or a boarding house. And that is because Mozart, Hayden, Bach, Beethoven, Brahms, and other great composers are important to Americans, particularly to young people who know much more about music than their immediate ancestors.

We used to think, up here in these hills, that if anything happened to Serge Koussevitzky, Tanglewood would fade away. Koussevitzky died. Charles Munch took his place, assisted by Pierre Monteux. The concerts are more popular than ever; the crowds are larger and more and more of the huge audience is very young American.

Tanglewood even has had a book written about its development, which gives one a feeling that it has reached a hoary age, when actually it is so very young that I can remember its first concert under a tent. John G. W. Mahanna, a newspaper man of these parts, has written "Music Under the Moon," which tells the story of this amazing festival of which Charles Munch told me that he has been to all the great music festivals in the world, but there is, nothing like Tanglewood, nothing that equals its atmosphere, its enthusiasm.

Mahanna's book is a detailed account of how this permanent institution grew from a very simple idea in the mind of an energetic and stimulating lady, Miss Gertrude Robinson Smith, until it became the center of a renewed cultural area in the United States.

The other day, I was discussing this with Fritz Kreisler who summers here and whose presence in these hills grips the young people who barely get a glance at him. He spoke of names that are forgotten, Joachim, Ysaye and men of distant generations. Each generation produces its own genius and its own leadership. If some criticize Leonard Bernstein for what they call his gyrations when he conducts, he nevertheless is able to impart an enthusiasm, an excitement, a cultural out-reaching among the young people who come to the Music Center which was described to me by another conductor as miraculous.

It is not enough to love music: it is necessary to compose and play so that all the world will love music. This, somehow, is accomplished here or I, and thousands of others, would not attend these concerts which are difficult to reach, on unbelievably poor roads, and with the most primitive physical facilities on the grounds. But as a youngster said to me: "Who cares? The music is wonderful!"

One evening is devoted to "Tanglewood on Parade," a potpourri of everything that is done here, including Opera as managed by Boris Goldovsky. This year, Arthur Fiedler, of the Boston "Pops," ended that evening with Sousa's "The Stars and Stripes Forever." That may not be in the manner of Debussy, but it was in the best of taste, for it reminded us that Tanglewood is in the United States. Here "The Star-Spangled Banner" is never played. Maybe, Fiedler wanted to remind these musicians that the air they breathe in the Berkshires is American air—even if musical!

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437
AUG 22 1955

'Lament for April 15'

The annual music festival at Tanglewood, in the verdant setting of New England's Berkshire Mountains, has become a significant event in the expression of American culture. It may be quite fitting, therefore, that another annual and significant event—although lacking in any obvious cultural aspect—should have been honored in music in that venerated background. It is that deadline for national embarrassment, April 15, by midnight of which all individual income tax returns must be postmarked.

It is hardly surprising, perhaps, that only a retired banker who has made a hobby of writing music, would think of turning out a madrigal entitled "Lament for April 15." His opus, as such things ordinarily are called in the world of music, is a five-and-a-half-minute piece for a five-part chorus. And though the music presumably is all his own, he plagiarized not only frankly but faithfully in stealing the words from the Bureau of Internal Revenue instructions on "who must file" and how. Describing the premiere of this unorthodox creation as being performed with 'tongue-in-check sobriety," the New York Times music critic comments further that the composer's "subject may have been unpromising, but his mood was right." From that one must assume that the mood was strictly mournful. The remaining wonder is that any five-part chorus could find the heart, let alone the voice, to sing about such a soul-destroying subject.

TULSA, OKLA.
WORLD
Circ. D. 85,842 - S. 145,258
AUG 21 1955

Music on the Air

Woolworth Hour

An all-star musical lineup will be presented on the Woolworth Hour: What's New in Music over KTUL at 12 Sunday. Alan Deane, a few years ago England's number one male vocalist and now a top favorite in this country; Norman Scott, leading bass-baritone of the Metropolitan Opera, and the Don Elliott Quartet will join the roster with Host Donald Woods and arranger-conductor Percy Faith.

Featured will be Don Elliott's playing of the mellophone, an E flat instrument used in symphonic orchestras, resembling the french horn.

World Music Festivals

The Israel Philharmonic orchestra will be heard in its first American coast-to-coast broadcast and the famed Concertgebouw orchestra of Amsterdam will be heard from the 1955 Holland Festival on World Music Festivals at 1:30 Sunday over KTUL.

The program will open with the overture to Verdi's opera "La Froza del Destino," played by the Israel orchestra and conducted by Paul Kletzki. Otto Klemperer will conduct the strings of the Amsterdam Concertgebouw orchestra in Arnold Schoenberg's "Verklaerte Nacht," a controversial work for interpretation.

Closing the program, Wolfgang Schneiderhand, one of the foremost violinists of Europe, will perform the Violin Concerto in D major by Brahms, with William Stienberg, leading the Hague Residentie orchestra.

Masterworks

Gina Bachauer will be soloist with the New London orchestra, Alec Sherman conducting, in its presentation of Tchaikovsky's Piano Concerto No. 1 in B flat minor on Masterworks at 2 p. m. Sunday over KOME.

Also heard will be Mendelssohn's Octet, performed by the NBC Symphony with Arturo Toscanini conducting; Mozart's Symphony No. 39 and Haydn's Symphony No. 95, as performed by the Glyndebourne Festival orchestra conducted by Vittorio Gui.

Berkshire Festival

The celebrated pianist Rudolf Serkin will be soloist in Beethoven's "Emperor" concerto with the Boston Symphony orchestra under the direction of Charles Munch on the Berkshire festival broadcast at 7:15 p. m. Monday over KVOO.

The concerto, which will comprise the entire broadcast, is one of the most widely played works for piano and orchestra.

Voice of Firestone

Eugene Conley, Metropolitan Opera tenor, will be guest soloist with the Voice of Firestone at 7:30 p. m. Monday over KRMG and ABC.

The tenor's program will include "A Revin'," "O Sole Mio," "O Paradise in Terra Sceso" and "I Dream of You." Howard Barlow will conduct the orchestra and chorus in "Sailing, Sailing," "Beyond the Sea" and the ballet music from "Faust."

Hour of Music

Featured on the hour of music, presented over KOME at 7 p.m. daily, will be the music of Haydn, Schumann, Bach, Carl Orff and Ceasar Franck.

Sunday evening Wilhelm Furtwangler conducts the Berlin Philharmonic in a rendition of Haydn's Symphony No. 88. Monday evening Arturo Toscanini and the NBC Symphony orchestra, and artists will be heard in portions of Verdi's Requiem.

Tuesday evening, acts 4 and 5 of Carl Orff's "Antigonae," a tragedy by Sophocles, will be heard, with artists, the Vienna State Opera Chorus, and Vienna Symphony orchestra, Heinrich Hollreiser conducting.

Wednesday the Hollywood Bowl Symphony orchestra under the direction of Carmen Dragon, will play Spanish favorites. Thursday evening one of the latest Broadway shows will be featured and Friday the Bach Aria Group will be heard as they sing one of the master's Cantatas, the 24th.

Saturday evening, Andre Kostelanetz conducts the orchestra in one of his opera-for-orchestra works, "Aida," by Verdi.

Hour of Refreshment

Highlights from "Carousel," "Kiss Me Kate" and "Brigadoon" will be featured on Sunday's Hour of Refreshment program, a daily presentation over KTUL from 10:15 to 11:30 p. m.

Monday, Sir Thomas Beecham will conduct the Royal Philharmonic orchestra in Sibelius' Symphony No. 1 in E minor. The featured work of Tuesday's "violin night" broadcast will be Bruch's Concerto No. 1 in G minor for Violin and Orchestra, played by Yehudi Menuhin and the Boston Symphony orchestra, Charles Munch conducting.

Wednesday's two major works will be: the Cherubini Symphony in D, and Mendelssohn's Symphony No. 5 in D minor (the Reformation), both played by the NBC orchestra under the direction of Arturo Toscanini.

John Wummer will be the soloist in Mozart's Concerto No. 1 for Flute, to be heard Thursday. Friday's "piano night" concert will begin with Ravel's Concerto for the Left Hand, played by Robert Casadesus, and will conclude with Tchaikovsky's Concerto No. 1 in B flat minor, with Vladimir Horowitz soloist, and the NBC orchestra.

Telephone Hour

The 800th consecutive weekly broadcast of the Telephone Hour will feature Mildred Miller, the young American mezzo-soprano, as guest artist with Donald Voorhees and the orchestra. The program originates in Carnegie Hall at 8 p. m. Monday, over NBC and KVOO.

Miss Miller, who was a schoolgirl in Cleveland at the time of the first Telephone Hour broadcast in April, 1940, will sing three numbers on the 800th broadcast.

SAN FRANCISCO, CALIF.
NEWS
Circ. D. 140,993
AUG 19 1955

Signed to Sing Here

Coloratura Has Cinderella Career

A big moment will arrive for coloratura soprano Mattiwilda Dobbs when she steps on the stage of the Opera House this fall for her first operatic appearance in the United States.

Miss Dobbs, daughter of a humble Negro railway mail clerk from Atlanta, Ga., has been engaged to sing the important leading role of Queen of Shemakha, in the San Francisco Opera Company's presentation of Rimsky-Korsakoff's "Le Coq d'Or," first on Oct. 11 and in a repeat performance on Oct. 15. She sang the same role in Covent Garden last year in a command performance for England's Queen Elizabeth and Prince Philip.

Touring Australia

Mattiwilda Dobbs, currently on a concert tour of Australia, studied in this country at the Berkshire Music Center where she won the John Hays Whitney Fellowship for advance study in Paris.

Capturing first prize at Geneva's International Music Competition in 1950, within a short time she was appearing successfully on the opera stages of Paris, Vienna, Scandinavia and London. On March 4, 1953, she was acclaimed in her La Scala debut singing the part of Elvira in Rossini's "The Italian in Algiers," thus becoming the first artist of her race to appear in this world-famous Italian operatic shrine.

Double Bill

"Le Coq d'Or" will be double-billed with the ever popular "I' Pagliacci" featuring soprano Licia Albanese, tenor Roberto Turvini and baritones Leonard Warren and Robert Weede.

Manager Howard K. Skinner of the Opera Association reports a heavy season ticket sale. But there are still subscription seats available in the 10 operas of the regular subscription series and the Saturday evening and Thursday evening series of five operas each. Information may be obtained at the Opera-Symphony Box Office, Sherman, Clay & Co., and all East Bay and Peninsula ticket agencies.

MATTIWILDA DOBBS
She'll sing the queen.

CAMDEN, N. J.
COURIER-POST
Circ. D. 71,128
AUG 22 1955

Voice of the Press

HOW DOES NEW JERSEY DO IT?

The Philadelphia Inquirer says: Not long ago we suggested that the financial boys at Harrisburg make a pilgrimage to New Jersey to learn how that state seems to make ends meet so successfully.

At the risk of being a bit annoying, we repeat the suggestion. We repeat it because New Jersey's Gov. Meyner has just revealed that this state closed its fiscal year as of June 30 with a SURPLUS of $52,000,000.

Besides, the state's bonded indebtedness was reduced by $3,000,000, and the balance of that debt — $115,106,000 — is "pretty good in a state of New Jersey's size," according to State Treasurer Archibald S. Alexander.

Bear in mind that New Jersey, in rolling up this financial record, has:

No individual state income tax; no state sales tax; no state corporation tax; no state uninincorporated business tax, and complete exemption of intangible personal property from local property taxes.

In addition, New Jersey had the lowest per capita taxes in 1954 of any state of the Union.

We do not pretend to know just how New Jersey does it. New Jersey does have horse racing. But the nearly $22,000,000 revenue from that source represented less than a tenth of its total tax take. So it would seem that an inquiry by our legislators might be profitable—to Pennsylvania, and to our taxpayers who wonder what's coming next.

* * *

SING A SONG OF TAXES?

The Newark News says: "Sing a song of sixpence" we have all known from childhood's happy hour. But since Franklin wrote in 1789 that "in this world nothing is certain but death and taxes," who would have thought that taxes ever would be the subject of a song—and income taxes at that?

However, a retired Brooklyn banker has made and set to music a madrigal, using only the words of income tax instructions, and called it "Lament for April 15." What is more, he has actually got it sung by the Tanglewood Choir at the picnic supper hour at the Lenox Musical Festival.

According to Webster, a madrigal is "a lyric of amorous character and adapted to musical setting." The fortunate music lovers who annually flock to the festival in the Berkshires and listened to the premiere of this lyric will come home saying, "Now we have heard everything." But what is amorous about these opening lines?

Every citizen or resident of the United States—whether an adult or a minor—who had $600 ($1200 if 65 years or over) or more gross income in 1954 must file.

The love bespoken in the madrigal must have been for the money lost to the coffers of Uncle Sam. Most folks who make out their own income taxes are not inclined to sing or even hum.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207
AUG 21 1955

Views Opera Premiere At Berkshire Center

By Herbert Elwell

Since one can hear plenty of Beethoven and Mozart during the winter in Cleveland, it was not the staid programs of the Boston Orchestra that drew me to Tanglewood, Mass., this summer, but rather premiere of Louis Mennini's opera, "The Rope," staged by Boris Goldovsky, head of the opera department at the Berkshire Music Center.

HERBERT ELWELL

This was the first opera to be commissioned by the Koussevitzky Music Foundation, which for several years has commissioned orchestral works. Goldovsky told the audience at the Tanglewood Theater-Concert Hall that he had been opposed to the commissioning of operas for the simple reason that a commissioned opera might turn out to be something unsuited to the special needs of Tanglewood. To avoid this, Composer Mennini was invited to spend the summer at Tanglewood and complete his new opera there in consultation with Goldovsky and his staff.

The result was a work well adapted to a small stage and to the capacities of youthful student artists. More than being practical, it is also a score rich in musical interest. Mennini is a sensitive, imaginative composer with a strong sense of the theater. In this, his second opera, he shows more than ever his ability to heighten dramatic situations by apt orchestral commentary, and to capture the syntax of prose in naturally flowing melodic lines.

Based on O'Neill Play

"The Rope" is based on the one-act play of the same name by Eugene O'Neill, first produced in 1917. It is about a miserly old man who seems to believe that his errant son will one day return to the family farm and hang himself on a rope the father has prepared for him in the barn. The son returns, not to hang himself, but to rob the old man of his hoardings. While the son and the son-in-law go out to torture the old man into telling where his money is hidden, a little girl swings on the rope. It breaks, and down comes the rope with a bag of silver dollars, which the girl proceeds to skip on the surface of the sea.

This is not a pretty story, but, taking his cue from a saying of O'Neill that "there is beauty in ugliness," Mennini supplies music that is predominantly consonant and melodious. Perhaps the score would have had more bite had it been more dissonant, yet it might also have been more obvious, whereas Mennini's treatment is psychologically subtle. Perhaps also the composer's melodic resourcefulness would have had more scope had he not adhered so closely to the original lines of the play, which offer few opportunities for lyricism. Yet to depart too far from the original text would have been to introduce a false note in the story. Considering the difficulties of converting a ready-made play into an opera, it seemed to me the composer did a highly praiseworthy job.

Mennini is a faculty member of the Eastman School of Music. His brother, Peter Mennin, is already well known for over a half dozen symphonies. (Peter dropped the final i from his name.) Both Louis and Peter were students at the Oberlin Conservatory of Music, and later took graduate degrees at Eastman. They were born in Erie, Pa.

Clevelanders at Tanglewood

Of the 406 students enrolled this summer at the Berkshire Music Center, 16 were from Ohio and about half of those were from Cleveland. One of the most promising newcomers among the opera students was the North Olmsted soprano, Darlene Miller, a recent graduate of the Cleveland Institute of Music where she studied under Marie Simmelink Kraft.

Another exceptionally gifted student at Tanglewood was George Possell, son of Jasques Possell, principal double-bass of the Cleveland Orchestra. George is intensely interested in operatic stagecraft. Other Clevelanders at Tanglewood included Leota Apple, Nancy Harriet Smith, Thomas S. Waldman, Clyde S. Hiss and Oscar McCullough.

Pops Feature Rodgers And Chinese Pianist

On Wednesday evening at Public Hall the Cleveland Summer Orchestra under Louis Lane features as soloist the Chinese pianist, Tung Kwong-Kwong, in the Grieg Concerto. On the same program Giorgio Ciompi will play the Chausson "Poeme" for violin and orchestra. Items by Glazounov, Glinka Saint-Saens, Josef Strauss, Paul White and Porter round out the evening.

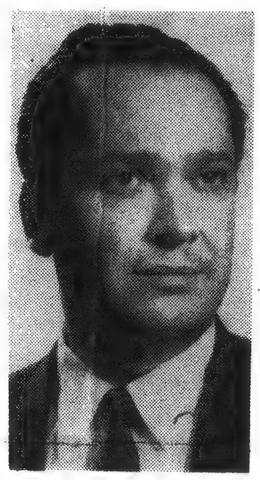
Kwong-Kwong, native of Shanghai and wife of the Cleveland Orchestra violinist, Ma Si-Hon, began her studies at the New England Conservatory of Music and is continuing work with Leonard Shure at the Cleveland Music School Settlement. She has appeared with the Cleveland Orchestra in both winter and summer concerts.

Ciompi came here last year to head the violin department at the Cleveland Institute of Music. He was born in Florence, Italy, and studied at the Paris Conservatory. For five years after his arrival in the United States in 1947 he was a member of the NBC Orchestra under Toscanini. He has toured widely as a member of the Alberneri Trio.

Saturday evening's program, completing the next to the last week of pops series, will consist entirely of music by Richard Rodgers, and will include the first Cleveland concert performance of incidental music from "Victory at Sea." Vocal selections from "Carousel," "South Pacific," "Oklahoma" and other Rodgers successes will be sung by Vivian Della Chiesa, the Chicago soprano previously heard this summer in a Gershwin program, and Warren Galjour, baritone, who comes to the pops from a career on Broadway, in television and at popular concerts in Carnegie Hall, Lewisohn Stadium and Hollywood Bowl. He also has made many recordings and has appeared in Radio City Music Hall productions in New York.

TUNG KWONG-KWONG

VIVIAN DELLA CHIESA


GEIORGIO CIOMPI

WARREN GALJOUR

Appearing With the Cleveland Summer Orchestra at Public Hall Wednesday night are Tung Kwong-Kwong, Chinese pianist, and Giorgio Ciompi, violinist. Soloists for the orchestra on Saturday evening will be Vivian Della Chiesa, soprano, and Warren Galjour, baritone.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 21 1955

SUMMER TEACHER

Roger Sessions, in His First Tanglewood Stint, Discusses Center's Importance

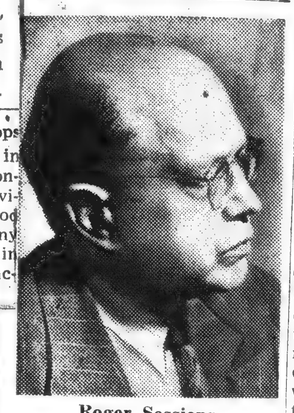
By HOWARD TAUBMAN

IT WAS the end of the Berkshire Music Center's six-week season, and Roger Sessions was looking back in an effort to evaluate it. This had been Mr. Sessions' first experience on the Tanglewood faculty. Since he is both an accomplished composer and a seasoned teacher, his views would have weight.

Mr. Sessions was delighted with the Berkshire Music Center. He believed that it had a high usefulness for all the young musicians who shared in its activity, and he felt that it was particularly beneficial to the young composer.

Nowhere else that he knew of, Mr. Sessions observed, did the burgeoning composer have this sort of favorable environment. One could set aside the natural beauty of the Berkshire setting as a possible tangential advantage. The significant thing in Mr. Sessions' view, was the presence in one community, assembled specifically for these six weeks, of so many different kinds of musicians and musical attitudes.

Tanglewood brings together professional musicians of high attainments, future professionals of undoubted promise and a healthy sprinkling of eager amateurs and semiprofessionals. They interact and influence one another. They represent different points of view. This, of course, is precisely the vision Serge Koussevitzky had of the center when he caused it to be brought into existence in 1940.


Roger Sessions.

Take it from Mr. Sessions that the vision has become a reality. He was so enthusiastic about the way it works that he wished the center's season could be longer. Twelve weeks, in his judgment, would be ideal. But he realized that this would be difficult, and he hoped that some day the working period could be increased to eight weeks.

"Considering the speed with which the time seems to fly, particularly in the final weeks of the term," Mr. Sessions added, with a smile, "it would still be too short even if two more weeks were added."

How is the young composer served specifically at Tanglewood? Mr. Sessions pointed out that he and Boris Blacher, the other visiting composer-teacher this year, had eleven students each. This was a larger number perhaps than desirable, Mr. Sessions remarked, but he had no one to blame save himself. He had gone through the submitted scores of almost fifty applicants, and had selected the twenty-two students for himself and Mr. Blacher. He had chosen that many because they seemed to him to merit admission.

Mr. Sessions' approach was to give group and individual lessons. He spent some of the group periods analyzing two scores — Beethoven's "Eroica" and one of his own works. The idea to use one of his own pieces —it happened to be "Idylls of Theocritus," which was commissioned by the Louisville Philharmonic and is to be introduced by it—was the students'. In any case, these analyses were not limited to the music; they ranged far and wide into other musical paths.

Pieces Reviewed

The students, of course, wrote pieces of their own, and these were gone over by teacher and student alone, or occasionally in the presence of the class.

Mr. Sessions emphasized that his approach at Tanglewood was what his approach has been everywhere he has taught composition over the years—at the University of California in Berkeley and at Princeton. The last thing he would seek to do would be to impose his own artistic orientation on a student, and he added he was certain Mr. Blacher felt the same way.

What he did wish to find out, Mr. Sessions insisted, was the direction the young composer's own nature required that he should go. This is not always easy to discover. For one thing, a young composer is unsure of himself. For another, the pulls of contemporary movements and conflicts have their influence on him.

Mr. Sessions gave an example of a composer with whom he had worked for several years. This young man was at Tanglewood this summer, too, and he continued to work along lines that he had been following all the time that Mr. Sessions knew him. Just before the final days at Tanglewood the student brought some piano pieces he wanted to try out. Mr. Sessions was astonished by them; they were different from anything this student had ever shown him. It turned out that these pieces had been written some years before.

"I wish he had shown me those pieces when we started to work together," Mr. Sessions said. "They threw an entirely new light on this young man. They indicated to me that we had been moving along the wrong path for him. His metier was, it suddenly became clear to me, something other than I had believed it to be from examining his product in all the time he had been studying with me."

The curriculum is flexible, and the absence of credits, examinations and certificates of accomplishment makes for a relaxed atomsphere. Curiosity in musical fields other than one's own is encouraged. There is an opportunity to hear a great deal of music on all sorts of performance levels. For youngsters who do not live near major centers where such variety is available, this in itself is a wonderful opportunity.

Instrument Demonstration

Mr. Sessions cited the case of the young bass violinist, a member of the student orchestra and a gifted instrumentalist. This young man offered to come to one of Mr. Sessions' classes and to answer any questions about his instrument. The offer was accepted, and the young man not only answered questions but illustrated many of his points.

"It was an invaluable experience for all the young composers," said Mr. Sessions, and added with a grin, "and also for this old one. We all learned something."

Mr. Sessions thought that the Tanglewood authorities might consider one change in the procedure of composition instruction. Undoubtedly he will transmit this idea to Aaron Copland, executive head of the center, who was on a sabbatical, away from the school and its composition classes this summer for the first time since their inception in 1940.

In the past the composers studying at Tanglewood have begun their special writing assignments when they arrived for the start of the six weeks. Mr. Sessions recommends that the successful candidates be chosen early in the year and that they be requested to commence writing special pieces for Tanglewood examination, development and reconstruction some time in February. Thus teachers and students could plunge into the midst of their work at the outset.

Mr. Sessions had only one complaint about Tanglewood. It was so lively and fascinating, he said, that he did not have all the time he hoped for his own creative work.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 21 1955

TEACHER

...is First Tanglewood ...nter's Importance

...TAUBMAN

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336 443 - S. 528 253

AUG 2 1 1955

...Greenberg rehearses the New York Pro Musica Antiqua in its summer home—...brook," a famed Gothic-Tyrolean villa in Lenox, Mass. The group gives regular ...day evening concerts in the Town Hall of nearby Stockbridge. Next Saturday ...e program will be devoted to the sixteenth century English master William Byrd.

A Record 136,087 Attend Tanglewood

In spite of the effect of last week end's weather on attendance, the 1955 Berkshire Festival broke the series' record with a score of 136,087 persons for twenty-four concerts, topping the 1954 figure by 312. In 1953, 117,960 persons heard fifteen concerts. What with wet weather for five of the twelve regular programs, this summer's total for the full Boston Symphony Orchestra's concerts in Tanglewood's Music Shed of 108,336, missed the 1954 figure by approximately 2,000. But this was more than made up by increased attendance at the six chamber orchestra concerts by Boston Symphony musicians and the six Wednesday night chamber concerts in the Theater-Concert Hall.

The Berkshire Music Center's concerts and forums drew an audience of 27,000. The 4,675 members of this school's Society of Friends contributed $35,766.06, a 60 per cent gain over 1954. The six festival chamber music concerts added approximately $11,000 to the money received by the Center, which the Rockefeller Foundation will match under a five-year plan instituted last spring. The Boston Symphony's Pension Fund received $7,897 from the 8,935 adults and children who attended the orchestra's Saturday morning public rehearsals.

The concert of July 30, when Rudolf Serkin was the soloist in Charles Munch's Beethoven program, neared the 1951 record for attendance at a single concert with 15,624, missing the mark by less than 200.

* * *

Unofficial Prediction

No forecasts have yet reached this department about next year's Berkshire Festival but, since 1956 marks Mozart's 200th anniversary, it is safe to guess that Mozart will dominate the programs. To continue unofficial predictions, his symphonies and concertos will be heard both in the full orchestra and chamber orchestra series with noted soloists. The Festival chorus will sing in the "Requiem" in one of the Shed concerts and in the C minor Mass (K.427) in another. The Berkshire Music Center's Opera Department will stage one or more of Mozart's lesser known operas in concert form. As for chamber music, Mozart's contribution in that field is vast enough for a decade ...hamber ...

...Symphony will divide next se... son among guest conducto... one of these is to be Milt... Katims, regular leader of t... Seattle Symphony, who will ... rect two pairs of concerts ... December and January.

PORTLAND, ORE. JOURNAL

SEP 25 1955

Scholarships Will Continue

Five more years of Tanglewood scholarships will be available to members of the Portland Junior Symphony according to a plan that has been accepted by the orchestra's board of directors, it has been announced by L. B. Staver, president.

In the arrangement, cost of the yearly scholarship will be shared between funds from the Rockefeller foundation, the Berkshire music center, under the auspices of the Boston Symphony orchestra and the Portland Junior Symphony association.

The Tanglewood scholarship will provide tuition and living expenses each year to the Junior Symphony's most gifted and advanced musician for two months' summer study at the Berkshire center in Lennox, Mass. The candidate for the award will be selected during mid-winter by the orchestra's music and scholarship committees.

ACCORDING to word received here, Marcia Hansen, Junior Symphony principal of the cello section who was the Tanglewood scholarship student during the past summer, distinguished both herself and the orchestra by her work at the Berkshire center. She was made assistant principal in the student orchestra there, and chosen for important cello work in chamber music performances.

In addition to meeting famed artists from all over the world at this summer mecca for music lovers, she had the opportunity to play under the direction of Charles Munch, conductor of the Boston Symphony, and composer-conductor Leonard Bernstein.

BROOKLYN, N. Y.
CITY LINE POST
W.

SEP 15 1955

MANHATTAN DAYS & NIGHTS

by GUYON MADISON

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SHHHH — Fish can't hear every word you say but they're sensitive to vibrations and water is a powerful sound conductor. So, if you really want to sneak up on a big one, cover the bottom or floorboards of your boat with an old hunk of carpet. It'll cut down the below-water sound vibrations caused by shuffling feet, rattling minow buckets and clanking beer cans aboard your craft.

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Record & Advertiser
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BROOKLYN, N. Y.
Coney Island Times
Circ. W. 24,500

SEP 1 7 1955

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CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207
AUG 21 1955

Views Opera Premiere At Berkshire Center

By Herbert Elwell

Since one can hear plenty of Beethoven and Mozart during the winter in Cleveland, it was not the staid programs of the Boston Orchestra that drew me to Tanglewood, Mass., this summer, but rather premiere of Louis Mennini's opera, "The Rope," staged by Boris Goldovsky, head of the opera department at the Berkshire Music Center.

HERBERT ELWELL

This was the first opera to be commissioned by the Koussevitzky Music Foundation, which for several years has commissioned orchestral works. Goldovsky told the audience at the Tanglewood Theater-Concert Hall that he had been opposed to the commissioning of operas for the simple reason that a commissioned opera might turn out to be something unsuited to the spcial needs of Tanglewood. To avoid this, Composer Mennini was invited to spend the summer at Tanglewood and complete his new opera there in consultation with Goldovsky and his staff.

The result was a work well adapted to a small stage and to the capacities of youthful student artists. More than being practical, it is also a score rich in musical interest. Mennini is a sensitive, imaginative composer with a strong sense of the theater. In this, his second opera, he shows more than ever his ability to heighten dramatic situations by apt orchestral commentary, and to capture the syntax of prose in naturally flowing melodic lines.

Based on O'Neill Play

"The Rope" is based on the one-act play of the same name by Eugene O'Neill, first produced in 1917. It is about a miserly old man who seems to believe that his errant son will one day return to the family farm and hang himself on a rope the father has prepared for him in the barn. The son returns, not to hang himself, but to rob the old man of his hoardings. While the son and the son-in-law go out to torture the old man into telling where his money is hidden, a little girl swings on the rope. It breaks, and down comes the rope with a bag of silver dollars, which the girl proceeds to skip on the surface of the sea.

This is not a pretty story, but, taking his cue from a saying of O'Neill that "there is beauty in ugliness," Mennini supplies music that is predominantly consonant and melodious. Perhaps the score would have had more bite had it been more dissonant, yet it might also have been more obvious, whereas Mennini's treatment is psychologically subtle. Perhaps also the composer's melodic resourcefulness would have had more scope had he not adhered so closely to the original lines of the play, which offer few opportunities for lyricism. Yet to depart too far from the original text would have been to introduce a false note in the story. Considering the difficulties of converting a ready-made play into an opera, it seemed to me the composer did a highly praiseworthy job.

Mennini is a faculty member of the Eastman School of Music. His brother, Peter Mennin, is already well known for over a half dozen symphonies. (Peter dropped the final i from his name.) Both Louis and Peter were students at the Oberlin Conservatory of Music, and later took graduate degrees at Eastman. They were born in Erie, Pa.

Clevelanders at Tanglewood

Of the 406 students enrolled this summer at the Berkshire Music Center, 16 were from Ohio and about half of those were from Cleveland. One of the most promising newcomers among the opera students was the North Olmsted soprano, Darlene Miller, a recent graduate of the Cleveland Institute of Music where she studied under Marie Simmelink Kraft.

Another exceptionally gifted student at Tanglewood was George Possell, son of Jasques Possell, principal double-bass of the Cleveland Orchestra. George is intensely interested in operatic stagecraft. Other Clevelanders at Tanglewood included Leota Apple, Nancy Harriet Smith, Thomas S. Waldman, Clyde S. Hiss and Oscar McCullough.

Pops Feature Rodgers And Chinese Pianist

On Wednesday evening at Public Hall the Cleveland Summer Orchestra under Louis Lane features as soloist the Chinese pianist, Tung Kwong-Kwong, in the Grieg Concerto. On the same program Giorgio Ciompi will play the Chausson "Poeme" for violin and orchestra. Items by Glazounov, Glinka Saint-Saens, Josef Strauss, Paul White and Porter round out the evening.

Kwong-Kwong, native of Shanghai and wife of the Cleveland Orchestra violinist, Ma Si-Hon, began her studies at the New England Conservatory of Music and is continuing work with Leonard Shure at the Cleveland Music School Settlement. She has appeared with the Cleveland Orchestra in both winter and summer concerts.

Ciompi came here last year to head the violin department at the Cleveland Institute of Music. He was born in Florence, Italy, and studied at the Paris Conservatory. For five years after his arrival in the United States in 1947 he was a member of the NBC Orchestra under Toscanini. He has toured widely as a member of the Alberneri Trio.

Saturday evening's program, completing the next to the last week of pops series, will consist entirely of music by Richard Rodgers, and will include the first Cleveland concert performance of incidental music from "Victory at Sea." Vocal selections from "Carousel," "South Pacific," "Oklahoma" and other Rodgers successes will be sung by Vivian Della Chiesa, the Chicago soprano previously heard this summer in a Gershwin program, and Warren Galjour, baritone, who comes to the pops from a career on Broadway, in television and at popular concerts in Carnegie Hall, Lewisohn Stadium and Hollywood Bowl. He also has made many recordings and has appeared in Radio City Music Hall productions in New York.

TUNG KWONG-KWONG

VIVIAN DELLA CHIESA

GEIORGIO CIOMPI

WARREN GALJOUR

Appearing With the Cleveland Summer Orchestra at Public Hall Wednesday night are Tung Kwong-Kwong, Chinese pianist, and Giorgio Ciompi, violinist. Soloists for the orchestra on Saturday evening will be Vivian Della Chiesa, soprano, and Warren Galjour, baritone.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
AUG 21 1955

SUMMER TEACHER

Roger Sessions, in His First Tanglewood Stint, Discusses Center's Importance

By HOWARD TAUBMAN

IT WAS the end of the Berkshire Music Center's six-week season, and Roger Sessions was looking back in an effort to evaluate it. This had been Mr. Sessions' first experience on the Tanglewood faculty. Since he is both an accomplished composer and a seasoned teacher, his views would have weight.

Mr. Sessions was delighted with the Berkshire Music Center. He believed that it had a high usefulness for all the young musicians who shared in its activity, and he felt that it was particularly beneficial to the young composer.

Nowhere else that he knew of, Mr. Sessions observed, did the burgeoning composer have this sort of favorable environment. One could set aside the natural beauty of the Berkshire setting as a possible tangential advantage. The significant thing in Mr. Sessions' view, was the presence in one community, assembled specifically for these six weeks, of so many different kinds of musicians and musical attitudes.

Tanglewood brings together professional musicians of high attainments, future professionals of undoubted promise and a healthy sprinkling of eager amateurs and semiprofessionals. They interact and influence one another. They represent different points of view. This, of course, is precisely the vision Serge Koussevitzky had of the center when he caused it to be brought into existence in 1940.

Roger Sessions.

Take it from Mr. Sessions that the vision has become a reality. He was so enthusiastic about the way it works that he wished the center's season could be longer. Twelve weeks, in his judgment, would be ideal. But he realized that this would be difficult, and he hoped that some day the working period could be increased to eight weeks.

"Considering the speed with which the time seems to fly, particularly in the final weeks of the term," Mr. Sessions added, with a smile, "it would still be too short even if two more weeks were added."

How is the young composer served specifically at Tanglewood? Mr. Sessions pointed out that he and Boris Blacher, the other visiting composer-teacher this year, had eleven students each. This was a larger number perhaps than desirable, Mr. Sessions remarked, but he had no one to blame save himself. He had gone through the submitted scores of almost fifty applicants, and had selected the twenty-two students for himself and Mr. Blacher. He had chosen that many because they seemed to him to merit admission.

Mr. Sessions' approach was to give group and individual lessons. He spent some of the group periods analyzing two scores — Beethoven's "Eroica" and one of his own works. The idea to use one of his own pieces —it happened to be "Idylls of Theocritus," which was commissioned by the Louisville Philharmonic and is to be introduced by it—was the students'. In any case, these analyses were not limited to the music; they ranged far and wide into other musical paths.

Pieces Reviewed

The students, of course, wrote pieces of their own, and these were gone over by teacher and student alone, or occasionally in the presence of the class.

Mr. Sessions emphasized that his approach at Tanglewood was what his approach has been everywhere he has taught composition over the years—at the University of California in Berkeley and at Princeton. The last thing he would seek to do would be to impose his own artistic orientation on a student, and he added he was certain Mr. Blacher felt the same way.

What he did wish to find out, Mr. Sessions insisted, was the direction the young composer's own nature required that he should go. This is not always easy to discover. For one thing, a young composer is unsure of himself. For another, the pulls of contemporary movements and conflicts have their influence on him.

Mr. Sessions gave an example of a composer with whom he had worked for several years. This young man was at Tanglewood this summer, too, and he continued to work along lines that he had been following all the time that Mr. Sessions knew him. Just before the final days at Tanglewood the student brought some piano pieces he wanted to try out. Mr. Sessions was astonished by them; they were different from anything this student had ever shown him. It turned out that these pieces had been written some years before.

"I wish he had shown me those pieces when we started to work together," Mr. Sessions said. "They threw an entirely new light on this young man. They indicated to me that we had been moving along the wrong path for him. His metier was, it suddenly became clear to me, something other than I had believed it to be from examining his product in all the time he had been studying with me."

The curriculum is flexible, and the absence of credits, examinations and certificates of accomplishment makes for a relaxed atomsphere. Curiosity in musical fields other than one's own is encouraged. There is an opportunity to hear a great deal of music on all sorts of performance levels. For youngsters who do not live near major centers where such variety is available, this in itself is a wonderful opportunity.

Instrument Demonstration

Mr. Sessions cited the case of the young bass violinist, a member of the student orchestra and a gifted instrumentalist. This young man offered to come to one of Mr. Sessions' classes and to answer any questions about his instrument. The offer was accepted, and the young man not only answered questions but illustrated many of his points.

"It was an invaluable experience for all the young composers," said Mr. Sessions, and added with a grin, "and also for this old one. We all learned something."

Mr. Sessions thought that the Tanglewood authorities might consider one change in the procedure of composition instruction. Undoubtedly he will transmit this idea to Aaron Copland, executive head of the center, who was on a sabbatical, away from the school and its composition classes this summer for the first time since their inception in 1940.

In the past the composers studying at Tanglewood have begun their special writing assignments when they arrived for the start of the six weeks. Mr. Sessions recommends that the successful candidates be chosen early in the year and that they be requested to commence writing special pieces for Tanglewood examination, development and reconstruction some time in February. Thus teachers and students could plunge into the midst of their work at the outset.

Mr. Sessions had only one complaint about Tanglewood. It was so lively and fascinating, he said, that he did not have all the time he hoped for his own creative work.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 21 1955

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HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 21 1955

A Record 136,087 Attend Tanglewood

In spite of the effect of last week end's weather on attendance, the 1955 Berkshire Festival broke the series' record with a score of 136,087 persons for twenty-four concerts, topping the 1954 figure by 312. In 1953, 117,960 persons heard fifteen concerts. What with wet weather for five of the twelve regular programs, this summer's total for the full Boston Symphony Orchestra's concerts in Tanglewood's Music Shed of 108,336, missed the 1954 figure by approximately 2,000. But this was more than made up by increased attendance at the six chamber orchestra concerts by Boston Symphony musicians and the six Wednesday night chamber concerts in the Theater-Concert Hall.

The Berkshire Music Center's concerts and forums drew an audience of 27,000. The 4,675 members of this school's Society of Friends contributed $35,766.06, a 60 per cent gain over 1954. The six festival chamber music concerts added approximately $11,000 to the money received by the Center, which the Rockefeller Foundation will match under a five-year plan instituted last spring. The Boston Symphony's Pension Fund received $7,897 from the 8,935 adults and children who attended the orchestra's Saturday morning public rehearsals.

The concert of July 30, when Rudolf Serkin was the soloist in Charles Munch's Beethoven program, neared the 1951 record for attendance at a single concert with 15,624, missing the mark by less than 200.

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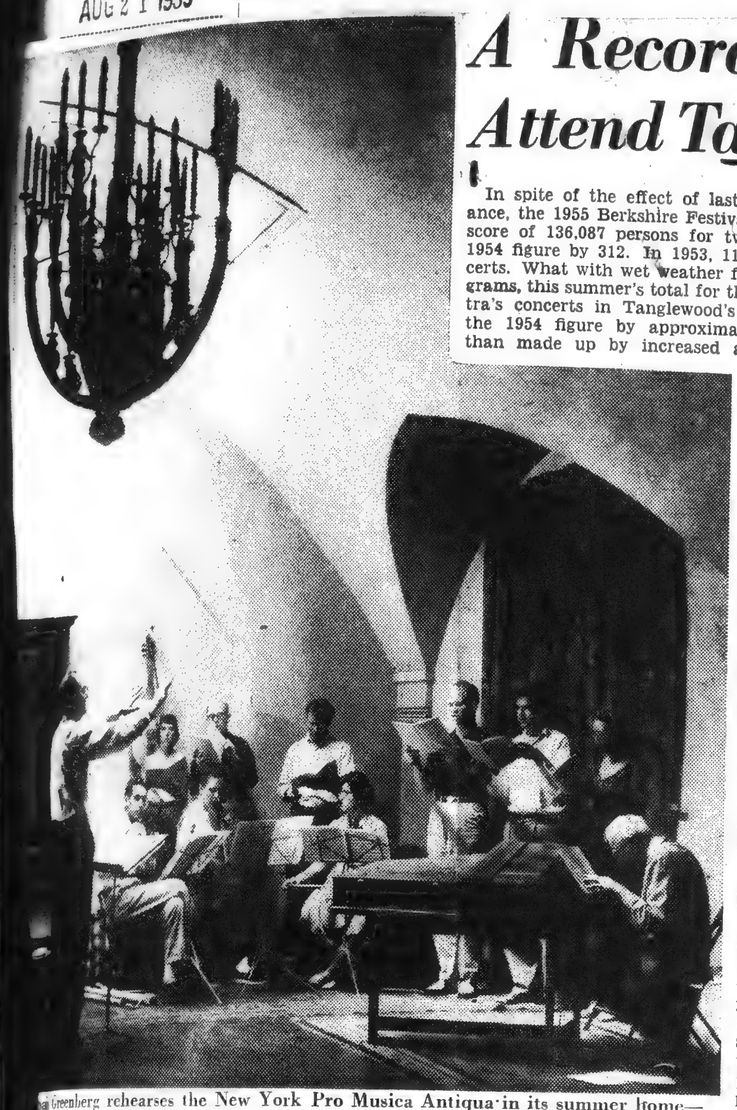
Unofficial Prediction

No forecasts have yet reached this department about next year's Berkshire Festival but, since 1956 marks Mozart's 200th anniversary, it is safe to guess that Mozart will dominate the programs. To continue unofficial predictions, his symphonies and concertos will be heard both in the full orchestra and chamber orchestra series with noted soloists. The Festival chorus will sing in the "Requiem" in one of the Shed concerts and in the C minor Mass (K.427) in another. The Berkshire Music Center's Opera Department will stage one or more of Mozart's lesser known operas in concert form. As for chamber music, Mozart's contribution in that field is vast enough for a decade



Hans Greenberg rehearses the New York Pro Musica Antiqua in its summer home—"Hancock," a famed Gothic-Tyrolean villa in Lenox, Mass. The group gives regular Saturday evening concerts in the Town Hall of nearby Stockbridge. Next Saturday program will be devoted to the sixteenth century English master William Byrd.

BROOKLYN, N. Y.
CITY LINE POST
W.
SEP 15 1955

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DAYS & NIGHTS
by GUYON MADISON

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PORTLAND, ORE. JOURNAL
SEP 25 1955

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Symphony will divide next season among guest conductors; one of these is to be Milton Katims, regular leader of the Seattle Symphony, who will direct two pairs of concerts in December and January.

BROOKLYN, N. Y.
Record & Advertiser
W.
SEP 15 1955

MANHATTAN
DAYS & NIGHTS
by GUYON MADISON

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BROOKLYN, N. Y.
Coney Island Times
Circ. W. 24,500
SEP 17 1955

MANHATTAN
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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 2 1 1955

A Record 136,087 Attend Tanglewood

Greenberg rehearses the New York Pro Musica Antiqua in its summer home—"...brook," a famed Gothic-Tyrolean villa in Lenox, Mass. The group gives regular ... evening concerts in the Town Hall of nearby Stockbridge. Next Saturday ...program will be devoted to the sixteenth century English master William Byrd.

In spite of the effect of last week end's weather on attendance, the 1955 Berkshire Festival broke the series' record with a score of 136,087 persons for twenty-four concerts, topping the 1954 figure by 312. In 1953, 117,960 persons heard fifteen concerts. What with wet weather for five of the twelve regular programs, this summer's total for the full Boston Symphony Orchestra's concerts in Tanglewood's Music Shed of 108,336, missed the 1954 figure by approximately 2,000. But this was more than made up by increased attendance at the six chamber orchestra concerts by Boston Symphony musicians and the six Wednesday night chamber concerts in the Theater-Concert Hall.

The Berkshire Music Center's concerts and forums drew an audience of 27,000. The 4,675 members of this school's Society of Friends contributed $35,766.06, a 60 per cent gain over 1954. The six festival chamber music concerts added approximately $11,000 to the money received by the Center, which the Rockefeller Foundation will match under a five-year plan instituted last spring. The Boston Symphony's Pension Fund received $7,897 from the 8,935 adults and children who attended the orchestra's Saturday morning public rehearsals.

The concert of July 30, when Rudolf Serkin was the soloist in Charles Munch's Beethoven program, neared the 1951 record for attendance at a single concert with 15,624, missing the mark by less than 200.

* * *

Unofficial Prediction

No forecasts have yet reached this department about next year's Berkshire Festival but, since 1956 marks Mozart's 200th anniversary, it is safe to guess that Mozart will dominate the programs. To continue unofficial predictions, his symphonies and concertos will be heard both in the full orchestra and chamber orchestra series with noted soloists. The Festival chorus will sing in the "Requiem" in one of the Shed concerts and in the C minor Mass (K.427) in another. The Berkshire Music Center's Opera Department will stage one or more of Mozart's lesser known operas in concert form. As for chamber music, Mozart's contribution in that field is vast enough for a decade of Berkshire Festival chamber music series.

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Mitchell to Continue

Howard Mitchell, according to an announcement from the National Symphony Orchestra, will continue as its conductor, despite an offer to head the Indianapolis Symphony at a somewhat higher salary. Special features for the Washington season, which opens Oct. 19, include Orff's "Carmina Burana," Beethoven's Ninth Symphony, Handel's "Messiah," Rossini's "Stabat Mater" and Mozart's Requiem and two operas, "Don Giovanni" and "Boris Godunov."

Meanwhile, the Indianapolis Symphony will divide next season among guest conductors; one of these is to be Milton Katims, regular leader of the Seattle Symphony, who will direct two pairs of concerts in December and January.

BROOKLYN, N. Y.
Record & Advertiser
W.

SEP 15 1955

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PORTLAND, ORE. JOURNAL

SEP 25 1955

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TIGHT BINDING

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

Berkshire Festival Broadened in Scope

By Miles Kastendieck

Lenox, Mass.

SAVING the emphasis on "A Season of Beethoven" for the third weekend, the Berkshire Festival at Tanglewood reverted to its so-called Bach-Mozart series of chamber-orchestra concerts in the Theater Concert Hall for the first two week ends, beginning July 8. Charles Munch lined up the first program according to traditional procedure — with one important difference: he included a contemporary work. This is a variation of growing significance. Under Mr. Munch's direction the scope of these concerts is broadening.

Stravinsky's ballet score "Orpheus" struck the contemporary note. Though well-received, the performance of this music drew much less applause than that of the "hallowed" composers Bach and Mozart. Beginning with the Sinfonia from the "Easter" Oratorio, Mr. Munch gave this and the Suite No. 2 in B minor the virile quality so characteristic of his playing of Bach. The performance of the former achieved a note of jubilation; the latter plumbed the depths as well. Roger Voisin's solo trumpet and Doriot Anthony Dwyer's flute solo in the suite won special distinction.

Mozart's "Prague" Symphony completed the program. The conductor's dynamic drive may have pushed the music beyond the limitations of 18th-century style, but the balance he achieved between strong fortes and exquisite pianissimos created a proportion quite convincing. It was a memorable performance.

Thor Johnson made his official Tanglewood debut conducting the Saturday night concert. The program opened with Handel's Concerto Grosso, Op. 6, No. 12, featured Haydn's Sinfonie Concertante for violin, cello, oboe and bassoon, and his Symphony No. 98, and injected the contemporary idiom with Hindemith's "Der Schwanendreher", with Joseph De Pasquale as the viola soloist. Mr. Johnson conducted well-disciplined performances indicative of style yet restrained in interpretation. The Haydn came through most successfully.

The week end reached a logical peak in a reverent performance of Bach's B minor Mass. Heard in a chamber-music framework with 35 members of the Boston Symphony and 85 members of the Harvard Glee Club and Radcliffe Choral Society, the music acquired a singularly moving intimacy and eloquence at the heart of the Credo. Mr. Munch's penchant for contrasts courted reservations, yet appeared unobjectionable in the intensity of his humility. Singing the solos were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The young chorus sang exultantly and well.

Leonard Bernstein returned after the absence of a year to open the second week end with an all-Mozart program. Though functioning as both conductor and piano soloist, he conveyed the impression that the music came first. Indeed, the concert marked the emergence of a much finer conductor, more refined in approach, gesture, and interpretation. His part of the program included the Overture to "Don Giovanni", the "Linz" Symphony, and the G major Piano Concerto, K. 453. The less familiar "Linz" Symphony made grateful listening, for Mr. Bernstein played it with considerable insight.

Jennie Tourel sang three numbers: an aria from the opera "Idomeneo"; "Al desio, di chi t' adora", K. 577; and "Non temer, amato bene", K. 505, with Mr. Bernstein playing the piano obbligato. She sang these with all her

(Continued on page 31)

formance of the Boccherini won warm recognition for his gifted playing. The highlight of the week end, however, was Mr. Munch's inspired interpretation of the Honegger, which underlined the personal aspect of this particular music and imparted magnitude to the score. The Boston Symphony musicians played exceptionally throughout the French program.

Increase in Attendance

These six chamber-orchestra concerts drew a total of 18,180 people. This marked an increase of 1,500 over the six given in connection with last year's festival.

In his opening remarks to the Berkshire Music Center students, Mr. Munch justified his emphasis on Beethoven this year by pointing out that Beethoven's music "expresses everything that a human being can feel", and that concentration on this point of view could be revealing. With the full Boston Symphony on hand, the concerts in the Music Shed opened on July 22 with the Overture to "Coriolanus"; the Violin Concerto, with Isaac Stern as soloist; and the Seventh Symphony. The high point of the concert came in the concerto through the exceptional rapport of conductor and soloist. Mr. Stern appeared especially tuned to the lyric elements of the work. Mr. Munch indulged himself in the symphony, driving the orchestra into an almost Bacchanalian frenzy at the close. The audience accepted this wholeheartedly and showered him with applause and cheers.

The vital beginning of this Beethoven week end culminated in a program consisting of the First, Fourth, and Sixth symphonies. Mr. Munch's interpretation of these accented their human qualities and their inherent joyousness. The "Pastoral" had many notable moments, none more illuminating than the prayer of thankfulness at the close of its final movement.

Pierre Monteux made his first of three appearances at the Saturday night concert. The program ranged from the Bach-Respighi Passacaglia and Fugue in C minor

MUSICAL LEADER
CHICAGO, ILL.
SEP 1955

Tanglewood-1955

By Walter F. Loeb

As reported in the August issue of the Musical Leader, performances of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood, Lenox, Mass., were devoted to the greatest extent to the compositions by Beethoven. Major events included the Ninth Symphony which concluded the series on Aug. 14, and all other 8 symphonies, the "Missa Solemnis," and an excerpt from his opera "Fidelio." In addition a chamber music series was devoted to the chamber works of Beethoven. However, the series was spiced with other morsels, such as a repeat of the Symphonie Fantastique by Berlioz, and Samuel Barber's Prayers of Kierkegaard with Leontyne Price, soprano, soloist.

On July 29, Charles Munch conducted the orchestra in works by Handel, Schumann and Brahms in addition to the Barber work. July 30, an all-Beethoven evening included the Piano Concerto No. 5 ("Emperor") which was brilliantly interpreted by Rudolf Serkin. July 31, Pierre Monteux conducted an all-Brahms concert. Isaac Stern was the soloist in the violin concerto. The program also listed the Symphony No. 1.

On Aug. 5, Tanglewood payed tribute to the late Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and Director of the Berkshire Music Center until his death in 1951. Leonard Bernstein conducted Beethoven's "Missa Solemnis." Soloists were Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and Mac Morgan, bass. The Festival Chorus, trained by Hugh Ross participated and Richard Burgin, concertmaster, played the violin solo. The carefully rehearsed and well

(*Continued on page 22*)

lovers Leonora and Florestan were all expertly drawn from the orchestra's palette, under the baton of Mr. Munch.

Miss Harshaw displayed a richness of tone and a superb control of voice and dramatic effect. David Lloyd's fine interpretation of Florestan was appreciated by all. What with the eminently competent supporting cast and the incomparable orchestra Beethoven could have been justly proud of the result.

Miss Harshaw also sang excerpts from Wagner's "Die Gotterdammerung." Here her range of control and warm, full voice were further augmented by her mastery of the Wagnerian vocal heroism. The present acting forces of nature called forth a bolt of lightning and clap of thunder to punctuate the closing minutes of the Immolation (final) scene. To add insult to this "heavenly" prank, the Berkshire hills were generously sprinkled upon shortly thereafter — soaking the unsuspecting music lover to his galusses.

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Sunday's program, Aug. 7, was an all-Beethoven concert, with the Eighth Symphony in F, the Fourth Piano Concerto in G, and the Fifth Symphony in C minor.

Mr. Munch's interpretation of the Symphony was refreshing, with an energetic Allegro, a quick-moving Allegretto scherzando, and a tempo di menuetto, that was full of grace and charm.

Eugene Istomin proved to be a capable, meticulous interpreter of the Fourth Piano Concerto. His agile fingers and fine sense of timing made for a stimulating interpretation of this always delightful work.

The crowning glory of this concert was the performance of the Fifth Symphony. The outstanding interpretation given it by Mr. Munch and the Bostonians enabled one to listen to this much-played work with new ears.—H. P. and N. C.

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Regrettably this reviewer was unable to attend any of the events of the last week. The sudden death of Marion Bauer, which left an irreplaceable void in our midst, and the subsequent advent of hurricane Connie made it impossible for us to hear the scheduled concerts and to attend the Tanglewood on Parade on Aug. 11. At that time a potpourri of the BSO and Boston Pops was the major portion of the festivity. Other events included simultaneous sessions of each of the departments (Orchestra, Opera and Chamber Music) door prizes et al. Friday night's program included the Symphonie Fantastique by Berlioz, Debussy's "La Mer" and Ravel's "Daphnis and Chloe" suite No. 2 all conducted by Charles Munch. Pierre Monteux conducted Aug. 13, Wagner's Overture to "The Flying Dutchman," Brahms Symphony No. 3, Debussy's Three Nocturnes

ORTLAND, ORE. JOURNAL
SEP 25 1955

Scholarships Will Continue

Five more years of Tanglewood scholarships will be available to members of the Portland Junior Symphony according to a plan that has been accepted by the orchestra's board of directors, it has been announced by L. B. Staver, president.

In the arrangement, cost of the yearly scholarship will be shared between funds from the Rockefeller foundation, the Berkshire music center, under the auspices of the Boston Symphony orchestra and the Portland Junior Symphony association.

The Tanglewood scholarship will provide tuition and living expenses each year to the Junior Symphony's most gifted and advanced musician for two months' summer study at the Berkshire center in Lennox, Mass. The candidate for the award will be selected during mid-winter by the orchestra's music and scholarship committees.

ACCORDING to word received here, Marcia Hansen, Junior Symphony principal of the cello section who was the Tanglewood scholarship student during the past summer, distinguished both herself and the orchestra by her work at the Berkshire center. She was made assistant principal in the student orchestra there, and chosen for important cello work in chamber music performances.

In addition to meeting famed artists from all over the world at this summer mecca for music lovers, she had the opportunity to play under the direction of Charles Munch, conductor of the Boston Symphony, and composer-conductor Leonard Bernstein.

OZONE PARK, N. Y.
QUEENS CO. POST
W.
SEP 15 1955

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MUSICAL AMERIC
NEW YORK, N. Y.
SEP 1955

Mennini Oper
Record Crowd
Berkshire Mu

By Miles K

Lenox, Mass.

TORRENTIAL rains and high wind by-products of Hurricane Connie, may have curtailed the size of the Berkshire Festival's final week-end crowds to one-third of expectation, but they could hardly dampen the enthusiasm of those who attended. To be sure, the concert on Aug. 12 drew the smallest audience in years; even then 5,000 hardy souls braved the weather and muddy parking lots to hear the all-French program. Many who had planned to spend the week end at the festival found it impossible even to get there. Nevertheless, attendance for the festival's 24 concerts totaled 136,087 people, thereby setting a record for the third year in a row.

The final concert, on Aug. 14, featured Beethoven's Ninth Symphony, preceded by the "Leonore" Overture No. 3. There was much to admire in Charles Munch's interpretation of the Ninth, but on the whole it did not quite equal some of his earlier performances in this season of Beethoven. His ability always to build up to a brilliant finale served him well on this occasion. He was admirably assisted by the exceptional work of the Festival Chorus, supplemented by 70 voices of the Springfield (Mass.) Symphony. Carefully prepared by Hugh Ross and Iva Dee Hiatt, they sang the "Ode to Joy" with noteworthy accuracy and inspiring ardor. The soloists—Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass—negotiated their difficult parts well. Mr. Gramm helped to point up the whole performance with a commanding statement of his recitative entrance.

This was the only Beethoven on the final week-end programs. Pierre Monteux offered standard fare for the Saturday night program of Wagner, Brahms, Debussy, and Strauss. In performing Debussy's Nocturnes, he included the less-frequently heard "Sirènes", sung by the Festival Chorus coached by Miss Hiatt. Mr. Munch's all-French program on Friday night included his specialties: Berlioz's "Fantastic" Symphony, Debussy's "La Mer", and Ravel's "Daphnis and Chloé" Suite No. 2.

After devoting most of the first week end of the Shed concerts to Beethoven, Mr. Munch allowed considerable attention to be given to Brahms during the second week end. A single Beethoven program on Saturday night, however, brought a crowd of 15,500 people, the largest of the season and within

TIGHT BINDING

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MUSICAL AMERICA
NEW YORK CITY

AUG 1955

Berkshire Festival Broadened in Scope

By Miles Kastendieck

Lenox, Mass.

SAVING the emphasis on "A Season of Beethoven" for the third weekend, the Berkshire Festival at Tanglewood reverted to its so-called Bach-Mozart series of chamber-orchestra concerts in the Theater Concert Hall for the first two week ends, beginning July 8. Charles Munch lined up the first program according to traditional procedure — with one important difference: he included a contemporary work. This is a variation of growing significance. Under Mr. Munch's direction the scope of these concerts is broadening.

Stravinsky's ballet score "Orpheus" struck the contemporary note. Though well-received, the performance of this music drew much less applause than that of the "hallowed" composers Bach and Mozart. Beginning with the Sinfonia from the "Easter" Oratorio, Mr. Munch gave this and the Suite No. 2 in B minor the virile quality so characteristic of his playing of Bach. The performance of the former achieved a note of jubilation; the latter plumbed the depths as well. Roger Voisin's solo trumpet and Doriot Anthony Dwyer's flute solo in the suite won special distinction.

Mozart's "Prague" Symphony completed the program. The conductor's dynamic drive may have pushed the music beyond the limitations of 18th-century style, but the balance he achieved between strong fortes and exquisite pianissimos created a proportion quite convincing. It was a memorable performance.

Thor Johnson made his official Tanglewood debut conducting the Saturday night concert. The program opened with Handel's Concerto Grosso, Op. 6, No. 12, featured Haydn's Sinfonie Concertante for violin, cello, oboe and bassoon, and his Symphony No. 98, and injected the contemporary idiom with Hindemith's "Der Schwanendreher", with Joseph De Pasquale as the viola soloist. Mr. Johnson conducted well-disciplined performances indicative of style yet restrained in interpretation. The Haydn came through most successfully.

The week end reached a logical peak in a reverent performance of Bach's B minor Mass. Heard in a chamber-music framework with 35 members of the Boston Symphony and 85 members of the Harvard Glee Club and Radcliffe Choral Society, the music acquired a singularly moving intimacy and eloquence at the heart of the Credo. Mr. Munch's penchant for contrasts courted reservations, yet appeared unobjectionable in the intensity of his humility. Singing the solos were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The young chorus sang exultantly and well.

Leonard Bernstein returned after the absence of a year to open the second week end with an all-Mozart program. Though functioning as both conductor and piano soloist, he conveyed the impression that the music came first. Indeed, the concert marked the emergence of a much finer conductor, more refined in approach, gesture, and interpretation. His part of the program included the Overture to "Don Giovanni", the "Linz" Symphony, and the G major Piano Concerto, K. 453. The less familiar "Linz" Symphony made grateful listening, for Mr. Bernstein played it with considerable insight.

Jennie Tourel sang three numbers: an aria from the opera "Idomeneo"; "Al desio, di chi t' adora", K. 577; and "Non temer, amato bene", K. 505, with Mr. Bernstein playing the piano obbligato. She sang these with all her

(Continued on page 31)

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In his opening remarks to the Berkshire Music Center students, Mr. Munch justified his emphasis on Beethoven this year by pointing out that Beethoven's music "expresses everything that a human being can feel", and that concentration on this point of view could be revealing. With the full Boston Symphony on hand, the concerts in the Music Shed opened on July 22 with the Overture to "Coriolanus"; the Violin Concerto, with Isaac Stern as soloist; and the Seventh Symphony. The high point of the concert came in the concerto through the exceptional rapport of conductor and soloist. Mr. Stern appeared especially tuned to the lyric elements of the work. Mr. Munch indulged himself in the symphony, driving the orchestra into an almost Bacchanalian frenzy at the close. The audience accepted this wholeheartedly and showered him with applause and cheers.

The vital beginning of this Beethoven week end culminated in a program consisting of the First, Fourth, and Sixth symphonies. Mr. Munch's interpretation of these accented their human qualities and their inherent joyousness. The "Pastoral" had many notable moments, none more illuminating than the prayer of thankfulness at the close of its final movement.

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SEP 1955

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Miss Harshaw also sang excerpts from Wagner's "Die Gotterdammerung." Here her range of control and warm, full voice were further augmented by her mastery of the Wagnerian vocal heroism. The present acting forces of nature called forth a bolt of lightning and clap of thunder to punctuate the closing minutes of the Immolation (final) scene. To add insult to this "heavenly" prank, the Berkshire hills were generously sprinkled upon shortly thereafter — soaking the unsuspecting music lover to his galusses.

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ACCORDING to word received here, Marcia Hansen, Junior Symphony principal of the cello section who was the Tanglewood scholarship student during the past summer, distinguished both herself and the orchestra by her work at the Berkshire center. She was made assistant principal in the student orchestra there, and chosen for important cello work in chamber music performances.

In addition to meeting famed artists from all over the world at this summer mecca for music lovers, she had the opportunity to play under the direction of Charles Munch, conductor of the Boston Symphony, and composer-conductor Leonard Bernstein.

OZONE PARK, N. Y.
QUEENS CO. POST
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SEP 15 1955

MANHATTAN DAYS & NIGHTS

by GUYON MADISON

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SHHHH — Fish can't hear every word you say but they're sensitive to vibrations and water is a powerful sound conductor. So, if you really want to sneak up on a big one, cover the bottom or floorboards of your boat with an old hunk of carpet. It'll cut down the below-water sound vibrations caused by shuffling feet, rattling minow buckets and clanking beer cans aboard your craft.

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... Festival

...ued from page 3

notable artistry, some limited vocalizing, and a winning manner.

The Saturday and Sunday concerts, under the direction of Mr. Munch, centered on the nationalism of the composers. Saturday's Italian listing highlighted Vivaldi with his Concerto Grosso in D minor, Op. 3, No. 11; that in B minor, Op. 3, No. 10; and the "Gloria" for solo voices, chorus and orchestra. Boccherini's Cello Concerto, Op. 34, completed the program, with Samuel Mayes, first cellist of the orchestra, as soloist. Sunday's French program included a suite from Rameau's opera "Dardanus", Ravel's "Le Tombeau de Couperin", Fauré's Pavane, Milhaud's Serenade, and Honegger's Fourth Symphony.

Hugh Ross conducted the "Gloria" impressively and the Berkshire Festival Chorus gave an excellent account of itself. The solos were sung by Sara Mae Endich, soprano, and Sadie McCollum, contralto. Mr. Mayes's performance of the Boccherini won warm recognition for his gifted playing. The highlight of the week end, however, was Mr. Munch's inspired interpretation of the Honegger, which underlined the personal aspect of this particular music and imparted magnitude to the score. The Boston Symphony musicians played exceptionally throughout the French program.

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Pierre Monteux made his first of three appearances at the Saturday night concert. The program ranged from the Bach-Respighi Passacaglia and Fugue in C minor through Sessions' orchestral suite from "The Black Maskers" and Strauss's "Death and Transfiguration". Mr. Sessions is one of the two composers-in-residence at the Berkshire Music Center this summer, the other being Boris Blacher.

The festival activity actually began on July 6 with the first of six concerts of Beethoven's chamber music scheduled for successive Wednesday evenings. Appearing in the first three of these were the Kroll String Quartet, the Beaux Arts Trio, Isaac Stern and Alexander Zakin.

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...Festival

(Continued from page 3

notable artistry, some limited vocalizing, and a winning manner.

The Saturday and Sunday concerts, under the direction of Mr. Munch, centered on the nationalism of the composers. Saturday's Italian listing highlighted Vivaldi with his Concerto Grosso in D minor, Op. 3, No. 11; that in B minor, Op. 3, No. 10; and the "Gloria" for solo voices, chorus and orchestra. Boccherini's Cello Concerto, Op. 34, completed the program, with Samuel Mayes, first cellist of the orchestra, as soloist. Sunday's French program included a suite from Rameau's opera "Dardanus", Ravel's "Le Tombeau de Couperin", Fauré's Pavane, Milhaud's Serenade, and Honegger's Fourth Symphony.

Hugh Ross conducted ... "Gloria" impressively an... Berkshire Festival Chor... excellent account of ... solos were sung b... dich, soprano, ... lum, contralto. ... formance of the ... warm recognition ... playing. The high... week end, howeve... Munch's inspired inte... the Honegger, which ... the personal aspect of th... lar music and imparted ma... to the score. The Boston Sym... musicians played exceptio... throughout the French program.

Increase in Attendance

These six chamber-orchestra concerts drew a total of 18,180 people. This marked an increase of 1,500 over the six given in connection with last year's festival.

In his opening remarks to the Berkshire Music Center students, Mr. Munch justified his emphasis on Beethoven this year by pointing out that Beethoven's music "expresses everything that a human being can feel", and that concentration on this point of view could be revealing. With the full Boston Symphony on hand, the concerts in the Music Shed opened on July 22 with the Overture to "Coriolanus"; the Violin Concerto, with Isaac Stern as soloist; and the Seventh Symphony. The high point of the concert came in the concerto through the exceptional rapport of conductor and soloist. Mr. Stern appeared especially tuned to the lyric elements of the work. Mr. Munch indulged himself in the symphony, driving the orchestra into an almost Bacchanalian frenzy at the close. The audience accepted this wholeheartedly and showered him with applause and cheers.

The vital beginning of this Beethoven week end culminated in a program consisting of the First, Fourth, and Sixth symphonies. Mr. Munch's interpretation of these accented their human qualities and their inherent joyousness. The "Pastoral" had many notable moments, none more illuminating than the prayer of thankfulness at the close of its final movement.

Pierre Monteux made his first of three appearances at the Saturday night concert. The program ranged from the Bach-Respighi Passacaglia and Fugue in C minor through Sessions' orchestral suite from "The Black Maskers" and Strauss's "Death and Transfiguration". Mr. Sessions is one of the two composers-in-residence at the Berkshire Music Center this summer, the other being Boris Blacher.

The festival activity actually began on July 6 with the first of s... concerts of Beethoven's ch... music scheduled for ... Wednesday evenings. A... the first three of ... Kroll String Q... Arts Trio, ... ander Za...

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

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Neil Weibel, Pittsburgh Gazette

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...–1955

(Continued from page 3)

executed performance, proved for many the high point of the season.

Saturday night, Aug. 6, the Berkshire Hills resounded with the combined forces of Charles Munch and the Boston Symphony Orchestra, the Festival Chorus, and distinguished soloists, who brought us an evening of operatic music. The first part of the program consisted of a presentation of the second act of Beethoven's opera, "Fidelio." Margaret Harshaw as Leonora, David Lloyd as Florestan, Malcolm Bernstein as both Pizarro and Fernando, Mac Morgan as Rocco, Christina as Marzelline, and Arthur Shoep as Jaquino together with the Chorus and Orchestra offered a dramatic and well-integrated performance. The nuances of emotional expression in "Fidelio," ranging from suppressed excitement to the most fervent declaration of fidelity between the lovers Leonora and Florestan were all expertly drawn from the orchestra's palette, under the baton of Mr. Munch.

Miss Harshaw displayed a richness of tone and a superb control of voice and dramatic effect. David Lloyd's fine interpretation of Florestan was appreciated by all. What with the eminently competent supporting cast and the incomparable orchestra Beethoven could have been justly proud of the result.

Miss Harshaw also sang excerpts from Wagner's "Die Gotterdammerung." Here her range of control and warm, full voice were further augmented by her mastery of the Wagnerian vocal heroism. The present acting forces of nature called forth a bolt of lightning and clap of thunder to punctuate the closing minutes of the Immolation (final) scene. To add insult to this "heavenly" prank, the Berkshire hills were generously sprinkled upon shortly thereafter — soaking the unsuspecting music lover to his galusses.

* * *

Sunday's program, Aug. 7, was an all-Beethoven concert, with the Eighth Symphony in F, the Fourth Piano Concerto in G, and the Fifth Symphony in C minor.

Mr. Munch's interpretation of the Symphony was refreshing, with an energetic Allegro, a quick-moving Allegretto scherzando, and a tempo di menuetto, that was full of grace and charm.

Eugene Istomin proved to be a capable, meticulous interpreter of the Fourth Piano Concerto. His agile fingers and fine sense of timing made for a stimulating interpretation of this always delightful work.

The crowning glory of this concert was the performance of the Fifth Symphony. The outstanding interpretation given it by Mr. Munch and the Bostonians enabled one to listen to this much-played work with new ears.—H. P. and N. C.

* * *

Regrettably this reviewer was unable to attend any of the events of the last week. The sudden death of Marion Bauer, which left an irreplaceable void in our midst, and the subsequent advent of hurricane Connie made it impossible for us to hear the scheduled concerts and to attend the Tanglewood on Parade on Aug. 11. At that time a potpourri of the BSO and Boston Pops was the major portion of the festivity. Other events included simultaneous sessions of each of the departments (Orchestra, Opera and Chamber Music) door prizes et al. Friday night's program included the Symphonie Fantastique by Berlioz, Debussy's "La Mer" and Ravel's "Daphnis and Chloe" suite No. 2 all conducted by Charles Munch. Pierre Monteux conducted Aug. 13, Wagner's Overture to "The Flying Dutchman," Brahms Symphony No. 3, Debussy's Three Nocturnes and the Suite from "Der Rosenkavalier" by Richard Strauss. On Aug. 14, Munch conducted the orchestra in Beethoven's Symphony No. 9 in D minor. Soloists were Adele Addison, soprano, Catherine Akos, contralto, David Lloyd, tenor, Donald Gramm, bass. The combined chorus of Berkshire Music Center students and Chorus of Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, participated.

Thus concluded the 18th Berkshire Festival. Despite torrential rains and high winds, which cut down attendance at the last three concerts to about one third of expectancy, the attendance for the 24 concerts matched 1954's all time high. 136,087 music lovers attended this year as compared with 135,775 in 1954. A student body of 405, chosen from over 1500 applicants, studied at the Center for six weeks. We are told that 38 states and 18 foreign countries were represented. Certainly Tanglewood today offers a hub of musical activity that cannot be surpassed during the summer months.

ORTLAND, ORE. JOURNAL

SEP 25 1955

Scholarships Will Continue

Five more years of Tanglewood scholarships will be available to members of the Portland Junior Symphony according to a plan that has been accepted by the orchestra's board of directors, it has been announced by L. B. Staver, president.

In the arrangement, cost of the yearly scholarship will be shared between funds from the Rockefeller foundation, the Berkshire music center, under the auspices of the Boston Symphony orchestra and the Portland Junior Symphony association.

The Tanglewood scholarship will provide tuition and living expenses each year to the Junior Symphony's most gifted and advanced musician for two months' summer study at the Berkshire center in Lennox, Mass. The candidate for the award will be selected during mid-winter by the orchestra's music and scholarship committees.

ACCORDING to word received here, Marcia Hansen, Junior Symphony principal of the cello section who was the Tanglewood scholarship student during the past summer, distinguished both herself and the orchestra by her work at the Berkshire center. She was made assistant principal in the student orchestra there, and chosen for important cello work in chamber music performances.

In addition to meeting famed artists from all over the world at this summer mecca for music lovers, she had the opportunity to play under the direction of Charles Munch, conductor of the Boston Symphony, and composer-conductor Leonard Bernstein.

OZONE PARK, N. Y.
QUEENS CO. POST
W.

SEP 15 195...

MANHATTAN DAYS & NIGHTS

by GUYON MADISON

MERCHANDISING — There may not be a word of truth in this, but one of our correspondents informs us that in Tanglewood, Mass., locale of the annual longhair Berkshire Music Festival, there's an ice cream parlor that features a toccata and fudge sundae.

* * *

RECOGNITION — Seems this family made a vacation visit to some of the nation's historic shrines and stopped at George Washington's home in Mt. Vernon, according to CBS Radio's Jack Sterling. As they stood before the hallowed Colonial structure the father asked his little boy, "You know what this is, don't you?" The youngster replied, "Sure. Who doesn't. It's Howard Johnson's."

* * *

SHHHH — Fish can't hear every word you say but they're sensitive to vibrations and water is a powerful sound conductor. So, if you really want to sneak up on a big one, cover the bottom or floorboards of your boat with an old hunk of carpet. It'll cut down the below-water sound vibrations caused by shuffling feet, rattling minow buckets and clanking beer cans aboard your craft.

* * *

MADISON'S MAUNDERINGS — There's a certain type of people who always conduct conversations standing square in the middle of doorways, passages, sidewalks. One of the elevators operators in the CBS Radio Building says of people like that: "They're just natural born fire hazards" . . . Strangest award ever given to a radio news broadcaster is the one received by CBS correspondent Daniel Schorr from the government of Holland. It's called the William the Silent Prize.

* * *

FOLKLORE — Along the rock-bound coast of Cape Ann in Massachusetts there's a place called Done Fudgin' Beach. It was given that name by bargemen who used to take their craft through the mouth of the Annisquam River to load up with seaweed used as fertilizer on upstream farms. Past a certain point they had to pole, or fudge, their way into Gloucester Harbar. When they neared the beach, they could stow their fudging poles.

* * *

NEW VERSION — There's no end of stories about little kids who learn things by rote and get some of the words balled up. There's the kid who sang the first line of "America" as "My cousin, Tizalee . . ." And the kid who rendered a certain line of the 23rd Psalm as ". . . Good Mrs. Murphy shall follow me." Now Meyer Berger, in the New York Times, tells about the little girl who learned The Lord's Prayer at her summer camp and came home lisping ". . . lead us not into Penn Station . . ."

* * *

QUOTE — Edward R. Murrow offered the following thought by Sir Francis Bacon for renewed consideration on his CBS Radio news program: "If a man will begin with certainties, he will end up with doubts. But if he will be content to begin with doubts, he shall end in certainty."

* * *

SURPRISE — Ned Calmer, CBS Radio correspondent, recently recalled the misfortune of a young Oklahoma housewife who went for a spin in the family car one afternoon. The car got out of control and smashed into a five room house. The woman was arrested for driving without a license and her husband was summoned to the police station. When they gave him a run-down on the event, he exclaimed: "Gosh, I didn't even know she could drive!"

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By MILES ...

Lenox, Mass.

OZONE PARK, N. Y.
QUEENS CO. POST
W.

SEP 15 1955

MANHATTAN

DAYS & NIGHTS

by GUYON MADISON

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MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1955

Mennini Opera Premiered; Record Crowds Attend Berkshire Music Festival

MILES KASTENDIECK

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The final concert, on Aug. 14, featured Beethoven's Ninth Symphony, preceded by the "Leonore" Overture No. 3. There was much to admire in Charles Munch's interpretation of the Ninth, but on the whole it did not quite equal some of his earlier performances this season of Beethoven. His ability always to build up to a brilliant finale served him well on this occasion. He was admirably assisted by the exceptional work of the Festival Chorus, supplemented by 70 voices of the Springfield (Mass.) Symphony. Carefully prepared by Hugh Ross and Iva Dee Hiatt, they sang the "Ode to Joy" with noteworthy accuracy and inspiring ardor. The soloists—Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass — negotiated their difficult parts well. Mr. Gramm helped to point up the whole performance with a commanding statement of his recitative entrance.

This was the only Beethoven on the final week-end programs. Pierre Monteux offered standard fare for the Saturday night program of Wagner, Brahms, Debussy, and Strauss. In performing Debussy's Nocturnes, he included the less-frequently heard "Sirènes", sung by the Festival Chorus coached by Miss Hiatt. Mr. Munch's all-French program on Friday night [illegible] his specialties: Berlioz's "Fantastic" Symphony, Debussy's "La Mer", and Ravel's "Daphnis and Chloé" Suite No. 2.

After devoting most of the first week end of the [illegible]shed concerts to Beethoven, Mr. Munch allowed considerable attention to be given to Brahms during the second week end. A single Beethoven program on Saturday night, however, brought a crowd of 15,500 people, the largest of the season and within 300 of the all-time attendance record. This was the night that Mr. Munch conducted the "Eroica" Symphony and Rudolf Serkin appeared as soloist in the "Emperor" Concerto, a seemingly unbeatable combination for attracting large audiences. The concert began with the Overture to "Egmont". That there was tremendous enthusiasm need hardly be stated.

It just happened that the highlight of the week end was Mr. Munch's inspired interpretation of Brahms's Fourth Symphony. It was magnificently performed, with the Finale set forth with fiery conviction and an accumulative power overwhelming in impact. This concert also included a singularly moving performance of Samuel Barber's new choral work, "Prayers of Kierkegaard", introduced to New York by the Boston Symphony last season. Mr. Munch appeared quite sensitively aware to the beauties of the score, and with the aid of the Festival Chorus and Leontyne Price, soprano, made it sound unusually fine. The program also included Handel's "Water Music", and Shumann's Fourth Symphony.

Mr. Monteux's all-Brahms program on Sunday included the "Academic Festival Overture"; the Violin Concerto, with Isaac Stern as soloist; and the First Symphony.

To Leonard Bernstein fell the honor of giving the annual Memorial Concert for Serge Koussevitzky. He offered Beethoven's "Missa Solemnis". Though he controlled his musicians and singers admirably, he did not integrate the performance convincingly. It sounded peculiarly detached. The Festival Chorus, however, came through brilliantly. The soloists included Miss Addison, Eunice Alberts, Mr. Lloyd, and Mac Morgan. Miss Addison distinguished herself for purity of voice and accuracy of note. Incidentally, the soloists as well as Mr. Bernstein had all attended the Berkshire Music Center, founded by Koussevitzky.

Though interest centered on the presentation of Act II of Beethoven's "Fidelio", the Saturday night concert became memorable for Mr. Munch's interpretation of familiar excerpts from Wagner's "Götterdämmerung", with Margaret Harshaw singing the "Immolation" Scene. The Beethoven just did not jell. Neither Mr. Munch nor Miss Harshaw, as Leonore, and David Lloyd, as Florestan, penetrated the surface of the score. The Wagner was immense.

The Beethoven program for Sunday included the Eighth Symphony, the Fourth Piano Concerto, with Eugene Istomin as soloist; and the Fifth Symphony. Mr. Istomin gave a well-integrated and artistically poised account of the concerto. The remainder of the performances suggested that this was not Mr. Munch's day for Beethoven.

Gus Manos

A scene from Louis Mennini's one-act opera "The Rope", which received its world premiere at Tanglewood on Aug. 8. From left to right, Holly McLennan, as Mary; Susana Naidich, as Annie Sweeney; Robert Kerns, as Pat Sweeney; Stephen Harbachick, as Luke Bentley; and Peyton Higgison, as Abraham Bentley

Louis Mennini's "The Rope", the first opera ever commissioned for performance at Tanglewood achieved its world premiere on Aug. 8. The production was the work of the Opera Department of the Berkshire Music Center under the leadership of Boris Goldovsky. Taking Eugene O'Neill's grim play as his text, Mennini has succeeded in adding warmth to the starkness and gloominess of the story through musical commentary. He has written simply, directly, and forcefully, showing great promise in writing opera. "The Rope" was paired with Mr. Goldovsky's version of Mozart's "Zaïde", which turned out to be singularly inept. Nor was the other opera evening, offering Boris Blacher's "Romeo and Juliet", Milhaud's "Ariane Abandoned" and Martinu's "Comedy on the Bridge", too successful either.

"Tanglewood on Parade" ran into intermittent rain on Aug. 11. It drew only 6,637 people. The evening concert brought forth Leonard Bernstein conducting the Boston Symphony in the first performance anywhere of his somewhat noisy but ably written suite from the film "On the Waterfront", and Copland's "A Lincoln Portrait", with Claude Rains as narrator. Thereafter Arthur Fiedler and the Boston Pops Orchestra took over with Rimsky-Korsakoff, Gershwin, and Strauss, and the inevitable encores—including "Davy Crockett". With Mr. Bernstein as soloist in the "Rhapsody in Blue", the evening turned out to be his, appearing as he did as conductor, pianist, and composer.

One of the most interesting highlights of the season as a whole was the success of the six Wednesday night chamber-music concerts, which attracted a total of 9,561 people. These were devoted entirely to Beethoven's chamber music. Rudolf Serkin's recital broke the attendance record for this series.

CLEVELAND, TENN.
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SEP 21 1955

These Days

George Sokolsky

TANGLEWOOD TALES

Each year, during the summer, I try to do as much of Tanglewood as I can which can mean as many weeks. It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, orchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended Berkshire Music Center, which is part of Tanglewood, and which is producing American musical of the future. Already two notable conductors, Leonard Bernstein and Thor Johnson, are Tanglewood products and the school has not yet celebrated its 20th anniversary, which is a mighty good showing.

Institutions of this sort grow out of an idea. If they are set up full-blown, somehow they do not mean too much. Tanglewood is now a permanent institution and it would seem to have been on the banks of the Stockbridge Bowl forever.

Actually, when Miss Gertrude Robinson Smith, a resident among these hills, conceived of a few concerts during the summer, the idea was supported by the local savings banks and real estate men in the hope that they might attract residents to the beautiful Berkshires which were fading as a place for summer residence. Today, during most of the summer, it is almost impossible to find a room even in a motel or a boarding house. And that is because Mozar, Hayden, Bach, Beethoven, Brahms, and other great composers are important to Americans, particularly to young people who know much more about music than their immediate ancestors.

We used to think up here in these hills that if anything happened to Serge Koussevitzky, Tanglewood would fade away. Koussevitzky died. Charles Munch tok his place assisted by Pierre Monteux. The concerts are more popular than ever; the crowds are larger; and more and more of the huge audience is very young American.

Tanglewood even has had a book written about its development, which gives one a feeling, it has reached a hoary age, when actually it is so very young that I can remember its first concert under a tent. John G. W. Mahanna, a newspaper man of these parts, has written 'Music Under the Moon,' which tells the story of this amazing festival of which Charles Munch told me that he has been to all the great music festivals in the world, but there is nothing like Tanglewood, nothing that equals its atmosphere, its enthusiasm.

Mahanna's book is a detailed account of how this permanent institution grew from a very simple idea in the mind of an energetic stimulating, lady Miss Gertrude Robinson Smith, until it became the center of a renewed cultural area in the United States.

The other day, I was discussing this with Fritz Kreisler who summers in these hills grips the young people who barely get a glance at him. He spoke of names that are forgotten, Joachim, Ysaye and men of distant generations. Each generation produces its own genius and its own leadership. If some criticize Leonard Bernstein for what they call his gyrations when he conducts, he nevertheless is able to impart an enthusiasm, an excitement, a cultural out-reaching among the young people who come to the Music Center which was described to me by another conductor as miraculous.

It is not enough to love music; it is necessary to compose and play so that all the world will love music. This somehow, is accomplis here or I, and thousands of others, would not attend these concerts which are difficult to reach, on unbelievably poor roads, and with the most primitive physical facilities on the grounds. But as a youngster said to me: "Who cares? The music is wonderful!"

MUSICAL AMERICA
NEW YORK, N. Y.
SEP 1955

188

Mennini Opera Premiered; Record Crowds Attend Berkshire Music Festival

By Miles Kastendieck

Lenox, Mass.

TORRENTIAL rains and high winds, [illegible] of Hurricane Connie have curtailed the [illegible] Berkshire Festival's final [illegible] crowds to one-third of [illegible] but they could hardly [illegible] enthusiasm of those [illegible] ended. To be sure, the [illegible] Aug. 12 drew the small[illegible] audience in years; even then 5,000 hardy souls braved the weather and muddy parking lots to hear the all-French program. Many who had planned to spend the week end at the festival found it impossible even to get there. Nevertheless, attendance for the festival's 24 concerts totaled 136,087 people, thereby setting a record for the third year in a row.

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Gus Manos

A scene from Louis Mennini's one-act opera "The Rope", which received its world premiere at Tanglewood on Aug. 8. From left to right, Holly McLennan, as Mary; Susana Naidich, as Annie Sweeney; Robert Kerns, as Pat Sweeney; Stephen Harbachick, as Luke Bentley; and Peyton Higgison, as Abraham Bentley

It just happened that the highlight of the week end was Mr. Munch's inspired interpretation of Brahms's Fourth Symphony. It was magnificently performed, with the Finale set forth with fiery conviction and an accumulative power overwhelming in impact. This concert also included a singularly moving performance of Samuel Barber's new choral work, "Prayers of Kierkegaard", introduced to New York by the Boston Symphony last season. Mr. Munch appeared quite sensitively aware to the beauties of the score, and with the aid of the Festival Chorus and Leontyne Price, soprano, made it sound unusually fine. The program also included Handel's "Water Music", and Shumann's Fourth Symphony.

Mr. Monteux's all-Brahms program on Sunday included the "Academic Festival Overture"; the Violin Concerto, with Isaac Stern as soloist; and the First Symphony.

To Leonard Bernstein fell the honor of giving the annual Memorial Concert for Serge Koussevitzky. He offered Beethoven's "Missa Solemnis". Though he controlled his musicians and singers admirably, he did not integrate the performance convincingly. It sounded peculiarly detached. The Festival Chorus, however, came through brilliantly. The soloists included Miss Addison, Eunice Alberts, Mr. Lloyd, and Mac Morgan. Miss Addison distinguished herself for purity of voice and accuracy of note. Incidentally, the soloists as well as Mr. Bernstein had all attended the Berkshire Music Center, founded by Koussevitzky.

Though interest centered on the presentation of Act II of Beethoven's "Fidelio", the Saturday night concert became memorable for Mr. Munch's interpretation of familiar excerpts from Wagner's "Götterdämmerung", with Margaret Harshaw singing the "Immolation" Scene. The Beethoven just did not jell. Neither Mr. Munch nor Miss Harshaw, as Leonore, and David Lloyd, as Florestan, penetrated the surface of the score. The Wagner was immense.

The Beethoven program for Sunday included the Eighth Symphony, the Fourth Piano Concerto, with Eugene Istomin as soloist; and the Fifth Symphony. Mr. Istomin gave a well-integrated and artistically poised account of the concerto. The remainder of the performances suggested that this was not Mr. Munch's day for Beethoven.

Louis Mennini's "The Rope", the first opera ever commissioned for performance at Tanglewood achieved its world premiere on Aug. 8. The production was the work of the Opera Department of the Berkshire Music Center under the leadership of Boris Goldovsky. Taking Eugene O'Neill's grim play as his text, Mennini has succeeded in adding warmth to the starkness and gloominess of the story through musical commentary. He has written simply, directly, and forcefully, showing great promise in writing opera. "The Rope" was paired with Mr. Goldovsky's version of Mozart's "Zaïde", which turned out to be singularly inept. Nor was the other opera evening, offering Boris Blacher's "Romeo and Juliet", Milhaud's "Ariane Abandoned" and Martinu's "Comedy on the Bridge", too successful either.

"Tanglewood on Parade" ran into intermittent rain on Aug. 11. It drew only 6,637 people. The evening concert brought forth Leonard Bernstein conducting the Boston Symphony in the first performance anywhere of his somewhat noisy but ably written suite from the film "On the Waterfront", and Copland's "A Lincoln Portrait", with Claude Rains as narrator. Thereafter Arthur Fiedler and the Boston Pops Orchestra took over with Rimsky-Korsakoff, Gershwin, and Strauss, and the inevitable encores—including "Davy Crockett". With Mr. Bernstein as soloist in the "Rhapsody in Blue", the evening turned out to be his, appearing as he did as conductor, pianist, and composer.

One of the most interesting highlights of the season as a whole was the success of the six Wednesday night chamber-music concerts, which attracted a total of 9,561 people. These were devoted entirely to Beethoven's chamber music. Rudolf Serkin's recital broke the attendance record for this series.

CLEVELAND, TENN.
BANNER
Circ. D. 3,985
SEP 21 1955

Three Days

George Sokolsky

TANGLEWOOD TALES

Each year, during the summer, I try to do as much of Tanglewood as I can which can mean as many weeks. It is like bathing in glorious music, in conversation about music, in disputes as to the relative merits of composers, conductors, orchestras. But this year, it was particularly inspiring to meet a number of youngsters who attended Berkshire Music Center, which is part of Tanglewood, and which is producing American musical of the future. Already two notable conductors, Leonard Bernstein and Thor Johnson, are Tanglewood products and the school has not yet celebrated its 20th anniversary, which is a mighty good showing.

Institutions of this sort grow out of an idea. If they are set up full-blown, somehow they do not mean too much. Tanglewood is now a permanent institution and it would seem to have been on the banks of the Stockbridge Bowl forever.

Actually, when Miss Gertrude Robinson Smith, a resident among these hills, conceived of a few concerts during the summer, the idea was supported by the local savings banks and real estate men in the hope that they might attract residents to the beautiful Berkshires which were rating as a place for summer residence. Today, during most of the summer, it is almost impossible to find a room even in a motel or a boarding house. And that is because Mozar, Hayden, Bach, Beethoven, Brahms, and other great composers are important to Americans, particularly to young people who know much more about music than their immediate ancestors.

We used to think up here in these hills that if anything happened to Serge Koussevitzky, Tanglewood would fade away. Koussevitzky died. Charles Munch tok his place assisted by Pierre Monteux. The concerts are more popular than ever; the crowds are larger; and more and more of the huge audience is very young American.

Tanglewood even has had a book written about its development, which gives one a feeling it has reached a hoary age, when actually it is so very young that I can remember its first concert under a tent. John G. W. Mahanna, a newspaper man of these parts, has written 'Music Under the Moon,' which tells the story of this amazing festival of which Charles Munch told me that he has been to all the great music festivals in the world, but there is nothing like Tanglewood, nothing that equals its atmosphere, its enthusiasm.

Mahanna's book is a detailed account of how this permanent institution grew from a very simple idea in the mind of an energetic stimulating, lady Miss Gertrude Robinson Smith, until it became the center of a renewed cultural area in the United States.

The other day, I was discussing this with Fritz Kreisler who sumthese hills grips the young people who barely get a glance at him. He spoke of names that are forgotten, Joachim, Ysaye and men of distant generations. Each generation produces its own genius and its own leadership. If some criticize Leonard Bernstein for what they call his gyrations when he conducts, he nevertheless is able to impart an enthusiasm, an excitement, a cultural out-reaching among the young people who come to the Music Center which was described to me by another conductor as miraculous.

It is not enough to love music; it is necessary to compose and play so that all the world will love music. This somehow, is accomplis here or I, and thousands of others, would not attend these concerts which are difficult to reach, on unbelievably poor roads, and with the most primitive physical facilities on the grounds. But as a youngster said to me: "Who cares? The music is wonderful!"

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

1956

Orchestra To Mark 75th Anniversary At Tanglewood

The Boston Symphony orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood, Lenox, from July 4 to Aug. 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

The Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theater-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the theater through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazer de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos.

Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its Director, Hugh Ross.

Soloists will be Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its fourteenth session from July 2 through August 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival office at Symphony Hall in Boston.

BEAUMONT, TEX.
JOURNAL
Circ. D. 25,079
MAR 30 1956

Berkshire Music Center Plans Told

Charles Munch, music director of the Boston Symphony Orchestra, announces that the 14th session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to Aug. 12 in connection with the Berkshire Festival concerts.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition in the department headed by Aaron Copland.

MR. PETRASSI'S RECENT work, "Fifth Concerto for Orchestra," commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full.

The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who will also appear as guest conductor in the festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra; William Kroll, noted violinist, and members of the Orchestra.

The Choral Department, headed by Hugh Ross, will form the festival chorus, singing with the Boston Symphony Orchestra under Chares Munch in Bach's "St. John Passion" and Wagner's "Die Meistersinger," Act III.

LEONARD BERNSTEIN, LONG associated with Tanglewood, will conduct the Gloria from Mozart's "Mass in C Minor," in a program dedicated to the memory of Serge Koussevitzky.

The Opera Department under Boris Goldovsky will again produce several programs of opera.

The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
FEB 24 1956

Four New Works on Tanglewood Program

Boston Symphony Orchestra, under direction of Charles Munch, will give the 1956 Berkshire Festival at Tanglewood in Lenox from July 4 to Aug. 12. The Festival, together with the trip to Europe which is to follow, will complete the orchestra's 75th anniversary season

The Berkshire Festival will consists of six week-ends of concerts on Friday and Saturday nights and Sunday afternoons, following the plan of last year when two week-ends of Bach-Mozart concerts in the Theater-Concert Hall were followed by four week-ends in the Shed. In addition, there will be a series of six concerts by chamber music groups on Wednesday nights in the theater through this period.

Mr. Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky.

Four new works, composed for the anniversary and first performed in the course of the present season, will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs including the first act of "The Valkyrie" and the final scene of "The Mastersingers."

BEAUMONT, TEX.
JOURNAL
Circ. D. 25,079
FEB 24 1956

Symphony From Boston to Play At Tanglewood

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Mass., from July 4 to August 12.

The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons.

In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

BEAUMONT, TEX.
JOURNAL
Circ. D. 25,079
FEB 24 1956

Symphony From Boston to Play At Tanglewood

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Mass., from July 4 to August 12.

The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons.

In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
FEB 25 1956

Tanglewood Plans Announced

Six weekends of concerts are planned by the Boston Symphony Orchestra at the 1956 Berkshire Festival, which will open July 4 at Tanglewood and continue through Aug. 12.

The festival and a European tour in late August and September will complete the orchestra's 75th anniversary season.

Charles Munch will conduct most of the festival concerts and guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

The festival will follow last year's plan, with concerts Friday and Saturday nights and Sunday afternoons. Bach-Mozart concerts will be presented the first two weekends in the Theater-Concert Hall. Then, for four succeeding weekends, concerts will be in the Music Shed.

Four new works which have been composed for the anniversary season will be introduced to Tanglewood audiences. They are Copland, Piston, Hanson and Villa-Lobos.

Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scenes of "The Mastersingers."

Among choral works will be Bach's Passion According to Saint John, and Martinu's "Field Mass," which will be performed by the Yale Glee Club.

Festival soloists will include Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd and Margaret Willauer.

On its European tour the symphony will play five concerts at the Edinburgh Festival and will give performances in 25 cities in Scandinavia, Northern and Western Europe and the British Isles.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
FEB 25 1956

1956 Tanglewood Festival To Follow Familiar Pattern

The 1956 Berkshire Music festival by the Boston Symphony orchestra at Tanglewood, Lenox, will open July 4, follow the same six-week pattern as last year, and close on Aug. 12.

Marks 75th Anniversary

The festival and the Boston orchestra's European trip which will follow it, will complete the organization's 75th anniversary season.

The festival, announcements at Lenox said, will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons. The first two week-ends will be devoted to the works of Bach and Mozart, to be performed in the theater-concert hall. The 12 concerts of the four following week-ends will be major festival offerings in the huge music shed at Tanglewood.

In addition, there will be a series of six concerts by chamber music groups on Wednesday evenings in the theater concert hall during the festival season.

Charles Munch, music director of the Boston orchestra, will conduct the majority of the festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky.

Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers."

Honor to Mozart

The music of Mozart will be especially honored in the Bach-Mozart concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale glee club—the other choral works to be performed by the festival chorus prepared by its director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music center, the summer school maintained by the Boston orchestra at Tanglewood, will have its 14th session from July 2 through Aug. 12 under the direction of Dr. Munch.

BUFFALO, N. Y.
EVENING NEWS
FEB 25 1956

The Berkshire Music Festival of the Boston Symphony, Charles Munch, conductor, will take place between July 4 and Aug. 12. The festival, together with the trip to Europe which follows, will complete the 75th anniversary season of the orchestra. The festival will consist of six week-ends of concerts—two week-ends of Bach-Mozart concerts in the Theatre-Concert hall, followed by four festival week-ends in the Music Shed. Mr. Munch will conduct most of the concerts; guest conductors will be Pierre Monteux, Eleazer de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

* * *

Half-Notes—The "Rustic Wedding" Symphony of Carl Goldmark will be the subject of Richard Seibold's Symphonic Music Explained Monday at 7:30 PM in the Buffalo Museum of Science. . . . Mozart's "Cost Fan Tutte" will be the major event of the spring season at the Eastman School of Music March 5 and 6. Directed by Leonard Treash, it will be played in the [illegible] Theatre auditorium. . . . Don Gardner will speak at the meeting of the Erie County Music Educators' Association Tuesday at 8 PM in the new Amherst Junior High School, Main St.

FLINT MICH. JOURNAL
MAR 25 1956

Composer to Teach

Goffredo Petrassi, one of the foremost of living Italian composers, will be guest teacher of composition at the Berkshire Music Center this Summer. The center is the orchestral school of the Boston Symphony and will open at Tanglewood, Mass., July 2 and run through to Aug. 12.

MISSING
PAGE(S)

chorus and to play at the last stand of the second violins in his father's orchestra. From the age of fourteen he was occasional substitute at the console. He thinks of this as his first "orchestra." "Before those keyboards and pedals and the palette of stops," he says, "I felt almost like a demigod, holding in my hands the reins that controlled the musical universe."

Charles also composed, much as youngsters today scribble verses during algebra class. Though he has let this side of his personality lapse, those youthful efforts, he believes, have given him an insight into the composer's urges and the composer's problems which has proved helpful to him as a conductor.

It was as a violinist, however, that Munch filed up to receive his diploma at the Strasbourg Conservatoire in 1912 and it was as a violinist that he headed for Paris to study under Lucien Capet. Here he gained a cosmopolitan air and the Parisian's ability to enjoy life to the full; but the essential pattern remained unchanged. He kept steadfastly to his ideal of music as a sacred calling.

He was still in doubt as to which course his musical career was to take. The decision was further delayed by the declaration in 1914 of World War I. Since Alsace was then German territory, and Munch, for all his French leanings, officially a German citizen, he had no choice but to return to his home and be in due course conscripted into the German Army. During the four years he spent as sergeant of the artillery, he had a chance to ponder, between intervals of being gassed before Peronne and wounded at Verdun, the trend of his life and the bent of his mind. When he was demobilized at Cologne in 1918, he had come to the conclusion that conducting was to be his career, and that it was as a Frenchman he would pursue it. He returned to Strasbourg, which had by then become French territory, and took out French citizenship papers.

Now to school himself in the art of conducting! As concert-master of the Strasbourg orchestra, he had two examples to profit from: Guy Ropartz who was director of the orchestra and of the Strasbourg Conservatoire, and Paul Bastide who was director of the Opera. He scrutinized both, "as an entomologist watches insects." All their gestures soon became so familiar to him that he could execute them in his sleep. When he did not have to play, he would sit in a back row with a score, follow the parts of the other instruments, and try to discover how they were manipulated.

In Leipzig, where he went in 1926 as concert-master of the Leipzig Philharmonic under Wilhelm Furtwängler, he had actual chances to conduct. Sunday mornings he played violin in the small orchestra which accompanied Bach cantatas in the *Thomaskirche* in Leipzig. One Saturday afternoon the cantor sprained his ankle. The assistant conductor was not available. Munch was asked to fill in. He accepted with alacrity, studied the score through the night and conducted the program the next day. His second chance came when, at a historical concert of the Leipzig orchestra, he was asked to assume the role concert-masters of the early nineteenth century used to take, namely, to stand in his place in the orchestra and, by means of his violin, lead the orchestra men.

So stimulating were these conducting forays that Munch knew the time had come to give up the violin and try his luck as a conductor. He would crack the nut right to its heart, he decided, by beginning his career in Paris.

When, in 1932, Munch headed again for the capital of France, he possessed one vast advantage over the green youth who twenty years before had timidly rung the door-bell of Monsieur Capet to inquire about violin lessons. He now firmly believed in his destiny as a conductor and was determined to make the world share his belief.

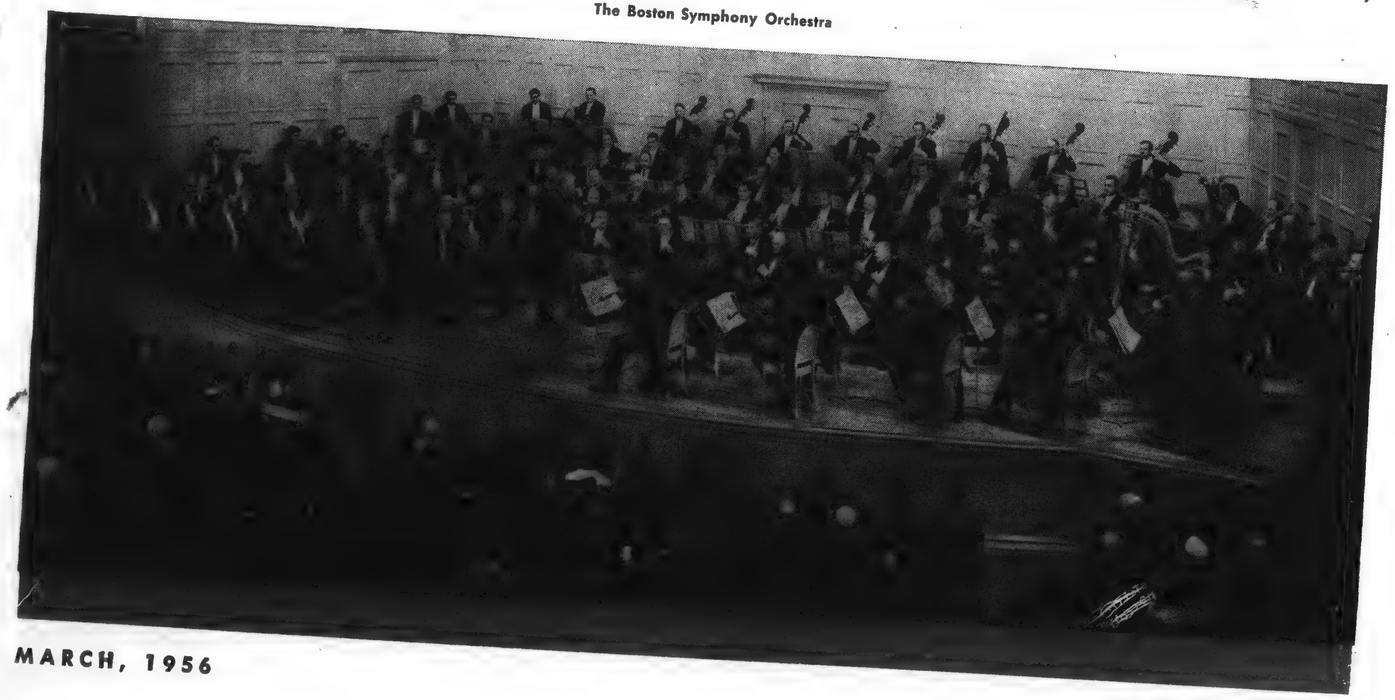
Lucky for him, at least one other person in Paris did share it. His fiancée, Genevieve Maury, of one of the most prominent families of Switzerland, was so confident that conducting was his field that she decided she would pool her resources with his. The Straram Orchestra—of full symphonic proportions—was hired and a hall rented for an introductory concert. This took place on November 1, 1932, and made his name known in Paris. Shortly thereafter Mademoiselle Maury and Charles Munch pooled their plans for the future, too. In 1933 they were married.

The success of Munch's first concert led to his conducting the *Concerts Siohan* and the Sunday afternoon concerts of the *Associations Symphoniques*. A season with the Biarritz Orchestra was followed by guest conductorships with the Lamoureux Orchestra. Then, in the way of Parisian conductors with a cause to serve and the determination—and wherewithal—to serve it, Munch assembled his own orchestra. For three years, from 1934 to 1937, he led this orchestra in concerts especially consecrated to contemporary music. He called it the Paris Philharmonic Orchestra, and he made a point of playing works of men then living in Paris—Honegger, Roussel, Poulenc and others. He lent it as a performing medium for the International Society for Contemporary Music and conducted the concerts in the society's Paris Festival.

Munch had become thoroughly affiliated with Paris, and his orchestra a Parisian orchestra. But he wasn't forgetting the universal aspects of music either. He engaged his brother Fritz to bring his Strasbourg chorus to Paris to sing with the orchestra. It was Bach they sang—the very cantatas that their father had brought back into popularity fifty years before.

In this period also Charles Munch's reputation as a Berlioz interpreter got its start. It has been a reputation of steady growth. On November 19, 1955, he was awarded the *Grand Prix du Disque* from the French government—this the equivalent of the "Oscar" bestowed on movie stars in this country—

The Boston Symphony Orchestra



joy a day or week end at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European festivals mean to the average American — a place to absorb the culture of the land; to become acquainted with its people and countryside.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville, and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his *Tanglewood Tales*, which he told to his children. Here he wrote *The House of Seven Gables*. The "Little Red House," in which he lived and worked, has been rebuilt in replica.

Summer 1956

This summer's session of the Berkshire Music Center will be its fourteenth and will extend from July 2 to August 12. The school was begun in 1940 as a realization of a long-cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is the director of the center, and Aaron Copland, prominent American composer, serves as assistant director. Ralph Berkowitz, noted pianist and lecturer, is dean of the faculty. The school comprises five departments:

Instrumental: includes orchestra and conducting, headed by a prominent conductor, to be announced later, and chamber music headed by Richard Burgin, concert master of the Boston Symphony Orchestra, William Kroll, noted violinist, and Boston Symphony Orchestra principals.

Choral music: is headed by Hugh Ross, (director of the New York Schola Cantorum) assisted by James Aliferis and Lorna Cooke de Varon.

Composition: is headed by Aaron Copland, assisted by another prominent American composer, Lukas Foss. The guest composer this summer will be Goffredo Petrassi of Rome, the current president of the International Society of Contemporary Music.

Opera: under Boris Goldovsky, America's opera director, assisted by directors and coaches Messrs. Balaban, Wolfes, Ulanowsky and Ludwin, and Laura Zirner.

Tanglewood Study Group: primarily for the amateur or music enthusiast, will again be headed by Ingolf Dahl, assisted by Florence Dunn, with instrumental faculty from the Boston Symphony Orchestra.

The activities of the students and the events of the festival are closely connected. Students are allowed to attend many rehearsals for purposes of observation. The Festival Chorus which comprises the Choral Department appears with the orchestra in the regular festival concerts in the Shed. There also are chamber concerts and chamber orchestra concerts each week in the theater, where the performances of the Opera Department are given.

Prospective students should address inquiries to Mr. Gail W. Rector, Executive Secretary, Berkshire Music Center, Symphony Hall, Boston, Massachusetts.

for his recording of Berlioz' *Romeo and Juliet*. He has been described by Roland Gelatt in the *Saturday Review* as "a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric and possessed of an unerring ear for his kaleidoscopic scoring." Harry Shapiro, French horn in the Boston Symphony, says in awed tones, "In Berlioz works you could swear it was Berlioz himself conducting!"

In 1937 came Munch's appointment to one of the most important conductorial posts in France, the directorship of the *Société des Concerts du Conservatoire*. For eight years, from 1938 to 1946, he conducted this orchestra, striving "to bring to each concert still more thought, more care, more passion to bear on the practice of my art."

Perhaps in no country—with the possible exception of the United States—do people flare into prominence as quickly as they do in France. This now happened to Charles Munch. Clubs of bobby-soxers called "Les Munchettes" jammed front rows to admire "Le Beau Charles"; questionnaires regarding the "most popular dinner partner," run in the daily papers, found Munch heading the list; autograph seekers and camera fans dogged his steps.

This period saw the development of Munch's work schedule, one he still strictly adhers to. "In the morning my mind is still fresh," he says, "and everything seems to come easily and quickly. This is the best time to rehearse. Afternoons must be kept free. This is the time for receiving young composers looking for sponsors, soloists come for advice, and the time for reading new scores and making programs. For careful study of scores I am performing I prefer the silence of the night when I get my second wind and the music engraves itself more quickly on my memory. The senses are sharpened by the day's excitement, and, most important, I know that nothing will disturb the solitude, peace and silence which are so rare and precious these days."

Throughout the years of German occupation (1940-44) Munch kept to his conducting, while managing adroitly to avoid taking assignments for the Nazis. Every franc of his earnings from concerts he turned over to the French underground movement. He allowed his country house to be used as a station in the "underground railway." In these bitter days he read Schweitzer's books voraciously and the latter's philosophy of living to do good became his inspiration. Later on, when Munch had become conductor of the Boston Symphony, he showed his gratitude by presenting a concert, the proceeds of which went to furthering Schweitzer's hospital in Lambaréné, Africa.

Something Doing

After the war Munch conducted in Israel and at the festivals of Prague and Edinburgh. Wherever he went, he presented new, often controversial works. "I like all music," he says, "no matter from what country or what composer; but I do like to have something going on."

The Paris Conservatoire, standing for tradition, became alarmed at the array of moderns this conductor called up. It instructed him to play better known compositions. As answer, Munch handed in his resignation.

On December 27, 1946, Munch guest-conducted the Boston Symphony. He returned for a fortnight in 1947-48. At the latter engagement, the Boston press hinted that, in observing him, listeners might be observing their next conductor. Munch also conducted the New York Philharmonic that season. Then music critic of the *New York Times*, Olin Downes, gave as his opinion, "Back of his qualities as a conductor—his masterly treatment of phrase, his exceptional range of sonorities, from the nearly inaudible *pianissimo* to the *fortissimo* that is so brilliant yet not too hard, the complete flexibility of beat and capacity, when that is desirable, for romantic rhetoric—are Mr. Munch's temperament and imagination."

In 1948 Munch and the French government National Radio Orchestra traveled by bus across the American continent. It was a successful tour. But it must have taken more than mere ego-satisfaction to sustain these troupers who often arrived at the night's destination after some 300 miles on the road, tired, cold and dirty. Again and again they came so near missing their schedule that they hadn't time even for a change of clothes or a cup of coffee before going on the stage. One incident stands out in the trip as an oasis of comfort. "We shall never forget," relates Munch, "the kindness of the good people of Montreal, who, hearing of our miseries and knowing that we had arrived hungry and thirsty, immediately ordered fifty roast chickens for an after-concert supper. The concert was a good one, the chickens delicious."

On October 7, 1949, Bostonians, assembled in that low, oblong, red brick building trimmed in granite on the corner of Massachusetts and Huntington avenues for the first concert of the season, had three reasons for an unwonted show of excitement. This was not only a celebration of the fiftieth anniversary of Symphony Hall, was not only a dedicatory ceremony of their magnificent new pipe organ, but was also a welcoming of their new conductor.

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—*Hope Stoddard.*

joy a day or week-end at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European festivals mean to the average American — a place to absorb the culture of the land; to become acquainted with its people and countryside.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville, and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his *Tanglewood Tales*, which he told to his children. Here he wrote *The House of Seven Gables*. The "Little Red House," in which he lived and worked, has been rebuilt in replica.

violinist, and Boston Symphony Orchestra principals.

Choral music: is headed by Hugh Ross, (director of the New York Schola Cantorum) assisted by James Aliferis and Lorna Cooke de Varon.

Composition: is headed by Aaron Copland, assisted by another prominent American composer, Lukas Foss. The guest composer this summer will be Goffredo Petrassi of Rome, the current president of the International Society of Contemporary Music.

Opera: under Boris Goldovsky, America's opera director, assisted by directors and coaches Messrs. Balaban, Wolfes, Ulanowsky and Ludwin, and Laura Zirner.

Tanglewood Study Group: primarily for the amateur or music enthusiast will

NEW YORK, N. Y.
TIMES
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APR 1 1956

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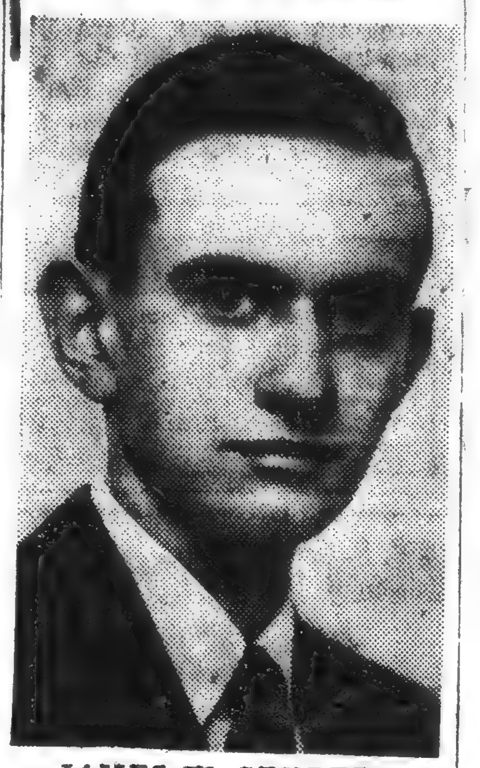
Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C minor Mass. Margaret Willauer and Margaret Harshaw, sopranos; Albert DaCosta, tenor, and James Pease, bass, will appear in two programs of Wagnerian excerpts.

Chamber music programs will be presented in the theatre concert hall at Tanglewood between July 4 and Aug. 8. Those to appear are Benny Goodman, clarinetist; the Kroll String Quartet, the Beaux Arts Trio, the Boston Symphony Brass Ensemble and Woodwind Quintet, the Yale Glee Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 387,398 - S. 460,501

APR 9 1956

Award Winner



JAMES W. SEUBERT

VIOLINIST JAMES SEUBERT WINS BERKSHIRE GRANT

James W. Seubert, 19-year-old St. Louis violinist, has won the $300 Berkshire Music Center scholarship of the St. Louis Symphony Society Women's Association for 1956, it was announced today. A Washington University sophomore, he is majoring in physics and mathematics.

Seubert lives with his parents, Mr. and Mrs. Eugene Seubert, 5802 Bartmer avenue. His father is Washington University admissions officer and assistant professor of education. For the last 10 years the young musician has been a violin student of Walter Riediger and for the last four a member of the St. Louis Philharmonic Orchestra.

He has appeared in recital several times in St. Louis, once before the Musical Research Club, and was a winner on radio station WEW's "Stepping Stones to Stardom" program. His award, won in competitive auditions March 30, covers expenses for six weeks' study at Tanglewood, near Lenox, Mass.

News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840

APR 12 1956

Adele Addison, who will be guest artist at the Naugatuck Men's Chorus concert April 21, is scheduled to appear in the Koussevitzky memorial program at the Berkshire Festival, Tanglewood, Mass., on August 4...Local admirers of the talented soprano are already making arrangements to see and hear her then.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

APR 8 1956

Tanglewood Steps Backward

By MILES KASTENDIECK

NOW that April's here, Summer music programs are being announced. Charles Munch and the Boston Symphony Orchestra have released their plans for the Berkshire Festival concerts in the Music Shed at Tanglewood. These are the ones that take place from July 20 through August 12 after the two "Bach-Mozart" weekends.

After having successfully concentrated on Berlioz in 1954 and Beethoven in 1955, the Festival has reverted to a potpourri of orchestral music. This policy may be considered a step backward.

By building the concerts around one composer's works the Festival had gained focus. It is most unfortunate that the present Summer plans do not retain this advance, for too many festivals are diffuse in program-making.

Of course everyone should be relieved that Mozart has not been chosen as "the" composer. Some attention could have been paid to the Schumann anniversary, at least to the extent of including all his symphonies and devoting a special weekend to him.

Not Forgotten

As it works out now, Wagner is favored with concerts—Saturday evening, July 21, and Sunday afternoon, August 12 — to be conducted by Munch, who revealed himself as most sympathetically inclined toward Wagner's music last Summer. Otherwise the chief interest may be Eleazar de Carvalho's contemporary program of Hindemith, Ravel, and Stravinsky, scheduled for Friday evening, Aug. 3.

One interesting item in these lists is American composers. They are not completely forgotten because Copland's Symphonic Ode, Piston's Sixth Symphony, Hanson's Elegy, and Freed's Festival Overture are included. The first three of these represent the Boston Symphony's 75th Anniversary commissions.

One wonders why more of the commissioned works were not also favored, especially Martinu's Fantaisies Symphoniques which Munch played again in New York recently because it won the Music Critic's Circle award.

Program-making is quite frequently painful. A unified purpose helps sometimes. Perhaps the Berkshire Festival should consider more seriously using the single composer as a focal point in the future.

LOS ANGELES, CALIF. TIMES

APR 8 1956

THE SOUNDING BOARD

Boris Blacher, German Composer and Director of Berlin High School of Music, Visitor Here

BY ALBERT GOLDBERG

The most recent of the many distinguished European musicians to inspect musical life in the United States as a guest of our State Department is Boris Blacher, noted German composer and director of Berlin's famous High School of Music.

This is Mr. Blacher's second visit to these shores, for last summer he was guest teacher of composition at the Berkshire Music Center at Tanglewood. His present tour, he told us during his Los Angeles stay, has no other purpose than "just looking," though it will permit him to hear a performance of his opera "Romeo and Juliet" by the opera department of Boston University, the enterprising group which recently gave the first complete American performance of Hindemith's "Mathis der Maler."

"Romeo and Juliet," which was also performed at Tanglewood last summer, will be given in conjunction with one of Mr. Blacher's shorter operas, "The Flood."

Though generally considered a German composer, Mr. Blacher is of Russian parentage and was born in 1903 in China, where his father was in business. From the age of 11 to 15 he went to school in Siberia and the family later moved to Manchuria. Since he was 18 he has lived in Germany, though until two years ago he had to travel on a stateless passport.

SATIRE TOO SHARP

Of his musical education he says only that he did not study with anyone very famous—"and maybe it is better that way," he added. His operas, ballets and orchestral works have been widely performed in Europe and his most recent ballet, "The Moor of Venice," based on Shakespeare's "Othello," was given a first performance at last fall's festivities attending the reopening of the Vienna Opera. He has written five ballets in all and likes the form better than opera. "A composer has more freedom in writing ballet music," he explained.

His largest scale opera is "Der Hauptmann von Köpeneck," which has been performed in Berlin and Mannheim.

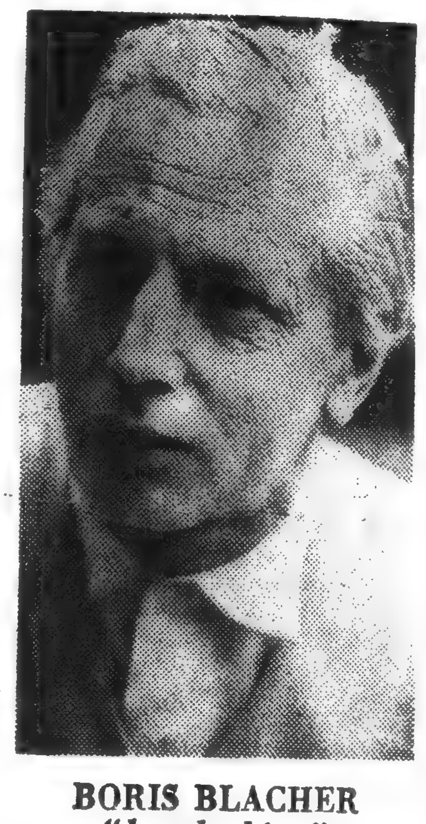
"It is based on a true story," he told us. "A man put on an official's uniform, went to the Tax Bureau and boldly walked away with the day's receipts. It was too sharp a satire and the people didn't like it. It was produced at the beginning of the Korean war, which proved to be the wrong time for that sort of thing."

In America Mr. Blacher is best known for his Variations on a Theme by Paganini, which has been played by several eastern orchestras.

VIEWS ON STYLE

"But it is handicapped here because people confuse it with Rachmaninoff's work of the same title," he said. "Eugene Ormandy recently played it with the Philadelphia Orchestra and after the performance a woman went backstage and bitterly berated Ormandy for omitting 'the beautiful slow variation.' She thought she had been listening to Rachmaninoff."

Questioned as to his style of composition, Mr. Blacher said: "I try this way and that way. I do not believe a composer has to be committed to a single style all his life. Some of my works, like 'The Moor of Venice,' are in 12-tone style. The Paganini variations and the operas are tonal.



BORIS BLACHER
"Just looking."

"In teaching I try not to speak about style. I attempt to show my students all the techniques that are now being used, but the individual must choose his own style. If he can't do that there is no use in copying. The use of the 12-tone style is undoubtedly increasing among European composers. But they all tend to copy Schoenberg, Berg or Webern. That is why their work is not very interesting. The danger of the 12-tone style is that it does not always turn out to be good music.

"There are lots of talented young composers in Germany. But you can never tell what the outcome will be. Time is the best controller. If a piece lives for five years that is a lot these days. If it can stand up for 10 years that is all that counts."

HEADS SCHOOL

American composers are frequently played in Berlin, according to Mr. Blacher. "It is received like other music, the result does not depend upon nationality. In Germany the public has become accustomed to modern opera, though the great majority still prefers the old. That will never be changed. But in concert, modern music is readily accepted. The Musica Viva concerts in Munich, for example, in which only contemporary composers are played, are now always sold out. They regularly play to audiences of 2000 people. It has become the fashion and everyone goes."

As director of Berlin's High School for Music, a position in which he succeeded Werner Egk in 1953, Mr. Blacher heads one of Germany's most important educational institutions, founded in 1869 with Joseph Joachim, the famous violinist, as its first director.

"It is probably Germany's leading music school, though that depends on which department you judge," he said. "At the moment our opera department is particularly strong, with such people as Frida Leider and Maria Ivögun, both once famous singers, now on the faculty. We have our own building with a concert hall and now we are trying for a small theater. We have two orchestras and each year we do one big opera. Recent productions have been Egk's 'Columbus,' one of his best operas, and Gluck's 'Iphigenia auf Tauris.'

"We offer a four-year course, and students must pass an entrance examination and another one after two years. There is no use to educate bad musicians. Only the best have a chance in professional life. Degrees are not necessary in Germany except for teaching, and those who go in for teaching must pass a rigid final examination.

TUITION FEES

"Students pay 200 marks tuition for the winter term and 100 for the summer, amounting to about $75 in American money for the entire year. The school is subsidized by the state to the extent of 1,800,000 marks, or about $450,000 a year. We are under a Senator for Culture and sometimes have to fight for our independence, though financial considerations are more difficult in this respect than cultural. There is an enrollment of some 600 students of which not more than four or five are Americans."

Mr. Blacher's present project is a work commissioned by the British Broadcasting Co. for a September premiere and he is making use of the comparative leisure afforded by his American tour to work on it.

"But all I can tell you about it at the moment is that it will be an orchestral work and that it will last 20 minutes," he said. "That is as far as I have got."

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563

APR 7 1956

Boston Repeating Its Commissions

Special to The News

BOSTON, Mass.—Four works commissioned for the seventy-fifth anniversary of the Boston Symphony this season will be repeated at the orchestra's Berkshire Music Festival from July 20 to Aug. 12.

They are Petrassi's Concerto for Orchestra No. 5, Hanson's "Elegy In Memory of Serge Koussevitzky," Copland's Symphonic Ode and Piston's Sixth Symphony.

CLEVELAND, ...
NEWS
Circ. D. 138,88...

Real E...

BY CORNELIA CURTISS
News Travel Writer

They've rebuilt the spire ... Old North Church in Boston. ... slender shaft of this edifice ... hung the lantern which sent P... Revere on his historic ride, ... again a landmark in Hanover St.

Throngs of visitors to Bos... this spring and summer will ... the famous church and its ... spire rebuilt after the for... one was demolished by Hurrica... Carol in 1954.

People all over the country, aroused by a threat that there would not be money enough to restore the spire, poured cash and checks into a more of less voluntary fund.

Oddly, when reconstructio... started it was discovered ... wrecked spire was the seco... built onto the church. The ori... nal, too, had been toppled b... hurricane back in 1804.

ITS REPLACEMENT, ... shattered by Hurricane C... was 20 feet shorter. So the ... one, now towering over ... neighborhood business blo... was made as much as possib... like that inspired by the chur... architect.

Old North today has few... members than pews but its Su... day services are always crowd... with visitors. The church ... in the early days of the ... State was a land beacon ... mariners heading for Bos... Harbor.

Within easy travel tim... near Boston are such oth... landmarks as Bunker H... Faneuil Hall, Concord, L... ington, Salem, Plymouth, ... House of Seven Gables, ... Paul Revere House, ... Longfellow House.

According to Harold T. ... in Jr., touring bureau ma... of Cleveland Automobile ... interest in New England ... always revives at this tim... year.

Last year the club plann... 389 trips for its members, ... than a thousand over the ... in the preceding year.

CANTLIN THINKS ... new appreciation for ... scenic points in the ... states and adds there ... boom in building tour... modations.

Massachusetts also ... Sturbridge Village ... mecca. This, a ... Colonial community, ... museum of the early ... tury. Its 30 dwellings ... church and other ...

SAUGER...
P...
Circ. D. ...

APR 7 ...

Berkshire Fe... Programs An...

Programs were ann... week for the Berkshi... by The Boston Symph... tra under the direction ... Munch, to be given in ... Shed at Tanglewood, t... home of this orchestra, ... Mass.

The "Bach-Mozart" ... a chamber orchestra ... Symphony players in th... Theatre will precede th... two previous weekends ... through July 15.

Chamber groups will ... certs on the six Wedn... nings of those weeks. ... 75th anniversary year o... ton Symphony Orchest... attracts several ... ster County residents t... wood each season.

In the cham... ries music by ... will predominate ... will appear as ... time. Soloists ... Kroll. The K... will appear ... evening cha...

for his recording of Berlioz' *Romeo and Juliet*. He has been described by Roland Gelatt in the *Saturday Review* as "a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric and possessed of an unerring ear for his kaleidoscopic scoring." Harry Shapiro, French horn in the Boston Symphony, says in awed tones, "In Berlioz works you could swear it was Berlioz himself conducting!"

In 1937 came Munch's appointment to one of the most important conductorial posts in France, the directorship of the *Société des Concerts du Conservatoire*. For eight years, from 1938 to 1946, he conducted this orchestra, striving "to bring to each concert still more thought, more care, more passion to bear on the practice of my art."

Perhaps in no country—with the possible exception of the United States—do people flare into prominence as quickly as they do in France. This now happened to Charles Munch. Clubs of bobby-soxers called "Les Munchettes" jammed front rows to admire "Le Beau Charles"; questionnaires regarding the "most popular dinner partner," run in the daily papers, found Munch heading the list; autograph seekers and camera fans dogged his steps.

This period saw the development of Munch's work schedule, one he still strictly adheres to. "In the morning my mind is still fresh," he says, "and everything seems to come easily and quickly. This is the best time to rehearse. Afternoons must be kept free. This is the time for receiving young composers looking for sponsors, soloists come for advice, and the time for reading new scores and making programs. For careful study of scores I am performing I prefer the silence of the night when I get my second wind and the music engraves itself more quickly on my memory. The senses are sharpened by the day's excitement, and, most important, I know that nothing will disturb the solitude, peace and silence which are so rare and precious these days."

Throughout the years of German occupation (1940-44) Munch kept to his conducting, while managing adroitly to avoid taking assignments for the Nazis. Every franc of his earnings from concerts he turned over to the French underground movement. He allowed his country house to be used as a station in the "underground railway." In these bitter days he read Schweitzer's books voraciously and the latter's philosophy of living to do good became his inspiration. Later on, when Munch had become conductor of the Boston Symphony, he showed his gratitude by presenting a concert, the proceeds of which went to furthering Schweitzer's hospital in Lambaréné, Africa.

Something Doing

After the war Munch conducted in Israel and at the festivals of Prague and Edinburgh. Wherever he went, he presented new, often controversial works. "I like all music," he says, "no matter from what country or what composer; but I do like to have something going on."

The Paris Conservatoire, standing for tradition, became alarmed at the array of moderns this conductor called up. It instructed him to play better known compositions. As answer, Munch handed in his resignation.

On December 27, 1946, Munch guest-conducted the Boston Symphony. He returned for a fortnight in 1947-48. At the latter engagement, the Boston press hinted that, in observing him, listeners might be observing their next conductor. Munch also conducted the New York Philharmonic that season. Then music critic of the *New York Times*, Olin Downes, gave as his opinion, "Back of his qualities as a conductor—his masterly treatment of phrase, his exceptional range of sonorities, from the nearly inaudible *pianissimo* to the *fortissimo* that is so brilliant yet not too hard, the complete flexibility of beat and capacity, when that is desirable, for romantic rhetoric—are Mr. Munch's temperament and imagination."

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Pierre Monteux will conduct two concerts, and Eleazar de Carvalho, Richard Burgin and Leonard Bernstein will conduct one concert each.

Soloists will include Rudolf Serkin, playing the Schumann Piano Concerto; Ruth Posselt, playing the Hindemith Violin Concerto, and Jocy de Oliveira, playing the Ravel Piano Concerto. Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

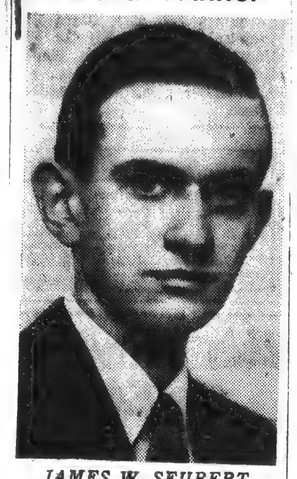
Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C minor Mass. Margaret Willauer and Margaret Harshaw, sopranos; Albert DaCosta, tenor, and James Pease, bass, will appear in two programs of Wagnerian excerpts.

Chamber music programs will be presented in the theatre concert hall at Tanglewood between July 4 and Aug. 8. Those to appear are Benny Goodman, clarinetist; the Kroll String Quartet, the Beaux Arts Trio, the Boston Symphony Brass Ensemble and Woodwind Quintet, the Yale Glee Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 387,398 - S. 460,501

APR 9 1956

Award Winner



JAMES W. SEUBERT

VIOLINIST JAMES SEUBERT WINS BERKSHIRE GRANT

James W. Seubert, 19-year-old St. Louis violinist, has won the $300 Berkshire Music Center scholarship of the St. Louis Symphony Society Women's Association for 1956, it was announced today. A Washington University sophomore, he is majoring in physics and mathematics.

Seubert lives with his parents, Mr. and Mrs. Eugene Seubert, 5802 Bartmer avenue. His father is Washington University admissions officer and assistant professor of education. For the last 10 years the young musician has been a violin student of Walter Riediger and for the last four a member of the St. Louis Philharmonic Orchestra.

He has appeared in recital several times in St. Louis, once before the Musical Research Club, and was a winner on radio station WEW's "Stepping Stones to Stardom" program. His award, won in competitive auditions March 30, covers expenses for six weeks' study at Tanglewood, near Lenox, Mass.

News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840

APR 12 1956

Adele Addison, who will be guest artist at the Naugatuck Men's Chorus concert April 21, is scheduled to appear in the Koussevitzky memorial program at the Berkshire Festival, Tanglewood, Mass., on August 4...Local admirers of the talented soprano are already making arrangements to see and hear her then.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 S. 982,681

APR 8 1956

Tanglewood Steps Backward

By MILES KASTENDIECK

NOW that April's here, Summer music programs are being announced. Charles Munch and the Boston Symphony Orchestra have released their plans for the Berkshire Festival concerts in the Music Shed at Tanglewood. These are the ones that take place from July 20 through August 12 after the two "Bach-Mozart" weekends.

After having successfully concentrated on Berlioz in 1954 and Beethoven in 1955, the Festival has reverted to a potpourri of orchestral music. This policy may be considered a step backward.

By building the concerts around one composer's works the Festival had gained focus. It is most unfortunate that the present Summer plans do not retain this advance, for too many festivals are diffuse in program-making.

Of course everyone should be relieved that Mozart has not been chosen as "the" composer. Some attention could have been paid to the Schumann anniversary, at least to the extent of including all his symphonies and devoting a special weekend to him.

Not Forgotten

As it works out now, Wagner is favored with concerts—Saturday evening, July 21, and Sunday afternoon, August 12 — to be conducted by Munch, who revealed himself as most sympathetically inclined toward Wagner's music last Summer. Otherwise the chief interest may be Eleazar de Carvalho's contemporary program of Hindemith, Ravel, and Stravinsky, scheduled for Friday evening, Aug. 3.

One interesting item in these lists is American composers. They are not completely forgotten because Copland's Symphonic Ode, Piston's Sixth Symphony, Hanson's Elegy, and Freed's Festival Overture are included. The first three of these represent the Boston Symphony's 75th Anniversary commissions.

One wonders why more of the commissioned works were not also favored, especially Martinu's Fantaisies Symphoniques which Munch played again in New York recently because it won the Music Critic's Circle award.

Program-making is quite frequently painful. A unified purpose helps sometimes. Perhaps the Berkshire Festival should consider more seriously using the single composer as a focal point in the future.

LOS ANGELES, CALIF. TIMES

APR 8 1956

THE SOUNDING BOARD

Boris Blacher, German Composer and Director of Berlin High School of Music, Visitor Here

BY ALBERT GOLDBERG

The most recent of the many distinguished European musicians to inspect musical life in the United States as a guest of our State Department is Boris Blacher, noted German composer and director of Berlin's famous High School of Music.

This is Mr. Blacher's second visit to these shores, for last summer he was guest teacher of composition at the Berkshire Music Center at Tanglewood. His present tour, he told us during his Los Angeles stay, has no other purpose than "just looking," though it will permit him to hear a performance of his opera "Romeo and Juliet" by the opera department of Boston University, the enterprising group which recently gave the first complete American performance of Hindemith's "Mathis der Maler."

"Romeo and Juliet," which was also performed at Tanglewood last summer, will be given in conjunction with one of Mr. Blacher's shorter operas, "The Flood."

Though generally considered a German composer, Mr. Blacher is of Russian parentage and was born in 1903 in China, where his father was in business. From the age of 11 to 15 he went to school in Siberia and the family later moved to Manchuria. Since he was 18 he has lived in Germany, though until two years ago he had to travel on a stateless passport.

SATIRE TOO SHARP

Of his musical education he says only that he did not study with anyone very famous—"and maybe it is better that way," he added. His operas, ballets and orchestral works have been widely performed in Europe and his most recent ballet, "The Moor of Venice," based on Shakespeare's "Othello," was given a first performance at last fall's festivities attending the reopening of the Vienna Opera. He has written five ballets in all and likes the form better than opera. "A composer has more freedom in writing ballet music," he explained.

His largest scale opera is "Der Hauptmann von Köpeneck," which has been performed in Berlin and Mannheim.

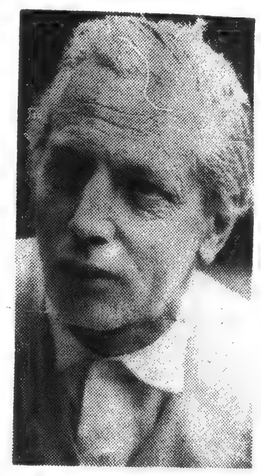
"It is based on a true story," he told us. "A man put on an official's uniform, went to the Tax Bureau and boldly walked away with the day's receipts. It was too sharp a satire and the people didn't like it. It was produced at the beginning of the Korean war, which proved to be the wrong time for that sort of thing."

In America Mr. Blacher is best known for his Variations on a Theme by Paganini, which has been played by several eastern orchestras.

VIEWS ON STYLE

"But it is handicapped here because people confuse it with Rachmaninoff's work of the same title," he said. "Eugene Ormandy recently played it with the Philadelphia Orchestra and after the performance a woman went backstage and bitterly berated Ormandy for omitting 'the beautiful slow variation.' She thought she had been listening to Rachmaninoff."

Questioned as to his style of composition, Mr. Blacher said: "I try this way and that way. I do not believe a composer has to be committed to a single style all his life. Some of my works, like 'The Moor of Venice,' are in 12-tone style. The Paganini variations and the operas are tonal.



BORIS BLACHER
"Just looking."

"In teaching I try not to speak about style. I attempt to show my students all the techniques that are now being used, but the individual must choose his own style. If he can't do that there is no use in copying. The use of the 12-tone style is undoubtedly increasing among European composers. But they all tend to copy Schoenberg, Berg or Webern. That is why their work is not very interesting. The danger of the 12-tone style is that it does not always turn out to be good music.

"There are lots of talented young composers in Germany. But you can never tell what the outcome will be. Time is the best controller. If a piece lives for five years that is a lot these days. If it can stand up for 10 years that is all that counts."

HEADS SCHOOL

American composers are frequently played in Berlin, according to Mr. Blacher. "It is received like other music, the result does not depend upon nationality. In Germany the public has become accustomed to modern opera, though the great majority still prefers the old. That will never be changed. But in concert, modern music is readily accepted. The Musica Viva concerts in Munich, for example, in which only contemporary composers are played, are now always sold out. They regularly play to audiences of 2000 people. It has become the fashion and everyone goes."

As director of Berlin's High School for Music, a position in which he succeeded Werner Egk in 1953, Mr. Blacher heads one of Germany's most important educational institutions, founded in 1869 with Joseph Joachim, the famous violinist, as its first director.

"It is probably Germany's leading music school, though that depends on which department you judge," he said. "At the moment our opera department is particularly strong, with such people as Frida Leider and Maria Ivögun, both once famous singers, now on the faculty. We have our own building with a concert hall and now we are trying for a small theater. We have two orchestras and each year we do one big opera. Recent productions have been Egk's 'Columbus,' one of his best operas, and Gluck's 'Iphigenia auf Tauris.'

"We offer a four-year course, and students must pass an entrance examination and another one after two years. There is no use to educate bad musicians. Only the best have a chance in professional life. Degrees are not necessary in Germany except for teaching, and those who go in for teaching must pass a rigid final examination.

TUITION FEES

"Students pay 200 marks tuition for the winter term and 100 for the summer, amounting to about $75 in American money for the entire year. The school is subsidized by the state to the extent of 1,800,000 marks, or about $450,000 a year. We are under a Senator for Culture and sometimes have to fight for our independence, though financial considerations are more difficult in this respect than cultural. There is an enrollment of some 600 students of which not more than four or five are Americans."

Mr. Blacher's present project is a work commissioned by the British Broadcasting Co. for a September premiere and he is making use of the comparative leisure afforded by his American tour to work on it.

"But all I can tell you about it at the moment is that it will be an orchestral work and that it will last 20 minutes," he said. "That is as far as I have got."

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563

APR 7 1956

Boston Repeating Its Commissions

Special to The News

BOSTON, Mass.—Four works commissioned for the seventy-fifth anniversary of the Boston Symphony this season will be repeated at the orchestra's Berkshire Music Festival from July 20 to Aug. 12.

They are Petrassi's Concerto for Orchestra No. 5, Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's Symphonic Ode and Piston's Sixth Symphony.

CLEVELAND, OHIO
NEWS
Circ. D. 138,887

APR 11 1956

Travel . . .

BY CORNELIA CURTISS
News Travel Writer

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SAUGERTIES
POST
Circ. D.

APR 7

Berkshire Fe Programs A

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NEWS
Circ. D. 138,887
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Historic Homes

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Listed are 67 homes such as that at East Hampton, L. I., where John Howard Payne wrote "Home Sweet Home";

Sagamore Hill, estate of Theodore Roosevelt; the Franklin D. Roosevelt home at Hyde Park and the Jumel Mansion on W. 160th St. in New York where George Washington gave orders to the spy Nathan Hale.

MOREHEAD CITY, N. C.
Carteret Co. News-Times
W.
APR 17 1956

anyone would confirm the Federal Income form suitable and interesting enough to be used as the lyrics of a musical composition. Yet that is precisely what has been done.

Those who attended the Berkshire Music Festival in Lenox, Massachusetts, some time ago, heard "Lament for April 15," a madrigal composed by Avery Claflin, a retired banker who thought the words made a "nice cultural pattern."

The Tanglewood Choir, who sang the madrigal, must have had a peculiar reaction singing, "Every citizen of the United States, who has $600 or more income in 1955 must file."

—Sunshine Magazine

MUSICAL LEADER
CHICAGO, ILL.
APR 1956

Theme and Variations

Many musicians have to thank **Mme. Isabelle Vengerova** for the proper guidance to achieve success in their careers. Connected with the Curtis School of Music, Mme. Vengerova was respected and revered. Her passing was a great blow to her friends.

Spring is here, and with it the first announcement of the 39th successive season of **Stadium Concerts** at Lewisohn Stadium of the City College of the City of New York. Thirty concerts will be offered between June 18 and July 28. Among the conductors will be **Pierre Monteux, Vladimir Golschmann, Alexander Smallens, Thomas Scherman, Howard Mitchell** and **William Strickland. . . . The Berkshire Festival** will be at Tanglewood from July 4 to Aug. 12. **Charles Munch** will conduct the majority of Festival concerts with **Pierre Monteux, Eleasar de Carvalho, Lukas Foss, Richard Burgin** and **Leonard Bernstein** sharing the guest spots. There will be two all-Wagner programs, and a Bach-Mozart cycle. Among the soloists will be **Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer** and others.

Sarah Fleming has been chosen winner in the lyric soprano division of the New Orleans Experimental Opera Theatre . . . **Lois Marshall** will tour Europe, beginning with the Royal Festival Hall concert on May 26 . . . **Marilyn Dubow**, who made her auspicious debut on the Telephone Hour broadcast on Mar. 19 is a student of **Arved Kurtz** at the **New York College of Music.** The 13-year-old violinist was the youngest artist ever to appear on the network broadcast.

One of the most beautiful films we have seen is "Madame Butterfly." An Italian picture with Italian operatic voices of **Giuseppe Campora, Orietta Moscucci, Anna Maria Canali** and **Ferdinando Lidonni** it was acted by an all-Japanese cast headed by **Kaori Yachigusa.** For us, this picture was a most satisfying experience, giving a sensible blend of operatic and photographic art.

The world premiere of **"The Vintner's Daughter"** by **Miklos Rozsa,** Budapest-born composer, was the highlight of the Philadelphia Orchestra's program on March 23 . . . During his March recital at the Brooklyn Academy of Music **Joseph Szigeti** gave the New York premiere of Vaughan Williams A minor sonata. It is this composer's first sonata for violin, written in 1953-54.

The Stratford (Ont.) music and drama festival opens on June 18 with a performance of "Henry V" and closes Aug. 18 with "The Merry Wives of Windsor."

SAUGERTIES, N. Y.
POST
Circ. D. 1,385
APR 7 1956

Berkshire Festival Programs Announced

Programs were announced this week for the Berkshire Festival by The Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this orchestra, in Lenox, Mass.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous weekends — july 6 through July 13.

Chamber groups will give concerts on the six Wednesday evenings of those weeks. This, the 75th anniversary year of the Boston Symphony Orchestra, which attracts several Kingston and Ulster County residents to Tanglewood each season.

In the chamber orchestra series music by Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time. Soloists will include William Kroll. The Kroll String Quartette will appear on the Wednesday evening chamber music programs.

DOWN BEAT
(Chicago, Ill.)
APR 18 1956

Berkshire To Feature Bows Of 4 New Works

Boston — Four new works will be premiered at this year's Berkshire Festival at Tanglewood in Lenox during six weekends from July 4 to Aug. 12.

The Boston Symphony orchestra, directed by Charles Munch, will present new compositions by Aaron Copland, Walter Piston, Howard Hanson, and Heitor Villa-Lobos. In addition, two all-Wagner programs are scheduled.

Guest conductors for the concert series include Pierre Monteux, Leonard Bernstein, Lukas Foss, Eleazar de Carvalho, and Richard Burgin. Bernstein will conduct a program in memory of the orchestra's late conductor, Serge Koussevitzky.

Following the Festival, the orchestra will tour Europe as part of its 75th anniversary celebration.

SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,605
APR 8 1956

194

CROSS-COUNTRY REPORT

Music Festivals— And Shakespeare

By ELIZABETH RICH
Special to The San Diego Union

ACROSS THE NATION this summer, melodies from a plethora of music festivals will waft in along with warmer weather.

In most any city and at the bend of almost any road, music lovers will be greeted by Bach, Brahms, or Beethoven. Nor will Mozart, whose bicentennial is observed this year, or other stalwarts lack in representation.

Music festivals consists of a specific series of programs with a set number of performances. In many instances they are accompanied by forums, symposiums, and panel discussions. Schools, held in conjunction with the festivals, serve, too, to train young artists.

Some festivals are free. For others, entrance is gained by a subscription or by paying a performance fee. Some are devoted to opera, others to chamber music, classical, jazz, modern, or a combination of all types. But whatever their character, music authorities agree festivals are in the ascendancy. Here are some of the big ones:

AT TANGLEWOOD, in Massachusetts' Berkshire Mountains, the Boston Symphony will hold its annual six-week session, July 4-Aug. 12. Six Wednesday evenings will be devoted to chamber music. On Friday, Saturday and Sunday afternoons the Boston Symphony, conducted by Charles Munch, will perform before 6,000 persons.

AT INTERLOCHEN, Michigan's National Music Camp will open its 29th season under direction of Dr. Joseph E. Maddy. During eight busy weeks, about 90 concerts will be presented, some simultaneously in different arenas.

The camp attracts about 1,100 talented youngsters from all over the nation to intensive studies and expositions of symphony orchestras, bands, choruses, ensembles, operettas, drama, composition, conducting, and the like.

IN CHICAGO, during a seven-week session—June 23-Aug. 11—The Ravinia Festival will offer 24 concerts by the Chicago Symphony Orchestra, six ballet Russe de Monte Carlo performances, 20 pavillion performances divided between chamber music, Dave Brubeck and Louis Armstrong jazz, an outdoor art exhibition, and British films.

THE ASPEN MUSIC FESTIVAL, with its music school, located in the Colorado Rockies, will have concerts in the amphitheater every Wednesday, Saturday and Sunday from June 27 through Sept. 2.

One of the legendary silver mining towns of the 1890s, Aspen will present programs devoted to solo music, both vocal and instrumental, chamber, orchestral and operatic music.

WASHINGTON, D. C.
Post & Times Herald
D. & S.
APR 16 1956

Tax Form Madrigal Sings Seasonal Blues

By Theodor Schuchat
Washington writer (and taxpayer)

The late J. K. Lasser, an accountant with a flair for plain talk, was the first man to make money out of the complicated income tax form by publishing a do-it-yourself manual for taxpayers.

Avery Claflin, a 58-year-old retired banker in Brooklyn, found another way to beat the Internal Revenue Service on its own court: he set the tax form to music.

Claflin took six rollicking excerpts from the official instructions accompanying Form 1040 and made of them a madrigal for a five-part chorus. He called his 5½-minute composition, "Lament for April 15."

Clafin's "Lament" opens simply but ominously, moderato, mezzoforte crescendo, with:

"Who must file
Every citizen of the United States
Whether an adult or minor
Who had six hundred dollars
Parenthesis
Twelve hundred dollars if over sixty-five
Close parenthesis . . ."

"Lament for April 15" had its premiere last August before an audience of 2000 at the Berkshire Music Festival, Lenox, Mass., sung by the 60-voice Tanglewood Choir, Hugh Ross conducting. Then the Randolph Singers recorded it.

A Connecticut ave. record shop, the only local source, reports sales satisfyingly brisk, especially at this season.

Claflin is an inspired man with a title. He has also composed three serious pieces for symphony: "Hurricane Carol," "A Portrait of Ike" and "Bull Market."

Claflin (Croix de Guerre '18, Harvard '20 and Legion d'Honneur '48) has managed to combine music and the money market most of his life. A pianist and organist he is a director and treasurer of the American Composers Alliance and president of its offshoot, Composers Recordings, Inc.

Nothing else Claflin has written has proved as popular as "Lament for April 15." A young lady in the Secretaries' Room of the House of Commons even fell in love with the composer, declaring herself to Claflin—who already has five personal exemptions—via international air mail.

Both Tin Pan Alley and the Internal Revenue Service wish fervently that a durable popular song could be composed about the income tax. Irving Berlin tried a few years ago with "I Paid My Income Tax Today." He donated this ditty to the Government, which may explain why it has never been performed.

After all, Internal Revenue is interested in a hit song about the income tax only if it results in net taxable income to a citizen of the United States.

Tax Returns Due In D. C., Md. Today

Midnight tonight is the deadline hour for mailing District, Federal and Maryland income tax forms. Any taxpayer whose return is postmarked after that hour will be subject to penalties.

Virginians have an added two weeks in which to fill out and mail their state tax forms—until May 1. Residents of the Old Dominion are not exempt, however, from tonight's deadline for their Federal returns.

CLEVELAND, OHIO
NEWS
Circ. D. 138,887
APR 11 1956

Real Estate Boards Travel... al Lobby

BY CORNELIA CURTISS
News Travel Writer

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MOREHEAD CITY, N. C.
Carteret Co. News-Times
W.
APR 17 1956

Strange Music

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SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,605
APR 8 1956

114

CROSS-COUNTRY REPORT

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In most any city and at the bend of almost any road, music lovers will be greeted by Bach, Brahms, or Beethoven. Nor will Mozart, whose bicentennial is observed this year, or other stalwarts lack in representation.

Music festivals consists of a specific series of programs with a set number of performances. In many instances they are accompanied by forums, symposiums, and panel discussions. Schools, held in conjunction with the festivals, serve, too, to train young artists.

Some festivals are free. For others, entrance is gained by a subscription or by paying a performance fee. Some are devoted to opera, others to chamber music, classical, jazz, modern, or a combination of all types. But whatever their character, music authorities agree festivals are in the ascendancy. Here are some of the big ones:

AT TANGLEWOOD, in Massachusetts' Berkshire Mountains, the Boston Symphony will hold its annual six-week session, July 4-Aug. 12. Six Wednesday evenings will be devoted to chamber music. On Friday, Saturday and Sunday afternoons the Boston Symphony, conducted by Charles Munch, will perform before 6,000 persons.

AT INTERLOCHEN, Michigan's National Music Camp will open its 29th season under direction of Dr. Joseph E. Maddy. During eight busy weeks, about 90 concerts will be presented, some simultaneously in different arenas.

The camp attracts about 1,100 talented youngsters from all over the nation to intensive studies and expositions of symphony orchestras, bands, choruses, ensembles, operettas, drama, composition, conducting, and the like.

IN CHICAGO, during a seven-week session—June 23-Aug. 11—The Ravinia Festival will offer 24 concerts by the Chicago Symphony Orchestra, six ballet Russe de Monte Carlo performances, 20 pavillion performances divided between chamber music, Dave Brubeck and Louis Armstrong jazz, an outdoor art exhibition, and British films.

THE ASPEN MUSIC FESTIVAL, with its music school, located in the Colorado Rockies, will have concerts in the amphitheater every Wednesday, Saturday and Sunday from June 27 through Sept. 2.

One of the legendary silver mining towns of the 1890s, Aspen will present programs devoted to solo music, both vocal and instrumental, chamber, orchestral and operatic music.

MUSICAL LEADER
CHICAGO, ILL.
APR 1956

Theme and Variations

Many musicians have to thank **Mme. Isabelle Vengerova** for the proper guidance to achieve success in their careers. Connected with the Curtis School of Music, Mme. Vengerova was respected and revered. Her passing was a great blow to her friends.

Spring is here, and with it the first announcement of the 39th successive season of **Stadium Concerts** at Lewisohn Stadium of the City College of the City of New York. Thirty concerts will be offered between June 18 and July 28. Among the conductors will be **Pierre Monteux, Vladimir Golschmann, Alexander Smallens, Thomas Scherman, Howard Mitchell** and **William Strickland.** . . . The Berkshire Festival will be at Tanglewood from July 4 to Aug. 12. **Charles Munch** will conduct the majority of Festival concerts with **Pierre Monteux, Eleasar de Carvalho, Lukas Foss, Richard Burgin** and **Leonard Bernstein** sharing the guest spots. There will be two all-Wagner programs, and a Bach-Mozart cycle. Among the soloists will be **Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer** and others.

Sarah Fleming has been chosen winner in the lyric soprano division of the New Orleans Experimental Opera Theatre . . . **Lois Marshall** will tour Europe, beginning with the Royal Festival Hall concert on May 26 . . . **Marilyn Dubow,** who made her auspicious debut on the Telephone Hour broadcast on Mar. 19 is a student of **Arved Kurtz** at the **New York College of Music.** The 13-year-old violinist was the youngest artist ever to appear on the network broadcast.

One of the most beautiful films we have seen is "Madame Butterfly." An Italian picture with Italian operatic voices of **Giuseppe Campora, Orietta Moscucci, Anna Maria Canali** and **Ferdinando Lidonni** it was acted by an all-Japanese cast headed by **Kaori Yachigusa.** For us, this picture was a most satisfying experience, giving a sensible blend of operatic and photographic art.

The world premiere of **"The Vintner's Daughter"** by **Miklos Rozsa,** Budapest-born composer, was the highlight of the Philadelphia Orchestra's program on March 23 . . . During his March recital at the Brooklyn Academy of Music **Joseph Szigeti** gave the New York premiere of Vaughan Williams A minor sonata. It is this composer's first sonata for violin, written in 1953-54.

The Stratford (Ont.) music and drama festival opens on June 18 with a performance of "Henry V" and closes Aug. 18 with "The Merry Wives of Windsor."

WASHINGTON, D. C.
Post & Times Herald
D. & S.
APR 16 1956

Tax Form Madrigal Sings Seasonal Blues

By Theodor Schuchat
Washington writer (and taxpayer)

The late J. K. Lasser, an accountant with a flair for plain talk, was the first man to make money out of the complicated income tax form by publishing a do-it-yourself manual for taxpayers.

Avery Claflin, a 58-year-old retired banker in Brooklyn, found another way to beat the Internal Revenue Service on its own court: he set the tax form to music.

Claflin took six rollicking excerpts from the official instructions accompanying Form 1040 and made of them a madrigal for a five-part chorus. He called his 5½-minute composition, "Lament for April 15."

Claflin's "Lament" opens simply but ominously, moderato, mezzoforte crescendo, with:

"Who must file
Every citizen of the United States
Whether an adult or minor
Who had six hundred dollars
Parenthesis
Twelve hundred dollars if over sixty-five
Close parenthesis . . ."

"Lament for April 15" had its premiere last August before an audience of 2000 at the Berkshire Music Festival, Lenox, Mass., sung by the 60-voice Tanglewood Choir, Hugh Ross conducting. Then the Randolph Singers recorded it.

"A Connecticut ave. record shop, the only local source, reports sales satisfyingly brisk, especially at this season.

Claflin is an inspired man with a title. He has also composed three serious pieces for symphony: "Hurricane Carol," "A Portrait of Ike" and "Bull Market."

Claflin (Croix de Guerre '18, Harvard '20 and Legion d'Honneur '48) has managed to combine music and the money market most of his life. A pianist and organist he is a director and treasurer of the American Composers Alliance and president of its offshoot, Composers Recordings, Inc.

Nothing else Claflin has written has proved as popular as "Lament for April 15." A young lady in the Secretaries' Room of the House of Commons even fell in love with the composer, declaring herself to Claflin—who already has five personal exemptions—via international air mail.

Both Tin Pan Alley and the Internal Revenue Service wish fervently that a durable popular song could be composed about the income tax. Irving Berlin tried a few years ago with "I Paid My Income Tax Today." He donated this ditty to the Government, which may explain why it has never been performed.

After all, Internal Revenue is interested in a hit song about the income tax only if it results in net taxable income to a citizen of the United States.

Tax Returns Due In D. C., Md. Today

Midnight tonight is the deadline hour for mailing District, Federal and Maryland income tax forms. Any taxpayer whose return is postmarked after that hour will be subject to penalties.

Virginians have an added two weeks in which to fill out and mail their state tax forms—until May 1. Residents of the Old Dominion are not exempt, however, from tonight's deadline for their Federal returns.

SAUGERTIES, N. Y.
POST
Circ. D. 1,385
APR 7 1956

Berkshire Festival Programs Announced

Programs were announced this week for the Berkshire Festival by The Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this orchestra, in Lenox, Mass.

The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous weekends — july 6 through July 13.

Chamber groups will give concerts on the six Wednesday evenings of those weeks. This, the 75th anniversary year of the Boston Symphony Orchestra, which attracts several Kingston and Ulster County residents to Tanglewood each season.

In the chamber orchestra series music by Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time. Soloists will include William Kroll. The Kroll String Quartette will appear on the Wednesday evening chamber music programs.

DOWN BEAT
(Chicago, Ill.)
APR 18 1956

Berkshire To Feature Bows Of 4 New Works

Boston — Four new works will be premiered at this year's Berkshire Festival at Tanglewood in Lenox during six weekends from July 4 to Aug. 12.

The Boston Symphony orchestra, directed by Charles Munch, will present new compositions by Aaron Copland, Walter Piston, Howard Hanson, and Heitor Villa-Lobos. In addition, two all-Wagner programs are scheduled.

Guest conductors for the concert series include Pierre Monteux, Leonard Bernstein, Lukas Foss, Eleazar de Carvalho, and Richard Burgin. Bernstein will conduct a program in memory of the orchestra's late conductor, Serge Koussevitzky.

Following the Festival, the orchestra will tour Europe as part of its 75th anniversary celebration.

CLEVELAND, OHIO
NEWS
Circ. D. 138,887

APR 16 1956

High School Musicals Launched Opera Career

The young baritone who sings the roles of Marcello in next Thursday night's performance of "La Boheme" is Philadelphia born Frank Guarrera.

From solo parts in high school musicals he made up his mind to concentrate on a musical career.

In 1943 Guarrera joined the U. S. Navy and was stationed at Port Hueneme in California. Not getting much of a chance to sing, he took up French horn and played in the official band. "Mostly off-beats," he asserts, modestly.

Returning to Curtis in 1946 after discharge from the Navy, he was assigned to the studio of Mme. Giannini-Gregory, the sister of Dusolina Giannini, with whom he still works. Meanwhile, in 1944, he had married a childhood friend, the young Adeline di Cintio, by whom he acquired a daughter, Valerie in 1945.

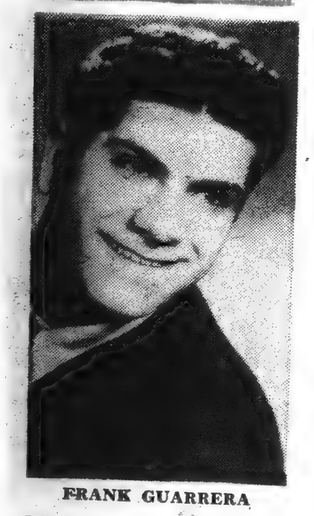
Public engagements now came thick and fast. Although still a student, the young baritone won a local contest which gave him an appearance with the Philadelphia Pops Orchestra under Max Leon. He was invited to sing the Nile scene from "Aida" in a concert sponsored by the Matinee Music Club.

In the summer of 1947 he was asked by Boris Goldovsky to sing in the "Idomeneo" performance at the Berkshire Music Festival and made such a success that he was encouraged to repeat the work with the New England Opera Company the following autumn in Boston.

Although Frank Guarrera is young, he has learned a lot about opera the hard way. For years he attended the performances of the Metropolitan Opera Company in the Family Circle of the Academy of Music, or supered in the productions of the Philadelphia La Scala, concentrating on all the crowd scenes where the baritone sings an important aria, as in the second act of "Carmen" or the Triumph scene of "Aida."

He has counted his pennies to support his wife and child, discarded the idea of a day's fishing or a game of tennis—his favorite sports—in favor of another hour with an opera score.

And now the Metropolitan radio audience awaits one more young American who has brought the sunny heritage of his parental Italy to the American scene.



FRANK GUARRERA

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

APR 30 1956

Chamber Music Program Listed At Tanglewood

Again this summer there will be a series of six Wednesday evening concerts of chamber music at Tanglewood, Lenox, in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director. Inaugurated two summers ago, the Wednesday evening chamber music concerts are played in the intimate 1,200 seat Theatre-Concert Hall and have a low admission charge of $2 and $3 ($8 and $10 for a series subscription to all six).

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center. Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, The Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet. Mr. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet (he will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular "Bach-Mozart" concerts in the Theatre-Concert Hall on Friday evening, July 6).

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660

APR 15 1956

Three Appearances A Week Set For Boston Symphony Orchestra

Special to The Blade

BOSTON, April 14—Programs have been announced for the Berkshire Festival by the Boston Symphony Orchestra, under the direction of Charles Muench, in the Music Shed at Tanglewood, Lenox, Mass. The Shed concerts will take place Friday and Saturday evenings and Sunday afternoons, from July 20 through Aug. 12. The Bach-Mozart concerts by a chamber orchestra of Boston Symphony players in the intimate theater wil precede these on the two previous weekends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions now are being filled at Symphony Hall, Boston, for the Bach-Mozart and Chamber series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows:

Friday, July 20: (Charles Muench) Berlioz, "The Roman Carnival" overture; Debussy, "The Afternoon of a Faun"; Ravel, "Rapsodie Espagnole"; Brahms, Symphony No. 2.

Saturday, July 21: (Charles Muench) Wagner, "A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from "Tristan und Isolde"; "Die Walkure," Act I (soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass).

Sunday, July 22: (Pierre Monteux) Rossini, Overture to "L'Italiana in Algeri"; Bartok, Concerto for Orchestra; Schubert, Symphony No. 7 in C Major.

Friday, July 27: (Charles Muench) Beethoven, Overture, "Leonore" No. 2; Petrassi, Concerto for Orchestra, No. 5; Tchaikovsky, Symphony No. 4.

Saturday, July 28: (Charles Muench) Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A Minor (soloist: Rudolf Serkin); Honegger, Symphony No. 5; Debussy, "La Mer."

Sunday, July 29: (Richard Burgin) Haendel, Concerto Grosso in D Minor (Opus 6, No. 10); Hindemith, violin concerto (soloist; Ruth Poselt); Mahler, Symphony No. 1.

Friday, Aug. 3: (Eleazar de Carvalho) Hindemith, "Mathis der Maler"; Ravel, Piano Concerto (soloist: Jocy de Oliveira); Stravinsky, "Petrouchka."

Saturday, Aug. 4: (Leonard Bernstein) Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria from the Mass in C Minor (with chorus and soloists; Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff, Symphony No. 5. (Concert in Memory of Serge Koussevitzky.)

Sunday, Aug. 5: (Charles Muench) Copland, Symphonic Ode; Brahms, Concerto for Violin and 'Cello (soloists: Zino Francescatti and Samuel Mayes); Schumann, Symphony No. 2.

Friday, Aug. 10: (Charles Muench) Haydn, Symphony No. 102 in B-Flat; Piston, Symphony No. 6; Strauss, "Don Juan"; Dukas, "L'Apprenti Sorcier."

Saturday, Aug. 11: (Pierre Monteux) Freed, Festival Overture; Brahms, Symphony No. 3; Enesco, Suite for Orchestra; Strauss, suite from "Der Rosenkavalier."

Sunday, Aug. 12: (Charles Muench) Wagner, Overture and Bacchanale from "Tannhaeuser"; "A Siegfried Idyll"; "Die Meistersinger," Act 3 (opening and final scene; chorus and soloists: Marguerite Willauer, Albert DaCosta and James Pease).

CUE
NEW YORK, N. Y.

APR 28 1956

travel notes

CULTURAL COUNTRYSIDE

THERE is probably no piece of real estate in the USA with a concentration of as many points of historic interest, cultural attractions, picnic areas, roadside snack tables, fine inns and hotels, facilities for every conceivable type of sports (tennis, horseback-riding, fishing, sailing, mountain climbing, hiking, swimming) as you'll find in the rolling Berkshires, 155 miles from New York.

In its forthcoming issue of June 16, CUE will tell you all about the area, its hotels and restaurants. Be wise and make up your mind (and the reservations) as early as you can. It's going to be crowded, with thousands and thousands occupying every bed and cot, and filling trailer camps and parking lots.

If you go late, you might want to see the Great Barrington Fair in September, probably the most typical old-fashioned country fair in the East. It features horse-racing, agricultural exhibits and a lot of midway fun. You might possibly be in the mood for visiting Williamstown, generally regarded as one of the loveliest villages in New England. Student guides will happily take you on a tour of Williams College, Alma Mater of many a famous American. You might wish to take your children to Dalton, to have a look at the Crane Museum, where the romance and history of paper-making is interestingly presented.

Music hath charm—and between July 20 and August 12 thousands will flock to Tanglewood for the annual Music Festival, to enjoy the magnificent combination of great music in a setting of natural splendor. Under the sweeping expanse of the Music Shed the Boston Symphony Orchestra, under the baton of Charles Munch, will perform works by Berlioz, Debussy, Ravel and Brahms, Wagner, Mahler, Schubert, Honegger, Tchaikovsky and others, and guest conductors will include Leonard Bernstein, Richard Burgin, Pierre Monteux, de Carvalho. The Bach-Mozart concerts by the chamber orchestra of the Boston Symphony in the intimate theatre will precede these on two weekends July 6-8, July 13-15. (Subscriptions are now being filled at Symphony Hall, Boston, Mass.) Interspersed with the festival are the student concerts at the Tanglewood Music Center, where famous conductors direct operas, symphonies.

Dance is represented by the summer-long dance festival at Jacob's Pillow, started by veteran dancer Ted Shawn. You are likely to see the top names in classic ballet, folk dance and modern dance perform in the modern, barnlike building that blends perfectly into the small cluster of houses that make up Jacob's Pillow.

—ERIC MANN

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

MAY 1 1956

6 Wednesday Tanglewood Concerts Set

Again this summer there will be a series of six Wednesday evening concerts of Chamber Music at Tanglewood, Lenox, Mass., in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director.

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center. Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, The Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet.

Mr. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet (he will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular "Bach-Mozart" concerts in the Theater Concert Hall on Friday evening, July 6).

The programs follow:

Wednesday, July 4—The Kroll String Quartet.

Wednesday, July 11 — Benny Goodman and the Boston Symphony String Quartet.

Wednesday, July 18—The Brass Ensemble.

Wednesday, July 25—The Beaux Arts Trio.

Wednesday, Aug. 1—Rudolf Serkin and The Boston Symphony Woodwind Quartet.

Wednesday, Aug. 8—Zino Francescatti, violin, and Artur Balsam, piano.

New England Newsclip
Box 2078, Boston 6 • Richmond

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

MAY 1 1956

Artists Lis For Conce At Tanglew

A series of six Wedn ning concerts of cham will be held this summ glewood, Lenox, Mass., tion with the Berkshir by the Boston Sympho tra, Charles Munch, m tor.

Among the artists sc participate in the series mer are clarinetist, Be man; violinist, Zino Fr pianist, Rudolf Serkin soprano, Margaret Ha companied by pianist, kowitz—all of whom, violinist, William Kroll, ing their services for of the Revolving Schola for students of the Ber sic Center. Ensembles to appear are the K Quartet and the Boston String Quartet, the B Trio, The Brass Ense the direction of Roger the Boston Symphony Quartet.

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Berkshire E
PITTSFIELD,
Independe
Circ. 27,53

MAY 5

Tanglewo For Cha

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CLEVELAND, OHIO
NEWS
Circ. D. 138,887
APR 16 1956

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From solo parts in high school musicals he made up his mind to concentrate on a musical career.

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And now the Metropolitan radio audience awaits one more young American who has brought the sunny heritage of his parental Italy to the American scene.

FRANK GUARRERA

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
APR 30 1956

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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
APR 15 1956

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CUE
NEW YORK, N. Y.
APR 28 1956

travel notes

CULTURAL COUNTRYSIDE

THERE is probably no piece of real estate in the USA with a concentration of as many points of historic interest, cultural attractions, picnic areas, roadside snack tables, fine inns and hotels, facilities for every conceivable type of sports (tennis, horseback-riding, fishing, sailing, mountain climbing, hiking, swimming) as you'll find in the rolling Berkshires, 155 miles from New York.

In its forthcoming issue of June 16, CUE will tell you all about the area, its hotels and restaurants. Be wise and make up your mind (and the reservations) as early as you can. It's going to be crowded, with thousands and thousands occupying every bed and cot, and filling trailer camps and parking lots.

If you go late, you might want to see the Great Barrington Fair in September, probably the most typical old-fashioned country fair in the East. It features horse-racing, agricultural exhibits and a lot of midway fun. You might possibly be in the mood for visiting Williamstown, generally regarded as one of the loveliest villages in New England. Student guides will happily take you on a tour of Williams College, Alma Mater of many a famous American. You might wish to take your children to Dalton, to have a look at the Crane Museum, where the romance and history of paper-making is interestingly presented.

Music hath charm—and between July 20 and August 12 thousands will flock to Tanglewood for the annual Music Festival, to enjoy the magnificent combination of great music in a setting of natural splendor. Under the sweeping expanse of the Music Shed the Boston Symphony Orchestra, under the baton of Charles Munch, will perform works by Berlioz, Debussy, Ravel and Brahms, Wagner, Mahler, Schubert, Honegger, Tchaikovsky and others, and guest conductors will include Leonard Bernstein, Richard Burgin, Pierre Monteux, de Carvalho. The Bach-Mozart concerts by the chamber orchestra of the Boston Symphony in the intimate theatre will precede these on two weekends July 6-8, July 13-15. (Subscriptions are now being filled at Symphony Hall, Boston, Mass.) Interspersed with the festival are the student concerts at the Tanglewood Music Center, where famous conductors direct operas, symphonies.

Dance is represented by the summer-long dance festival at Jacob's Pillow, started by veteran dancer Ted Shawn. You are likely to see the top names in classic ballet, folk dance and modern dance perform in the modern, barnlike building that blends perfectly into the small cluster of houses that make up Jacob's Pillow.

—ERIC MANN

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295
MAY 1 1956

6 Wednesday Tanglewood Concerts Set

Again this summer there will be a series of six Wednesday evening concerts of Chamber Music at Tanglewood, Lenox, Mass., in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director.

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center. Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, The Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet.

Mr. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet (he will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular "Bach-Mozart" concerts in the Theater Concert Hall on Friday evening, July 6).

The programs follow:

Wednesday, July 4—The Kroll String Quartet.

Wednesday, July 11 — Benny Goodman and the Boston Symphony String Quartet.

Wednesday, July 18—The Brass Ensemble.

Wednesday, July 25—The Beaux Arts Trio.

Wednesday, Aug. 1—Rudolf Serkin and The Boston Symphony Woodwind Quartet.

Wednesday, Aug. 8—Zino Francescatti, violin, and Artur Balsam, piano.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Independent
Circ. 39,951
MAY 1 1956

Artists Listed For Concerts At Tanglewood

A series of six Wednesday evening concerts of chamber music will be held this summer at Tanglewood, Lenox, Mass., in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director.

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center. Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, The Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet.

Mr. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet (he will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular "Bach-Mozart" concerts in the Theater Concert Hall on Friday evening, July 6).

The programs follow:

Wednesday, July 4—The Kroll String Quartet.

Wednesday, July 11 — Benny Goodman and the Boston Symphony String Quartet.

Wednesday, July 18—The Brass Ensemble.

Wednesday, July 25—The Beaux Arts Trio.

Wednesday, Aug. 1—Rudolf Serkin and The Boston Symphony Woodwind Quartet.

Wednesday, Aug. 8—Zino Francescatti, violin, and Artur Balsam, piano.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
MAY 6 1956

Music

New England Art Flourishes With Gains in Three Fields

By RAYMOND MORIN, Telegram Music Critic

New England is fast becoming the country's most fertile area for summer music, dance, and art.

In addition to the Berkshire Music Festival at Lenox, and the Jacob's Pillow Dance Festival at Lee — both of which are world-famous — and the Boston Arts Festival which will be held in the Public Garden from June 9 to 24, elaborate plans are announced for the "Pops" at Yale Bowl in New Haven.

Six concerts have been scheduled for the 1956 series. The dates are June 26, July 10, 24 and 31, August 14 and 28. They will offer an all-American blend of popular and classical musicians and singers.

Opening night will be a concert version of "Porgy and Bess," with baritone Lawrence Winters and soprano Theresa Green. Duke Ellington's concert orchestra will visit the Bowl for the first time. Billing will be shared by Frank Brieff, conductor of the New Haven Symphony.

It will be something of a homecoming when soprano Eileen Farrell appears on July 24. She was born in Willimantic, Conn. The fourth concert will feature John Raitt, star of "Pajama Game." Roger Williams, whose recording of "Autumn Leaves" sold two million copies, will be guest on Aug. 14. The artists for the final concert will be announced later.

Speaking of announcements, ambitious plans are in the making for local summer music. You will hear about them soon.

Jazz Taboo

If Fred Waring should have an opportunity to bring his show to Czechoslovakia, he'd better leave out that "Rock 'N' Roll" number that he did at the Auditorium the other night. In fact, he'd better stick to "Always" and "Full Moon and Empty Arms."

A Communist musical commissar has issued a few pungent statements, to wit:

"Jazz makes the people jump and writhe around the floor like disgusting animals instead of good socialist men and women."

Hopping to the commissar's defense, the musicians at Prague's most popular dance hall, the Alfa, add this: "We don't play any of those nonsense tunes, where the same little phrase is constantly repeated. Those are definitely out. And no bebop, no really fast, complicated rhythms. With everything else, we just try it out once or twice and see what happens. If the hiherups make no complaints, then the piece is all right and we keep on with it. If they don't like it, that's bad. We drop it."

How did that thing go the other night? "I, I want, I want you, I want you to, I want you to be, I want you to be my, I want you to be my baby!"

That one's out! Too much repetition.

Workshop

If you're interested to know the inner workings of instruments, orchestras, and even musicians, you can find out all about them at the fourth annual Musicians' Workshop of the American Symphony Orchestra League in Providence, R. I., Friday and Saturday, June 15 and 16.

First-chair musicians from the Boston, Philadelphia, Pittsburg and New York orchestras will be at the Sheraton Biltmore Hotel to answer questions.

Classes will begin Friday morning at 9:30, and something will be going on all of the time until the convention banquet, Saturday night at 7.

Moderator for one of the sessions will be Harry Levenson, conductor of The Little Symphony and the Worcester Youth Orchestra.

Chamber Music

Here's the chamber music series that's to be given at Tanglewood on successive Wednesday evenings, beginning July 4:

The Kroll String Quartet; Benny Goodman and the Boston Symphony String Quartet; The Brass Ensemble (seven members of the Boston Symphony); Beaux Arts Trio; Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet; Zino Francescatti, violin, and Artur Balsam, piano.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
MAY 6 1956

Six Wednesday Programs At Tanglewood Announced

Goodman, Serkin, and Francescatti Among Soloists in Chamber Music Concerts

Boston, May 5—Again this summer there will be a series of six Wednesday evening concerts of chamber music at Tanglewood, Lenox, in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director. Inaugurated two summers ago, the Wednesday evening chamber music concerts are played in the intimate 1200-seat Theater-Concert Hall.

Goodman's Debut

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center.

Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, the Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's clarinet quintet with the Boston Symphony String Quartet.

He will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular Bach-Mozart concerts in the Theater-Concert Hall on Friday evening, July 6. The Wednesday programs follow:—

July 4—The Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello); Mozart—Quartet in C, K. 465; Prokofieff—Quartet No. 1; Beethoven—Quartet No. 9.

July 11—Benny Goodman and the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello); Bartok—Quartet No. 6; Mozart—Clarinet Quintet in A, K. 581; Brahms—Quintet in G, Opus 111.

July 18—The Brass Ensemble (Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, Horns; William Moyer and Kauko Kahila, trombones; Kilton Vy Smith, tuba); Gabrieli—Canzon Septimi Toni; Bonelli—Toccata; Poulenc—Sonata; Berezowsky—Brass Suite. Margaret Harshaw, soprano, and Ralph Berkowitz, piano; Wagner—Wesendonck Cycle; Strauss—Songs.

July 25—The Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano); Mendelssohn—Trio in D Minor; Ravel—Trio in A Minor; Brahms—Trio in C Minor.

August 1—Rudolf Serkin and the Boston Symphony Woodwind Quartet (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon); Schumann—Symphonic Etudes; Mozart—Quintet in E Flat for Piano and Winds, K. 452; Schumann—Carnaval.

August 8—Zino Francescatti, violin, and Artur Balsam, piano: A program of sonatas and other works for violin and piano.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
MAY 11 1956

Tanglewood Events Will Feature Many Great Soloists

Large-scale choral compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass. One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd. Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act 1 of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act 3 of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin. July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four weekends (July 20-August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble, conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Artur Balsam, piano.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
MAY 5 1956

Tanglewood Lists Programs For Chamber Music Series

Again this summer there will be a series of six Wednesday evening concerts of chamber music at Tanglewood in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director.

Inaugurated two summers ago, the Wednesday evening Chamber Music concerts are played in the 1,200-seat Theater-Concert Hall and have a low admission charge of $2 and $3 ($8 and $10 for a series subscription to all six).

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz—all of whom, along with violinist, William Kroll, are donating their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Beaux Arts Trio, the Brass Ensemble under the direction of Roger Voisin and the Boston Symphony Woodwind Quartet.

Mr. Goodman, making his initial appearance at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet. (He will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the orchestra's regular "Bach-Mozart" concerts in the Theater-Concert Hall on Friday evening, July 6.)

The programs follow:

July 4—The Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello); Mozart—Quartet in C, K. 465; Prokofieff—Quartet No. 1; Beethoven—Quartet No. 9.

July 11—Benny Goodman and the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello); Bartok—Quartet No. 6; Mozart—Clarinet Quintet in A, K. 581; Brahms—Quintet in G, Opus 111.

July 18—The Brass Ensemble (Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; Kilton V. Smith, tuba); Gabrieli—Canzon Septibi Toni; Bonelli — Toccata; Poulenc—Sonata; Berezowsky—Brass Suite. Margaret Harshaw, soprano, and Ralph Berkowitz, piano; Wagner—Wesendonck Cycle; Strauss—Songs.

July 25—The Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano): Mendelssohn—Trio in D Minor; Ravel—Trio in A Minor; Brahms—Trio in C Minor.

Aug. 1—Rudolf Serkin and the Boston Symphony Woodwind Quartet (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon): Schumann—Symphonic Etudes; Mozart—Quintet in E Flat for Piano and Winds, K. 452; Schumann—Carnaval.

Aug. 8—Zino Francescatti, violin, and Artur Balsam, piano: A program of sonatas and other works for violin and piano.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
MAY 1 1 1956

More Concert Soloists Named For Programs at Tanglewood

Additional soloists were named today for the early concerts this summer by the Boston Symphony Orchestra at Tanglewood.

Conductor Charles Munch has scheduled Bach's Passion according to Saint John the afternoon of July 15, with the Berkshire Festival Chorus, trained by Hugh Ross. The following vocal soloists will be featured: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor, and Mac Morgan, bass.

The evening of July 7 Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune No. 11 by Henry Cowell, both with the Yale Glee Club.

200th Mozart Anniversary

On the evening of Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C minor. The soloists will include Eunice Alberts, contralto, and Mr. Lloyd.

Two concerts devoted to the music of Richard Wagner will present extended concert preformances of excerpts from the music dramas. On Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor, and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa and Marguerite Willauer, soprano, along with the Festival Chorus, prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theater-Concert Hall will include Benny Goodman, clarinet, July 6, (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four weekends (July 20-Aug. 12) will feature Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, Aug. 3 (Ravel's Piano Concerto); Zino Francescatti, Aug. 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble, conducted by Roger Voisin, with Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet, and Zino Francescatti, violin, with Artur Balsam, piano.

MODERN BRIDE
NEW YORK, N. Y.

SUMMER 1956

UP AND DOWN THE LAND

By William Donald Frisseli

All down the east coast and up the west coast great areas put on their finest ribbons and bows to welcome bridal couples in summer. The shore resorts, the mountains, the cities, the hidden-valley hamlets, all wave a beckoning hand . . . and with so much from which to choose the right combination of attractions and facilities for themselves, a bride and groom can have no easy problem of selection. Nor, perhaps, should they—for the *where* of a honeymoon is of many-faceted importance, measurably affecting the couple's happiness in their first days together. But the following should be of some assistance in suggesting to you what the various areas offer.

NEW ENGLAND

Six states make up New England. They are old and pretty and woodsy and modern and sea-sidey . . . and add 'em all together, there are still nineteen states which individually are larger. Yet, as though to confuse matters, three of the New England states are the most densely populated in the nation, while the other three rank 'way down on the people-per-square-mile scale. Five of the states have mountains. Another combination of five have salt water and beaches. All of them have blue, freshwater lakes, and idyllic sites for a honeymoon—meaning New England has such variety you cannot safely generalize about the area unless you particularize.

Massachusetts

The Berkshires. The whole western end of Massachusetts is The Berkshires, an area of not very high mountains, but very lovely mountains . . . where the Tanglewood Music Festival is held every summer . . . where there are 13 magnificent golf courses . . . weekly polo matches . . . mountain trails for hiking and charming inns for meals or accommodations . . . brooks and streams for fishing . . . and "natural wonders." Distances are so short, yet the measure of things to see and do so great in The Berkshires that it is ideal for touring about, half a day here, half a day in the other direction.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

MAY 13 1956

VOCAL SOLOISTS TO BE FEATURED AT TANGLEWOOD

Large-Scale Choral Works Will Be Presented At Festival

Boston, May 12 — Large-scale choral compositions, always an imoprtant part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox, again figure prominently in the plans for the 1956 festival this summer. Charles Munch, conductor of the festival and music director of the Boston Symphony Orchestra, has scheduled Bach's "Passion According to Saint John" on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

Yale Glee Club

One week earlier, on Saturday evening, July 7, Ross will conduct the "Military Mass" by Martinu and the "Hymn and Fuguing Tune No. 11" by Henry Cowell, both with the Yale Glee Club. On Saturday evening, Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the "Kyrie" and "Gloria" from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and David Lloyd, tenor.

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas. On Saturday evening, July 21, Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the festival will conclude on Sunday afternoon, Aug. 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano along with the festival chorus prepared by Hugh Ross.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

MAY 17 1956

Choral Music to Be a Festival Feature

Large-Scale Compositions on Tanglewood Program

Ross-Trained Chorus and Yale Glee Club Will Be Heard at Lenox.—Mozart's 200th Anniversary Will Be Observed With Excerpts From His Mass In C Minor.

Large-scale compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to St. John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor.

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20 - August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

MAY 12 1956

Choral Events To Be Featured At Tanglewood

LARGE-SCALE choral compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this Summer.

Charles Munch, festival conductor and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

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Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, Aug. 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

* * *

INSTRUMENTAL soloists in the "Bach - Mozart" concerts during the first two weekends in the Theater-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7 (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20-Aug. 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, Aug. 3 (Ravel's Piano Concerto); Zino Francescatti, Aug. 5 (Tschaikovsky's Violin Concerto).

* * *

GUEST CONDUCTORS will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein — Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Artur Balsam, piano.

NBC Opera Sets

"News" from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA

MODERN BRIDE
NEW YORK, N. Y.
SUMMER 1956

UP AND DOWN THE LAND

By William Donald Frissell

All down the east coast and up the west coast great areas put on their finest ribbons and bows to welcome bridal couples in summer. The shore resorts, the mountains, the cities, the hidden-valley hamlets, all wave a beckoning hand . . . and with so much from which to choose the right combination of attractions and facilities for themselves, a bride and groom can have no easy problem of selection. Nor, perhaps, should they—for the *where* of a honeymoon is of many-faceted importance, measurably affecting the couple's happiness in their first days together. But the following should be of some assistance in suggesting to you what the various areas offer.

NEW ENGLAND

Six states make up New England. They are old and pretty and woodsy and modern and sea-sidey . . . and add 'em all together, there are still nineteen states which individually are larger. Yet, as though to confuse matters, three of the New England states are the most densely populated in the nation, while the other three rank 'way down on the people-per-square-mile scale. Five of the states have mountains. Another combination of five have salt water and beaches. All of them have blue, freshwater lakes, and idyllic sites for a honeymoon—meaning New England has such variety you cannot safely generalize about the area unless you particularize.

Massachusetts

The Berkshires. The whole western end of Massachusetts is The Berkshires, an area of not very high mountains, but very lovely mountains . . . where the Tanglewood Music Festival is held every summer . . . where there are 13 magnificent golf courses . . . weekly polo matches . . . mountain trails for hiking and charming inns for meals or accommodations . . . brooks and streams for fishing . . . and "natural wonders." Distances are so short, yet the measure of things to see and do so great in The Berkshires that it is ideal for touring about, half a day here, half a day in the other direction.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
MAY 13 1956

VOCAL SOLOISTS TO BE FEATURED AT TANGLEWOOD

Large-Scale Choral Works Will Be Presented At Festival

Boston, May 12 — Large-scale choral compositions, always an imoprtant part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox, again figure prominently in the plans for the 1956 festival this summer. Charles Munch, conductor of the festival and music director of the Boston Symphony Orchestra, has scheduled Bach's "Passion According to Saint John" on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

Yale Glee Club

One week earlier, on Saturday evening, July 7, Ross will conduct the "Military Mass" by Martinu and the "Hymn and Fuguing Tune No. 11" by Henry Cowell, both with the Yale Glee Club. On Saturday evening, Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the "Kyrie" and "Gloria" from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and David Lloyd, tenor.

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas. On Saturday evening, July 21, Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the festival will conclude on Sunday afternoon, Aug. 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the festival chorus prepared by Hugh Ross.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325
MAY 17 1956

Choral Music to Be a Festival Feature

Large-Scale Compositions on Tanglewood Program

Ross-Trained Chorus and Yale Glee Club Will Be Heard at Lenox—Mozart's 200th Anniversary Will Be Observed With Excerpts From His Mass In C Minor.

Large-scale compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to St. John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

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Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20 - August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
MAY 12 1956

Choral Events To Be Featured At Tanglewood

LARGE-SCALE choral compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this Summer.

Charles Munch, festival conductor and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

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* * *

GUEST CONDUCTORS will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein — Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Artur Balsam, piano.

NBC Opera Sets

BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
News of the

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For Release: May 28-29 week end

BERKSHIRE MUSIC CENTER, SUMMER MUSIC SCHOOL OF BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD, ANNOUNCES 25 STUDENT CONCERTS - ADMISSION BY VOLUNTARY CONTRIBUTION TO SOCIETY OF FRIENDS

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire hills is now preparing for its thirteenth year, which will commence with the arrival of some 400 students from all parts of the U.S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO.

Young musicians of high skill - instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For Release Saturday-Sunday, June 18--19, please

TANGLEWOOD SUBSCRIPTIONS EXCEED 1954

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts held on four Friday evenings, July 22--August 12; four Saturday evenings, July 23--August 13; and four Sunday afternoons, July 24-August 14 in the huge Music Shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry, Jr. announces. The six-week festival of 1954 saw an all-time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The boxoffice will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt: checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox, Mass. 600.

1955's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio", the "Missa Solemnis", the violin concerto, two piano concertos, and three overtures.

Single tickets for the twelve Friday and Saturday evening and Sunday afternoon concerts are: boxes (seating six) $6.50; front sections, center, $5.50; front sections, sides, $4.00; rear sections, $3.50, $3.00 and $2.50.

Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm,

membership in the Friends. At the end of the summer of 1954 membership totaled 5,174, from which source the Berkshire Music Center benefited by $23,545.71. In 1955 a drive will be made to increase Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources. These non-paying concerts performed to 30,800 in 1954, and thirty-five percent of the Friends came from Berkshire County, indicating that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the 25 concerts by students of the Berkshire Music Center, a full calendar for the 42 days of the six-week 1955 season is planned. There are 24 Berkshire Festival concerts, plus four Saturday morning public rehearsals of the Boston Symphony Orchestra, with admission $1.00 each, proceeds benefiting the orchestra's Pension Fund and the six programs of "Tanglewood on Parade", bringing to a total of 59 the summer events at Tanglewood.

The schedule of student performances calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8:30 p.m., commencing July 7, with the exception of the final concert, announced for Saturday afternoon, August 13. In 1954 a similar six concerts attracted an audience of 14,200.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through August 4. These attracted 4,025 persons in 1954.

News... from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

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Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are held Sunday evenings at 8:30 p.m. in the Chamber Music Hall, July 10 to August 14. An attendance of 1,485 was registered at these events last summer.

Five evenings of opera, one integrated with choral works, will be given this summer in the Theatre-Concert Hall. Attendance at these events on the evenings of August 1,8,9 requires reserved tickets procurable in advance from the Friends' office at Tanglewood. Five thousand persons enjoyed these evenings in 1955.

Unscheduled demonstrations by students of Department V, the Tanglewood Study Group organized three years ago for the pure enjoyment of music by amateurs, will be given, as in the past, on a Friday afternoon in the Barn; and also planned are Monday evening forums, Ralph Berkowitz moderating, in Sedgwick Hall, Lenox.

The complete schedule of student performances for 1955 follows:

Department I (Orchestra): Music Shed, 8:30 p.m., July 7,14,21,28, August 4; 3:00 p.m., Saturday, August 13

Department I (Chamber Music): Chamber Music Hall, 10 a.m., July 10, 17,24,31, August 7,14

Department III (Composition): Chamber Music Hall, 8:30 p.m., July 17, 24,31; 3:00 p.m., Saturday, August 6

Department II (Chorus) and IV (Opera) - reserved seats: Theatre-Concert Hall, Monday, August 1, 8:30 p.m.

Department IV (Opera) - reserved seats: Theatre Concert-Hall, 8:30 p.m., August 8-9

Department II (Chorus) and IV (Opera) - Theatre-Concert Hall, 8:30 p.m., July 26, August 2

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra (admission $1.00), Music Shed, 10 a.m., July 23,30, August 6,13

...News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

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Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm,

David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist.

The Berkshire Festival Shed series is preceded this year by two weekends of performances by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts which are given in the intimate 1,200-seat Theatre-Concert Hall, under the direction of Charles Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross as guest conductors. Seats for these two weekends, July 8-9-10 and July 15-16-17 are already scarce, with Mr. Bernstein's all-Mozart concert of Fri. July 15, with the conductor doubling as piano soloist and Jennie Tourel as soprano soloist, almost sold out. Remaining seats are priced at $4.00 and $5.00. Other soloists in this preliminary series are vocalists Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; and from the first chairs of the Boston Symphony, Joseph de Pasquale, violist, Samuel Mayes, cellist and Doriot Anthony Dwyer, flutist.

Six Wednesday evening chamber music concerts, priced at $2.00 and $3.00, to be held in the Theatre-Concert Hall, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund, are all devoted to Beethoven's chamber music, including string quartets, trios, and violin, piano and cello sonatas. Rudolf Serkin, Isaac Stern (accompanied by Alexander Zakin), Gregor Piatigorsky (accompanied by Ralph Berkowitz), the Kroll String Quartet, the Beaux Arts Trio, and the New Music String Quartet are the performers.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 25 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press
BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass.

For release Saturday-Sunday June 25-26

STUDENT REGISTRATION AT TANGLEWOOD'S BERKSHIRE MUSIC CENTER AHEAD OF 1954 - 400 SUMMER MUSIC STUDENTS EXPECTED JULY 3-AUGUST 14

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark. Miss Edith A. Bossler, Registrar, reports, with additional applications being processed daily, until the full enrollment of some 400 is reached. Students from most of the 48 states, Canada and many foreign countries will arrive in the hills of Western Massachusetts for the opening of the 13th session of the school on Sunday, July 3, when they will be welcomed by Charles Munch, Music Director of the Boston Symphony Orchestra, in his capacity as Director of the Berkshire Music Center. While composer Aaron Copland, assistant director of the school is on leave of absence this summer, his post is being filled by Richard Burgin, concertmaster of the orchestra. Ralph Berkowitz is Dean of the school; and Gail W. Rector is executive secretary.

Enrollment is ahead of last year, when 350 students had registered at this time. The 375 students to date have been chosen from 635 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Berkshire Music Center scholarship grants have been awarded to 174, including 108 who comprise members of the student symphony orchestra. This year, Miss Bossler reports, so far 18 students have declined scholarship tuitions, although eligible for them, twelve in the orchestra, two in composition, four in opera dramatics.

The 375 students to date include 88 with the three-year-old Dept. V, the Tanglewood Study Group, 40 of whom are registered for the full six weeks, 15 for four weeks, two for three weeks, 31 for two weeks. Department V

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press.

For release Friday, July 1, please

CHARLES MUNCH ARRIVES TODAY, JULY 1, AT TANGLEWOOD TO CONDUCT BERKSHIRE FESTIVAL

BERKSHIRE MUSIC CENTER OPENS 13th SUMMER SESSION AT TANGLEWOOD SUNDAY, JULY 3rd.

* * * * * * * * *

Charles Munch, Music Director of the Boston Symphony Orchestra, arrives in New York today (Friday, July 1) by Air France from his home in Paris, and will drive to Lenox, Mass. this afternoon, to his summer residence.

Mr. Munch will immediately prepare for his summer duties as conductor of the Berkshire Festival. 1955 marks his fifth summer at Tanglewood, and as Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert a week from tonight (Friday, July 8), with a chamber orchestra of Boston Symphony players, in the Theatre-Concert Hall at Tanglewood at 8:30 p.m., a program of Bach, Stravinsky and Mozart, with Doriot Anthony Dwyer, the Boston Symphony's first flutist, as soloist. On Sunday afternoon, July 10, his program with the chamber orchestra is the Bach Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Saturday evening July 9 Festival concert, works by Handel, Haydn and Hindemith, with Boston Symphony first violist Joseph de Pasquale as soloist, will be conducted by Thor Johnson, music director of the Cincinnati Symphony, and a former student of conducting at the Berkshire Music Center (1940 and 1941).

Following the conclusion of the Boston Symphony Orchestra's 74th season May 1st, Charles Munch remained in Boston to record with the orchestra, then returned to Europe for his between-seasons vacation. On account of his heavy schedule in the U.S. during the coming season, the orchestra's 75th anniversary, the conductor has spent two months abroad, accepting no engagements during this period. In France he visited his family in Strasbourg, spent some time at his own home in Paris, but for the most part has vacationed on the Riviera. There was a five-day interruption of this vacation at the beginning of June, when he

offers advanced students of music, professional or ameteur, an opportunity to spend their vacations in extensive chamber orchestra reading and practice also in early compositions for unusual ensemble. Ingolf Dahl returns to Tanglewood to head this increasingly popular department this summer.

Twenty-eight foreign students have registered in the music school, nine from Canada, three from Japan, two from Hawaii and France, one each from Chile, Puerto Rico, Israel, Greece, New Zealand, Mexico, Argentina, Iran, Brazil, Netherlands-Antilles, Austria and Finland.

The Tanglewood Study Group includes four of the Canadians, one of the Hawaiians, and the student from Brazil.

Students at the Berkshire Music Center study orchestra playing and conduction under Leonard Bernstein; chamber music from first-chair members of the Boston Symphony; choral singing and conducting under Hugh Ross; composition from guest composers Roger Sessions and Boris Blacher; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl.

Since enrollment in the Tanglewood Study Group may be for either the full six weeks, or for periods of four weeks or two weeks, applications for this department are still being accepted. Members of this department have an opportunity to sing in the Festival Chorus made up of Berkshire Music Center students with the Boston Symphony in Berkshire Festival concerts, including such works this summer as Beethoven's "Missa Solemnis", Act II of "Fidelio", and the Ninth Symphony.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

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made a flying visit to the U. S. to receive the honorary degree of Doctor of Music from Boston University. Since last summer at Tanglewood, his book, "I Am A Conductor" has been published in the U. S. by Oxford University Press, and has been widely reviewed and well received.

Mr. Munch will address Opening Exercises of the Berkshire Music Center in the Theatre-Concert Hall at Tanglewood on Sunday afternnon (July 3) at 3:30 p.m., when other speakers are expected to be William Cox, chairman of the Society of Friends of the music school; Richard Burgin, acting assistant director of the Berkshire Music Center; Ralph Berkowitz, Dean of the B. M. C.; and George E. Judd, retired manager of the Boston Symphony Orchestra.
Randall Thompson's "Alleluia", composed for the opening of the school in 1940, will be sung by students, Hugh Ross, head of the choral department, conducting. Tea will be served in the formal gardens. Two trustees of the Boston Symphony Orchestra, C. D. Jackson and Henry B. Cabot, will be present.

During the summer more than 25 concerts and demonstrations will be given by students in the school's five departments: symphony orchestra and chamber music, composition, chorus, opera, and Tanglewood Study Group.

The first student concert will be held Thursday (July 7) at 8:30 p.m. in the Music Shed, when the symphony orchestra of 100 students of Department I under Leonard Bernstein's tutelage, will perform Copland's "Outdoor Overture", Debussy's "Afternoon of a Faun", Prokofieff's "Peter and the Wolf", and Davorak's Symphony No. 2, with Mr. Bernstein conducting the latter, and student conductors the first three selections. The first student chamber music concert will be held in the Chamber Music Hall Sunday, July 10, at 10:00 a.m. The public may attend these and other student concerts through contributions to the society of Friends of the Berkshire Music Center.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press For Release: Wed. July 6, please

CHAMBER MUSIC CONCERT TONIGHT (JULY 6) OPENS 1955 BERKSHIRE FESTIVAL
KROLL STRING QUARTET PLAYS THREE BEETHOVEN QUARTETS

The opening concert of the 1955 Berkshire Festival will be given tonight (July 6) in the famed Theater-Concert Hall at Tanglewood, Lenox, Mass. at 8:30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Inaugurated last season, the Wednesday evening Chamber Music concerts have a low admission charge of $2 and $3 and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music Center. Last season 8,750 attended the six concerts, an average of 1,358 per concert, or well over the 1,200 seating capacity, and the total receipts were $14,007.00. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted by a total of $7,850.00.

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play one quartet from each of Beethoven's three big

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press For Release: Friday, July 8

CHAMBER ORCHESTRA SERIES BEGINS TONIGHT (July 8) AT TANGLEWOOD
CHARLES MUNCH CONDUCTS BOSTON SYMPHONY ORCHESTRA PLAYERS IN WORKS BY BACH, STRAVINSKY AND MOZART

The first of six Chamber Orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight (Fri. July 8) in the Theater-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 P.M. This season the six concerts in this series, known popularly as the "Bach-Mozart" concerts," will be given in the first two week-ends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon. In 1954 the six Chamber Orchestra concerts attracted a total audience of 16,650, an average attendance of 2,275 at each concert, or almost twice the seating capacity of 1,152. Present indications are that last season's all-time record attendance mark will be shattered this year.

At tonight's concert, Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach - the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings - along with Stravinsky's music for the Ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

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Periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor, Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

As the official quartet of the Musicians' Guild in New York, the Kroll String Quartet has given newrly 50 Town Hall recitals since it was founded by William Kroll in 1945, in addition to its annual tours. The group also appeared at last season's series of Wednesday evening Chamber Music concerts at Tanglewood, on August 4, playing Quartets by Haydn, Hindemith and Ravel. Mr. Kroll, co-head of the Berkshire Music Center's chamber music departme nt, has been head of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes - School of Music since 1947 and teacher at the Mannes School of Music in New York since 1943.

Other artists appearing this season in the Wednesday evening concerts af Chamber Music by Beethoven will include the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) on July 13; Isaac Stern, violin, and Alexander Zakin, piano, on July 20; the New Music String Quartet (Broadus Earle and Matthew Raimondi, violins; Walter Trampler,, viola; and David Soyer, cello) on July 27; Rudolf Serkin, piano, on August 3; and Gregor Piatigorsky, cello, and Ralph Berkowitz, piano, on August 10.

Remaining seats for tonight's concert are now on sale at the Tanglewood box-office, and telephone reservations are accepted - Lenox (Mass.) 600. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance. In case of rean the program will be held in the Music shed, which will also seat the lawn audience.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

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Mrs. Dwyer, who joined the Boston Symphony Orchestra as solo flutist in the autumn of 1952, was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. Her training continued at the Eastman School of Music where she studied with Joseph Mariano and later with William Kincaid. She played in the National Symphony Orchestra in Washington, D. C. for two years before joining the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. While in California she devoted much of her time to chamber music, participating in many first performances of contemporary works. She has previously performed Bach's B Minor Suite with Charles Munch and the Boston Symphony Orchestra both in Symphony Hall, Boston and at Tanglewood (July 12, 1953).

Thor Johnson will be guest conductor of the concert tomorrow night (July 9) when music by Handel, Haydn and Hindemith will be played, with Joseph de Pasquale viola soloist in Hindemith's "Der Schwanendreher."

Sunday afternoon at 2:30 Mr. Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Remaining seats for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600.

Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press For Release: Saturday, July 9

CHAMBER ORCHESTRA CONCERTS CONTINUE AT TANGLEWOOD TONIGHT (July 9) GUEST CONDUCTOR THOR JOHNSON LEADS MUSIC BY HANDEL, HAYDN AND HINDEMITH. CHARLES MUNCH CONDUCTS BACH MASS IN B MINOR TOMORROW (SUNDAY) AFTERNOON.

The Second Chamber Orchestra concert in the 1955 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra, Thor Johnson, guest conductor, in the Theater-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 P.M.

Mr. Johnson, who is Music Director of the Cincinnati Symphony Orchestra, was the very first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the Berkshire Music Center. During the war he spent four years in the Army Signal Corps and during this period, with the Army's permission, he filled his first big guest engagements with the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic and the Boston "Pops." In addition to his duties with the Cincinnati Symphony Orchestra, where he has been since the autumn of 1947, he is head of California's annual Ojai Music Festival, which he organized; director of the Moravian Early American Music Festival in Bethlehem, Pa., and the Peninsula Festival at Ephraim, Wisconsin; and a regular conductor at the May Festival in Ann Arbor, Michigan, by the Philadelphia Orchestra. He was also a guest conductor of the Boston Symphony Orchestra during the 1948-49 season. He has just

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CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release Saturday, July 9
Sunday, July 10, please

SECOND WEEK OF BERKSHIRE FESTIVAL CONCERTS JULY 13-15-16-17

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo", and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York city. Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

returned from a tour of the Far East as co-conductor of the Symphony of the Air, the former NBC Symphony Orchestra.

At the concert tonight, Mr. Johnson will conduct Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with Oboe, Bassoon, Violin and Cello by Haydn; Hindemith's Concerto for Viola and Orchestra, "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

The viola soloist, Joseph de Pasquale, has been principal viola with the Boston Symphony Orchestra since 1947. Then in his 27th year, he was at the time the youngest first viola of any major symphony orchestra in the United States. A native of Philadelphia, he is a graduate of the Curtis Institute where he studied with Louis Bailly, William Primrose and Max Aronoff. During World War II he enlisted in the Marine Corps and served in the Marine Band ("The President's") in Washington, D.C., playing trumpet. In the Marine Symphony he played viola. After the war he joined the American Broadcasting Company Symphony Orchestra in New York, with which he was soloist in the Bloch Suite. He also made many appearances as soloist in the "Coffee Concerts" of chamber music broadcasts on Sunday mornings. With the Boston Symphony Orchestra he has been soloist on numerous occasions in Boston, on tour and at Tanglewood.

Tomorrow afternoon (July 10) at 2:30 Charles Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and a quartet of vocal soloists comprised of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Ilford, press — or release Saturday, July 9 Sunday, July 10, please

SECOND WEEK OF BERKSHIRE FESTIVAL CONCERTS JULY 13-15-16-17

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

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These same forces performed the B Minor Mass in Boston last April during the regular winter season of the Boston Symphony Orchestra in a concert which was broadcast in part coast-to-coast during the Orchestra's regular Saturday evening series over the National Broadcasting Company.

Of the four soloists, three are former Berkshire Music Center students who have since gone on to distinguished concert and operatic careers. Adele Addison was a student in the Opera Department during the summers of 1947, 1948 and 1950; Florence Kopleff studied in the Choral Department in 1946 and in the Operatic Department in 1947; and John McCollum was a member of the Opera Department in 1952 and 1953. Donald Gramm, a native of Milwaukee, received most of his musical training in the mid-West and he has made numerous radio and television appearances. All four have sung with the Boston Symphony Orchestra on numerous occasions, as well as with most of the other leading American orchestras.

Remaining tickets for these two concerts as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox, (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Ilford, press — or release Saturday, July 9 Sunday, July 10, please

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Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honneger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoon at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

The complete programs are:

Wed. July 13 -8:30 p.m. -Theatre-Concert Hall -Chamber Music:
Beethoven: Trios - C minor, Op.1, No. 3; D ,ajor, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke").
The Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse cello; Menahem Pressler, piano)

Fri.,July 15 -8:30 p.m. -Theatre-Concert Hall - The Boston Symphony Chamber Orchestra:

Mozart: Overture to "Don Giovanni"
Symphony in C major, "Linz" (K. 425)
Arias, "Al Desio" (K. 577), "Zeffiretti"("Idomeneo"), "Non Temer" ("Idomeneo")
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K. 453)
Soloist: Leonard Bernstein
Leonard Bernstein, Conductor

Sat. July 16,-8:30 p.m. -Theatre-Concert Hall -The Boston Symphony Chamber Orchestra:

Italian Music
Vivaldi: Concerto Grosso in D, Op. 3, No. 11
Vivaldi: Concerto Grosso in B minor, Op. 3, No. 10
Boccherini: Concerto for Cello
Soloist: Samuel Mayes
Vivaldi: Gloria, with Festival Chorus of Berkshire Music Center students
Soloists: Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano
Hugh Ross, Conductor

Sun. July 17 -2:30 p.m. -Theatre-Concert Hall -The Boston Symphony Chamber Orchestra

French Music
Rameau: Suite from "Dardanus"
Ravel: "Le Tombeau de Couperin"
Faure: Pavane
Milhaud: Serenade
Honegger: Symphony No. 4
Charles Munch, Conductor

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: Sat. July 9: Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher", with Joseph de Pasquale as soloist; and Haydn: Symphony in B flat, No. 98. Sun. July 10: Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral So-

ciety, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The third week of Berkshire Festival concerts will commence with Isaac Stern and Alexander Zakin in three Beethoven violin sonatas (Wed. July 20 in the Theatre-Concert Hall). The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6,000-seat Music Shed on Friday, July 22 when Charles Munch will give an all-Beethoven program, with Isaac Stern as soloist in the violin concerto. Pierre Monteux will conduct an orchestral program of Bach, Beethoven, Sessions and Richard Strauss on Sat. eve. July 23, and Mr. Munch's Sun. aft concert, July 24, will comprise Beethoven's first, fourth, and sixth symphonies.

During the coming week all five departments of the Berkshire Music Center, now in its 13th session at Tanglewood, will be in full operation. Friends of the Music School who make a voluntary contribution to its support are invited to the following student performances: Sunday morning chamber music by Department I students (10 a.m., July 10 and 17, Chamber Music Hall); Sunday evening composers' forum by Department III students (8:30 p.m., July 17, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p.m., Sedgwick Hall, Lenox, July 11 and 18); symphony concert by the student orchestra of Department I (8:30 p.m., July 14, Music Shed).

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires and, through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

Philadelphia Orchestra. He was also a guest conductor of the Boston Symphony Orchestra during the 1948-49 season. He has just

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release Tuesday, July 12, please

SIBELIUS SELECTS EINO RAUTAVAARA, YOUNG FINNISH COMPOSER TO STUDY AT BERKSHIRE MUSIC CENTER THIS SUMMER

Koussevitzky Music Foundation Offers Scholarship and Living Expenses in Honor of Noted Composer's 90th Birthday

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Eino Rautavaara, 26, of Helsinki, Finnish composer nominated by no less a personage in the musical world than Jean Sibelius, has arrived at Tanglewood to spend the summer as a student of composition with Roger Sessions and Boris Blacher at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival concerts now until August 14.

One of thirty-three students from eighteen foreign lands including Canada who are at the music school's thirteenth session for six weeks of concentrated study, Mr. Rautavaara has come largely through the energy and good will of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Symphony who did much to pioneer the music of Sibelius in this country. Mrs. Koussevitzky is chairman of an international Sibelius Festival Committee, which will celebrate the Finnish master's ninetieth birthday (December 8, 1955) in the season of 1955-6 by inviting conductors here and abroad to perform programs and whole cycles of Sibelius music.

The Koussevitzky Music Foundation, in co-operation with the Berkshire Music Center, is offering a scholarship with full living expenses at Tanglewood to Mr. Rautavaara, whom Sibelius has personally nominated to receive the honor. The young composer's travel expenses to and from Finland are defrayed by the Finlandia Foundation of New York. Following his stay at Tanglewood, arrangements are being made with the Juilliard School of Music in New York City for Mr. Rautavaara to continue his studies in America.

Eino Rautavaara was born October 9, 1928, into a family of musicians. His father was a noted Finnish opera singer. As a pupil of Professor Aarre Merikanto, he studied composition at the Sibelius Academy, after passing his theory examinations, and also piano. At the Helsinki University he studied musicology, aesthetics, literature and psychology, and was graduated Master of Arts in 1953. After his military service in 1954, and his entry into Officers' School, he studied in Vienna for the past six months.

In 1954 Mr. Rautavaara won a prize donated by Thor Johnson, conductor of the Cincinnati Symphony, himself a former student at the Berkshire Music Center (1940 and 1941), and guest conductor at the Berkshire Festival concert last Saturday (July 9). This was an international contest, and the prize-winning work was a composition for brass and percussion, a suite entitled "Requiem in our Time". Other of his compositions which have been performed are "Adagio and Toccata for Orchestra", "Suite for Orchestra", "Divertimento for Strings", "Suite for Strings", a song cycle based on poems of Rilke, variations for piano.

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BOSTON SYMPHONY ORCHESTRA
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TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From Walter Alford, Press

For release Friday, July 15, please

KOUSSEVITZKY MEMORIAL SCHOLARSHIP AWARDED TO STUDENT CONDUCTOR KENNETH D. SCHERMERHORN AT TANGLEWOOD

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The annual scholarship to a conductor student of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood of which the orchestra's conductor Charles Munch is director, has been awarded to Kenneth D. Schermerhorn, 25, of Schenectady, it was announced today (Fri. July 15).

The scholarship was instituted last year by Tanglewood's neighboring residents of Berkshire County, Mass., to express their gratitude for concerts of symphony music performed by students of the Berkshire Music Center from all over the U.S. and from Canada and many foreign lands, who train under the noted young American composer-conductor, Leonard Bernstein. During the six-week session of the music school weekly symphonic programs are given in the Music Shed at Tanglewood on Thursday nights and on the final Saturday (August 13) of the Berkshire Festival, attracting an average audience of 3,000 persons, mostly within a radius of 50 miles.

The scholarship was organized as a memorial to the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who instituted student symphony concerts in 1940. The programs are led by talented young conductors, training for leadership of the world's symphonic orchestras. Graduates from the Tanglewood podium have included such distinguished conductors as Mr. Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Lukas Foss (Los Angeles), Eleazar de Carvalho (Rio de Janeiro), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington D. C.), Thomas Schippers (New York City and Metropolitan Opera companies), Robert Zeller (Sadler's Wells Ballet), Herman Herz (Duluth).

The scholarship committee, headed by Mrs. William M. Crane of Richmond, Mass., in 1954 raised $5,000 from more than 135 donors toward a $15,000 goal to establish an annual scholarship to attract student conductors to Tanglewood. Its present value is $500, which covers the Student's tuition and living expenses at the Berkshire Music Center.

Kenneth Schermerhorn, to whon the conducting scholarship has been awarded for the present season, made his debut on the Music Shed podium at Tanglewood last night (Thursday, July 14), opening the student concert program with Brahms' "Tragic Overture". He is one of several student conductors who share portions of the summer symphony evenings, working under Leonard Bernstein, who recommended Schermerhorn to

Philadelphia Orchestra. He was also a guest conductor of the Boston Symphony Orchestra during the 1948-49 season. He has just

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the Berkshire Music Center to receive the scholarship.

Schermerhorn has former associations with Tanglewood and the Boston Symphony. In 1950, following three years of music study at the New England Conservatory of Music in Boston, and private work with Roger Voisin, first trumpet, and Gaston DuFresne, bass player of the Boston Symphony, he came to the Berkshire Music Center as a trumpet player in the student orchestra and came under Leonard Bernstein's jurisdiction. The following season he spend with the Kansas City, Mo. Symphony, conducted by Hans Schweiger.

He met Leonard Bernstein again in Milan, Italy, in april of this year, under coincidental circumstances, and Bernstein recommended he return to Tanglewood this summer, as a student conductor. Bernstein was guest conducting the famed La Scala Opera House orchestra, and Schermerhorn, a sergeant first class in the U. S. Army, was in the Italian city to give a concert with the 7th Army Symphony Orchestra, composed of enlisted men. Recognizing his musical talents after he had been in khaki a couple of years in West Germany, where he had an opportunity also to study at the Munich and Stuttgart Staatsoper, Army officials with the approval of the U.S. State Department put Schermerhorn in charge of a 70-piece orchestra to travel through Europe and perform Symphonic works, as evidence of the cultural maturity of American music and musicians.

From June, 1954, to May, 1955, Schermerhorn conducted 80 concerts in Germany, Austria, Italy, France, England, Scotland, Ireland, Wales, the repertory consisting of some 25 standards, Beethoven, Mozart, Brahms symphonies, violin concertos, and including ten contemporary works composed in the U.S. by Copland, Barber, Hindemith, Bartok. The Army symphony also accompanied a small group performing Menotti operas.

Two honors befell the young conductor's way while in uniform. He was invited to conduct two performances of Beethoven's opera "Fidelio" in Passau, in Bavaria, at last summer's music festival. He was also chosen one of three outstanding young conductors of the year, along with James Dixon, a pupil of Dimitri Mitropoulos, and Christopher Whelan, of England, for the Elizabeth Sprague Coolidge award.

Kenneth Schermerhorn is a son of Mrs. Charlotte Schermerhorn of 914 Hazelwood Avenue, Schenectady, and is a graduate of that city's Mount Pleasant High School. He received his discharge from the U.S. Army in early June.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Saturday, July 16
Sunday, July 27, please

BOSTON SYMPHONY ORCHESTRA OPENS MUSIC SHED SERIES FRIDAY (July 22)
THIRD WEEK OF BERKSHIRE FESTIVAL CONCERTS JULY 20-22-23-24

The Berkshire Festival concerts at Tanglewood, Lenox, Mass. move into high gear next week when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's Music Director.

Again this year twelve concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the twelve Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9,197.

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late Music Director of the Orchestra).

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theatre-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was Music Director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite,

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
ANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For release Mon. July 11, please

SECOND WEEKLY EXHIBIT OF PAINTINGS AND SCULPTURES AT
TANGLEWOOD DURING BERKSHIRE FESTIVAL

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An exhibition of nine contemporary prints by noted modern artists is on exhibition this week (until Sat. July 16) at the exhibition hall, main gate, at Tanglewood, Lenox, Mass., in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The print show, as well as succeeding exhibits of paintings, sculpture and photographs from now until the close of the Festival August 14 has been arranges through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

On loan from the collection of Ferdinand Roten, Baltimore, Md., are Bonnard's "Man with a Dog", a four-color lithograph; a Braque etching from the Theogonie series; a Matisse, "Head with a Hand" lithograph; Toulouse-Lautrec: "Entree de Brasseur", a valuable limited edition 1893 lithograph; Vuillard's lithograph "Lisez la Revue Blanche, Freres"; a Daumier lithograph; and three Chagalls; "The Upset of the Coach" from Gogol's "Dead Soul" on Japan paper, and two from his Bible series, "Abraham's Offering of Isaac" and "Abraham".

The Tanglewood exhibition hall next will house a series "Paintings of the Weather" by Berkshire County artist Helmut Siber, of Mill River, Mass., from July 16-23.

News from the BERKSHIRE FESTIVAL

in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 23), for which the nominal charge is made of $1.00, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

Wed. July 20-8:30 p.m. - Theatre-Concert Hall - Chamber Music:

Beethoven: Violin Sonatas - No. 2 in A major, Op. 12, No. 2
No. 5 in F major, Op. 24 ("Spring")
No. 7 in C minor, Op. 30, No. 2
Isaac Stern and Alexander Zakin

Fri. July 22- 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Beethoven: Overture to "Coriolan"
Violin Concerto, Soloist: Isaac Stern
Symphony No. 7, in A major
Charles Munch, Conductor.

Sat. July 23 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Respighi: Passacaglia and Fugue in C minor
Beethoven: Symphony No. 2, in D major
Sessions: Suite from "The Black Maskers"
Strauss: "Death and Transfiguration"
Pierre Monteux, conductor

Sun. July 24 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra:

Beethoven: Symphony No. 1, in C major
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Charles Munch, Conductor

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: Sat. July 16: Charles Munch conducting a program of Italian Music. Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Concerto for Cello, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Ruth McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer music school. Sun. July 17: Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus"; Ravel "Le Tombeau de Couperin";

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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For release Mon. July 11, please

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News from the BERKSHIRE FESTIVAL

Faure: Pavane: Milhaud: Serenade; Honegger; Symphony No. 4.

The fourth week of Berkshire Festival concerts will commence with a program of three Beethoven quartets by the New Music String Quartet (Wed. July 27 in the Theatre-Concert Hall). In the Music Shed, Charles Munch will conduct the Boston Symphony Orchestra Friday evening (July 29) in a program of Handel, Schumann, Samuel Barber and Brahms, with Leontyne Price, soprano, as soloist; and Saturday evening (July 30) Mr. Munch directs an all-Beethoven program, with Rudolf Serkin, pianist, as soloist. The Sunday afternoon (July 31) Music Shed concert is an all-Brahms program by the Boston Symphony with Pierre Monteux as guest conductor, and Isaac Stern and Gregor Piatigorsky as soloists.

During the coming week a number of concerts will be given by students of the Berkshire Music Center, now in the midst of its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances: Sunday morning chamber music by Department I students (10 a.m., July 17, and 24, Chamber Music Hall); Sunday evening composers' forums by Department III students (8:30 p.m., July 17 and 24, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p.m., July 18 and 25, Sedgewick Hall, Lenox); a choral concert by the small choir of Department II students (8:30 p.m., July 19, Theatre-Concert Hall); symphony concert by the student orchestra of Department I (8:30 p.m., July 21, Music Shed.)

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friend's Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Concerence, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires and, through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

News... from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For release Mon. July 11, please

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News... from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA

News from the **BERKSHIRE FESTIVAL**
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press For Release: Wed. July 13

SECOND WEEK OF BERKSHIRE FESTIVAL CONCERTS STARTS TONIGHT (July 13)
BEAUX ARTS TRIO PLAYS THREE BEETHOVEN PIANO TRIOS.

The second week of concerts in the 1955 Berkshire Festival will begin tonight (Wed. July 13) with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 P.M. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven - the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the NBC Symphony Orchestra, now called the Symphony of the Air. He has just returned from that Orchestra's extensive tour of the Far East, concerts having been given in Japan, Korea, Burma, Ceylon, Formosa, Okinawa, Siam, French Indo-China and Hawaii.

Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital, with orchestra and in chamber music ensembles in most of

News from the **BERKSHIRE FESTIVAL**
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Fri. July 15, please

PAINTINGS BY HELMUT C. SIBER, MILL RIVER, MASS. AND
SCULPTURE BY PETER ABATE, BROOKLINE, MASS ON EXHIBITION
NEXT WEEK AT BERKSHIRE FESTIVAL, TANGLEWOOD.

Paintings of the weather, by Berkshire artist Helmut C. Siber, of Mill River, Mass., will be on exhibition during the coming week, from Sat. July 16 until July 23, in the glassed exhibition hall, main gate, at Tanglewood, Lenox, Mass., in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

Commencing this weekend, and continuing through the close of the Festival on August 14, the Tanglewood formal gardens will also display five large pieces of outdoor sculpture by Peter Abate, of Brookline, Mass., whose Carrara marble work, "The Pearl", attracted much favorable comment at Tanglewood last summer.

These exhibitions, as well as succeeding weekly shows of paintings, sculpture and photographs, have been arranges through the courtesy of the Berkshire Museum, Pittsfield, and its director, Sturat C. Henry.

Mr. Siber's paintings are recent watercolors painted in the Green Mountains in Vermont, along with others done during the past three years in the Smoky Mountains, the Balsam Range in North Carolina, the Sierra Nevada in California, and near his present studio in the Berkshires. The artist has sought to maintain a balance between meteorlogical study and artistic interpretation of the world of clouds, to show at once the beauty of cloud formations and the power in their forces. The artist, a native of Bremen, Germany (1903), entered art school there in his youth, then was apprenticed to a lithographer. He went to sea, as sailor, radio operator and quartermaster, aboard cargo ships bound for the Far East, Africa and South America. For some time he specialized in drawings of wild animals in India and Africa. It was his first trip to color-rich India which influenced him to desert black and white technique for watercolor. On his second trip to that land he encountered the monsoon and attempted his first cloud paintings, which he continued on further trips to Sumatra, Japan and Northern China. After he came to the U.S. he continued cloud studies along the Atlantic Coast, in the South-East and in California. Mr. Siber has had one-man shows at the Bowdoin College Museum of Art, 1946; the University of Tennessee, 1952; Pack Library,

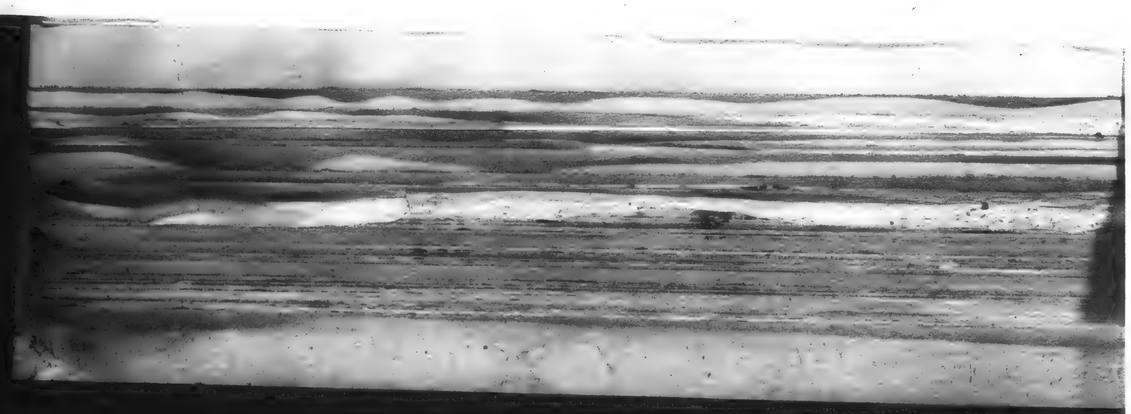
from July 16-23.

the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan schools of music.

The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening (July 15) the second and final week-end of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist. Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist; and on Sunday afternoon (July 17) the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.



News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press

For release Fri. July 15, please

PAINTINGS BY HELMUT C. SIBER, MILL RIVER, MASS. AND SCULPTURE BY PETER ABATE, BROOKLINE, MASS ON EXHIBITION NEXT WEEK AT BERKSHIRE FESTIVAL, TANGLEWOOD.

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the Weather" by Berkshire County artist Helmut Siber, of Mill River, Mass., from July 16-23.

Asheville, N. C., 1954; American Museum of Natural History, New York, 1951, and 1954; Berkshire Museum, Pittsfield, July 1955.

The sculpture of Peter Abate consists of: "Gli Stateli" (The people of the state), a family group, in composition, ten feet high, which the artist started in Italy at the American Academy, Rome, where the sculptor studied for two years on a Prix-de-Rome and a Fulbright grant. The work was finished this year in his studio at Brookline, Mass. "Architecture", a different family group, is eight feet, also of composition. "Mankind", representing a chained figure, is life-size, fashioned from driftwood. "Life", in marble, life-size, depicts a male, female and child, was also commenced in I aly and finished in the U.S. "The Prayer", standing nine feet on a pedestal, shows a man and a woman; it was previously shown at Tanglewood, and has been remodeled.

Mr. Abate will also be represented later this summer at Tanglewood, from July 23-30, with an exhibition of portraits of people in the musical world.

Born in Salem, Mass., the son of a monument carver, Peter Abate first won a scholarship to the school of the Boston Museum of Fine Arts and then to Mexico for three years on the Mrs. David Hunt Scholarship. After winning the National Army Contest he taught at the Miami School of Art, and, in 1946, took up his present position as instructor at the Boston Museum School. In addition to his teaching, Mr. Abate found time to exhibit at the Pittsfield Museum, in Boston shows, and in 1948 founded the New England Association for Contemporary Sculpture. While in Rome he exhibited three times and executed private commissions. Latterly his works have been shown at the Metropolitan Museum in New York, the exhibit of ecclesiastical sculpture in New York, the DeCordova and Dana museum and the Addison Gallery. In 1953 he designed and executed the memorial for Serge Koussevitzky, late Music Director of the Boston Symphony Orchestra, which is on the conductor's grave at the Church-on-the-hill, Lenox, Mass. Last Christmas his life-size Vermont marble altar piece, "The Holy Family", was installed in the new octagonal Church of the Blessed Sacrament in Holyoke, Mass. Mr. Abate this year also had a one-man show in the Museum of Syracuse, N. Y., which bought "K-Night" in black Carrara marble for permanent exhibit, and in the Syracuse University Gallery. He is having a one-man exhibit at the Berkshire Museum, Pittsfield, this summer, and in the summer of 1956 will start a school of sculpture there.

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press For Release: Fri. July 15

FINAL WEEK-END OF CHAMBER ORCHESTRA CONCERTS STARTS TONIGHT (July 15) AT TANGLEWOOD. LEONARD BERNSTEIN CONDUCTS MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA IN ALL-MOZART CONCERT WITH JENNIE TOUREL AS SOLOIST. ALSO LEADS PIANO CONCERTO NO. 17 FROM KEYBOARD.

The final week-end of Chamber Orchestra concerts by members of the Boston Symphony Orchestra in this summer's Berkshire Festival will begin this evening (Fri., July 15) in the Theater-Concert Hall, Tanglewood, Lenox, Mass., at 8:30 P.M. when Leonard Bernstein, as guest conductor, will lead an all-Mozart program in which Jennie Tourel, mezzo-soprano, will be soloist and Mr. Bernstein will also play a Mozart Piano Concerto, conducting from the keyboard. The full program will be: the Overture to the opera "Don Giovanni" (to be performed at Tanglewood for the first time); the Symphony No. 36 in C Major, the "Linz" Symphony; and the Piano Concerto No. 17 in G Major. Miss Tourel will sing three arias, two from the opera "Idomeneo"("Zeffiretti" and "Non temer"), and the concert aria "Al desio." Mr. Bernstein, who returns to Tanglewood this summer after a year's leave of absence, is in charge of the department of orchestral conducting and also of the student orchestra at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Since his last Tanglewood appearances, Mr. Bernstein has been busy both composing and conducting. He wrote the score for the oft-Oscared film "On the Waterfront" and just completed the music for a full-

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

WOOD LENOX, MASSACHUSETTS Lenox 600

Walter Alford, Press For Release: Sat. July 16

FINAL TWO CHAMBER ORCHESTRA CONCERTS BY MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD TONIGHT (July 16) AND TOMORROW AFTERNOON (July 17). CHARLES MUNCH CONDUCTS PROGRAMS OF ITALIAN AND FRENCH MUSIC. SHED CONCERTS BY THE FULL BOSTON SYMPHONY ORCHESTRA BEGIN NEXT WEEK-END.

wo final programs in this season's Berkshire Festival series of
er Orchestra concerts by members of the Boston Symphony Orchestra
be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass.,
ht (Sat., July 16) at 8:30 P.M. and tomorrow afternoon (Sun.,
17) at 2:30 P.M. For these two programs Charles Munch has chosen
by Italian and French composers respectively.

ht's all-Italian concert will feature three works by the famed
Priest" of 18th century composition, Antonio Vivaldi - his
rti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro
ico" (Harmonic Inspiration), and the "Gloria" Mass in D Major
h Hugh Ross will conduct). The Berkshire Festival Chorus will
t in the performance of the "Gloria," along with Saramae Endich,
no, and Sadie Ruth McCollum, mezzo-soprano, both students at the
hire Music Center. In addition to the Vivaldi works, the concert
also include Boccherini's Cello Concerto in B Flat, with the
n Symphony's first cellist, Samuel Mayes, as soloist. All but
Minor Vivaldi Concerto Grosso (No. 11) will be given their
t Tanglewood performances.

Mayes joined the Boston Symphony Orchestra as solo cellist at the
of the 1948-1949 season, Serge Koussevitzky's last season as

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

length opera based upon "Candide," with a libretto by Lillian Hellman. He currently is working on a new musical play for Broadway to be called "East Side Story." He has also been busy conducting in various European and South American musical capitals, most notably at La Scala in Milan and with the Israel Philharmonic Orchestra both at home and on tour.

Jennie Tourel returns to Tanglewood tonight for the first time since three memorable appearances at the 1953 Berkshire Festival, when she sang in Berlioz' "Romeo and Juliet" under Mr, Munch, Ravel's "Scheherazade" cycle and Mahler's Second Symphony under Mr. Bernstein. She has just completed her tenth consecutive trans-continental tour of the United States and Canada, and also recently appeared in South Africa, South America and Israel.

Tomorrow evening (July 16) and Sunday afternoon (July 17), Charles Munch will return to the podium to conduct concerts of Italian and French music respectively. The Boston Symphony's first cellist, Samuel Mayes, is soloist in the former.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes August 14, may be obtained at the Tanglewood box-Office, and telephone reservations are accepted -- Lenox (Mass.) 600.

Admission for listening from the lawn will be available on the day of each concert. In case of rain the program will be held in the Music Shed, which will also seat the lawn audience.

News.. from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

:WOOD LENOX, MASSACHUSETTS Lenox 600

Walter Alford, Press For Release: Sat. July 16

FINAL TWO CHAMBER ORCHESTRA CONCERTS BY MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD TONIGHT (July 16) AND TOMORROW AFTERNOON (July 17). CHARLES MUNCH CONDUCTS PROGRAMS OF ITALIAN AND FRENCH MUSIC. SHED CONCERTS BY THE FULL BOSTON SYMPHONY ORCHESTRA BEGIN NEXT /EEK-END.

wo final programs in this season's Berkshire Festival series of er Orchestra concerts by members of the Boston Symphony Orchestra be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., ht (Sat., July 16) at 8:30 P.M. and tomorrow afternoon (Sun., 17) at 2:30 P.M. For these two programs Charles Munch has chosen by Italian and French composers respectively.

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Mayes joined the Boston Symphony Orchestra as solo cellist at the t of the 1948-1949 season, Serge Koussevitzky's last season as

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The two final programs in this season's Berkshire Festival series of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight (Sat., July 16) at 8:30 P.M. and tomorrow afternoon (Sun., July 17) at 2:30 P.M. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi - his Concerti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspiration), and the "Gloria" Mass in D Major (which Hugh Ross will conduct). The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Mr. Mayes joined the Boston Symphony Orchestra as solo cellist at the start of the 1948-1949 season, Serge Koussevitzky's last season as

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CHARLES MUNCH, Music Director

conductor. Previously he had been solo cellist of the Philadelphia Orchestra for a decade, having joined that orchestra at the age of nineteen. He is the grandson of a Cherokee Indian and his father was a first cousin to Will Rogers. He has performed in recital, with orchestra and in chamber music ensembles in most of our principal cities. Last season he introduced the new Cello Concerto by Kabalevsky to American audiences.

Sunday's all-French concert, which will also be conducted by Mr. Munch, will be comprised of a Suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin;" the Pavane by Gabriel Faure; Milhaud's "Serenade" for Small Orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Commencing next week-end (July 22 and 23 evenings, July 24 afternoon), the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6,000-seat Music Shed, which Mr. Munch will open on Friday evening (July 22) with an all-Beethoven program with Isaac Stern as violin soloist.

Remaining seats for these two concerts, as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be given in the Shed, which will also seat the lawn audience.

..News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

Orchestra in conjunction with its Berkshire Festival [illegible]

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News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press

For release: Sat. July 23, please

CONCERTS TONIGHT, SATURDAY, JULY 23, AND TOMORROW AFTERNOON, SUNDAY, JULY 24, MARK END OF FIRST WEEK OF SHED CONCERTS BY FULL BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD, PIERRE MONTEUX AND CHARLES MUNCH CONDUCT.

Tonight, Saturday, July 23, at 8:30 p.m., in the Music Shed at Tanglewood, Lenox, Mass., Pierre Monteux will make his first of three appearances during the 1955 Berkshire Festival conducting the full Boston Symphony Orchestra in Bach's Passacaglia and Fugue in C Minor (in the orchestration by Respighi), Beethoven's Second Symphony and the Symphonic Poem, "Death and Transfiguration", by the late Richard Strauss. In addition, tonight's concert will include the Tanglewood premiere of "The Black Maskers" Suite by Roger Sessions, the distinguished American composer who is Professor of Music at Princeton University and who is teaching composition at the Berkshire Music Center this summer.

Mr. Monteux celebrated his 80th birthday last April 4 in characteristic fashion: he conducted the Boston Symphony Orchestra in an all-Beethoven concert, donating his services for the benefit of the Orchestra's Pension Fund. Since then Mr. Monteux has conducted several performances of Debussy's "Pelleas et Melisande" in Belgium, conducted his old orchestra, the Concertgebouw, in Amsterdam, made records in Paris, and conducted a week of concerts at New York's Lewisohn Stadium with the New York Philharmonic Symphony. This is the 4th consecutive summer that Mr. Monteux is a guest conductor at Tanglewood; he will also be a guest conductor of the Boston Symphony Orchestra at home and on tour next season, the Orchestra's 75th.

Tomorrow afternoon, Sunday, July 24, at 2:30 p.m. Charles Munch resumes the podium to conduct the second all-Beethoven program in this summer's Festival which is devoted largely to that composer's music. The concert tomorrow afternoon assembles three symphonies - the First, Fourth and Sixth ("Pastorale").

Remaining tickets for these two concerts, as well as all succeeding ones during the Berkshire Festival, which ends August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted --Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, Press

For release: Wed., July 20, please

THIRD WEEK OF BERKSHIRE FESTIVAL CONCERTS BEGINS TONIGHT (JULY 20) AT TANGLEWOOD. ISAAC STERN AND ALEXANDER ZAKIN PLAY THREE VIOLIN AND PIANO SONATAS BY BEETHOVEN.

The third week of concerts in the 1955 Berkshire Festival begins tonight (July 20) with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 p.m. Three sonatas for Violin and Piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F Major, Opus 24 (the "Spring" Sonata); and C Minor, Opus 30, No. 2. This will be the third in the series of six Wednesday evening Chamber Music concerts devoted to Beethoven this season; future programs will be given by the New Music Quartet (July 27), Rudolf Serkin (August 3) and Gregor Piatigorsky and Ralph Berkowitz (August 10).

Mr. Stern, who is donating his services for the benefit of the Tanglewood Revolving Scholarship Fund, returned last fall from his second round-the-world tour in sixteen months. Since last November he has played in more than 50 American cities while on his thirteenth coast-to-coast tour. In April he played with Charles Munch and the Boston Symphony Orchestra the American premiere of Leonard Bernstein's new "Serenade" for Solo Violin, Strings, Harp and Percussion. He has just returned from his fourth series of appearances in Israel, having also appeared as soloist with the Israel Philharmonic Orchestra on its European tour in May. In addition to tonight's appearance in the Chamber Music series, Mr. Stern will be soloist with the full Boston Symphony Orchestra in two Festival concerts in the Music Shed: in Beethoven's Violin Concerto this Friday evening (July 22) under the direction of Charles Munch, and in Brahms' Double Concerto for Violin and Cello, with Gregor Piatigorsky, on Sunday afternoon, July 31, Pierre Monteux conducting.

On Friday evening, July 22, in the Music Shed the first of this season's twelve concerts by the full 104-piece Boston Symphony Orchestra will be given. Charles Munch will conduct an all-Beethoven program comprised of the Overture to "Coriolan" and the Seventh Symphony, in addition to the Violin Concerto with Mr. Stern. Saturday evening (July 23) at 8:30 p.m., Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss, and also the Suite from "The Black Maskers" by Roger Sessions, who is teaching composition at the Berkshire Music Center this summer. Sunday afternoon (July 24) Mr. Munch will return, again to conduct an all-Beethoven concert of three symphonies - The First, Fourth and Sixth.

Remaining seats for tonight's concert, as well as all succeeding ones during the Berkshire Festival, which ends August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted --Lenox(Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

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Orchestra in conjunction with its Berkshire Festival [illegible]

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News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, Press

For release: Friday, July 22, please

SHED CONCERTS BY FULL BOSTON SYMPHONY ORCHESTRA BEGIN TONIGHT, FRIDAY JULY 22, AT TANGLEWOOD. CHARLES MUNCH CONDUCTS ALL BEETHOVEN PROGRAM WITH ISAAC STERN AS SOLOIST.

The 1955 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, Mass. tonight, Friday, July 22, from the intimate Theatre-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 104-piece Boston Symphony Orchestra will be given at 8:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct an all-Beethoven program consisting of the Overture to "Coriolan", the Violin Concerto with Isaac Stern as soloist, and the Seventh Symphony. This season, as last, there will be twelve concerts in the Shed by the full Boston Symphony Orchestra, with the difference that all twelve are now concentrated in the final four week-ends of the Festival, on Friday and Saturday evenings and Sunday afternoons. Last season the twelve Shed concerts attracted a total attendance of 129,925, for an average of 9,197, or one and one-half times the seating capacity (6,000), the overflow picnicking on the Tanglewood lawn under the stars or in Sunday sunshine. The advance sale for this season's shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

Mr. Stern tonight will make his second of three appearances at this season's Festival; last week, with Alexander Zakin, pianist, he played three of Beethoven's Sonatas for violin and piano, donating his services for the benefit of the Orchestra's summer music school's Tanglewood Revolving Scholarship Fund. On Sunday afternoon, July 31, Mr. Stern will play Brahms' Double Concerto for Violin and Cello with Gregor Piatigorsky, Pierre Monteux conducting.

Mr. Monteux, returning to the Tanglewood podium for his fourth consecutive summer, will also be the conductor for the concert tomorrow night, Saturday, July 23, leading Bach's Passacaglia and Fugue in C Minor (in the orchestration by Respighi), Beethoven's Second Symphony and Strauss' "Death and Transfiguration." Tomorrow night's concert will also include "The Black Maskers" Suite by Roger Sessions, Professor of Music at Princeton University, who is teaching composition at this summer's session of the Berkshire Music Center.

Sunday afternoon, July 24, Mr. Munch will conduct another all-Beethoven program, this one made up of three symphonies, the First, Fourth and Sixth.

Remaining seats for tonight's concert, as well as all succeeding ones during the Berkshire Festival, which ends August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted --Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

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BOSTON SYMPHONY ORCHESTRA

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TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

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For release: Wed., July 20, please

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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From Walter Alford, press

For release Friday, July 22, please

SCULPTURE BY PETER ABATE, BROOKLINE, MASS. AND PHOTOGRAPHS BY CLEMENS KALISCHER, STOCKBRIDGE, MASS. ON EXHIBITION AT BERKSHIRE FESTIVAL, TANGLEWOOD.

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An exhibition of a dozen portraits in sculpture of persons in the musical world, by Peter Abate, the Brookline, Mass., sculptor whose large marble and composition outdoor statuary is a summer-long feature at Tanglewood, will be on display during the coming week, from Saturday, July 23 until July 30, in the glassed exhibition hall, main gate, at Tanglewood, Lenox, Mass., in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

Simultaneously the Tanglewood exhibition hall is showing a collection of photographs of musicians and music in the Berkshires by Clemens Kalischer, of Stockbridge, Mass.

These exhibitions, as well as succeeding weekly shows of painting, sculpture and photographs, have been arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Mr. Abate's portraits, six inches in size, are made of composition. They are of well-known Berkshire residents and Festival patrons: Mrs. Bruce Sanborn, of Lenox; Mrs. Margaret Cresson French, Stockbridge; Mrs. David Karrick, Stockbridge. There is also a life-size study of Danish-born Boston Symphony Orchestra violinist Einar Hansen. Four other musical studies, of composition, are "The Dance", two inches; "Musician", eight inches; "Movement of Life", 12 inches; "The Modern Dance", two inches. Included in the exhibit is also a Carrara marble, "Mermaid", 18 inches; a bronze, "Teresa", 14 inches; and a sketch, 18 inches high, in bronze, for his celebrated Carrara marble statue, "The Pearl", which was on exhibit in the Tanglewood gardens in 1954.

Clemens Kalischer was born in Bavaria, and has lived in Berlin, Switzerland and Paris. At the outbreak of the war he volunteered for the French Army. He came to the U.S. in 1942, and began his photographic career while working for a French news agency in New York City. He has exhibited work in many national magazines, is currently on the staff of Dance Magazine. He has had showings of his photographs at the Museum of Modern Art, New York; the Rochester International Salon; the Exposition de la Photographie Francaise, Paris; the Berkshire Museum; the Berkshire Playhouse, Stockbridge; and at Tanglewood.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Friday, July 22, please

ARTHUR FIEDLER AND THE BOSTON "POPS", LEONARD BERNSTEIN AND THE BOSTON SYMPHONY ORCHESTRA WILL BE STARS OF "TANGLEWOOD ON PARADE" AUGUST 11

* * * * *

Tanglewood will be On Parade Thursday, August 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, Mass., is in aid of the Boston Symphony Orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6:00 p.m. to 11:00 p.m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6,000-seat Music Shed, helping to shatter all attendance records for "Tanglewood On Parade". Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now, until July 30, conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, flies to conduct the Miami Beach Pops Concerts in Florida on August 7, will flu to the Berkshires for "Tanglewood on Parade", then flies to Miami for a second concert August 14, returning immediately to Boston to conclude the Esplanade series August 15 to 20.

The first half of the concert program in the Shed will be given at 8:15 p.m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront", which won the 1955 Academy Award andadditional Oscars fir its star, Marlon Brando, and its director, Elia Kazan. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the

rkshire Music Center (on leave of absence in 1955.) It was first performed by the Boston Symphony on April 9, 1943.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue". Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenos (Mass.) 600. A special added attraction for purchasers of box seats, at $5.00, and front sections (reserved) of the great Music Shed, at $4.00 and $3.00, is a performance of opera at 4:00 p.m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations, at 6:00 p.m., by the Berkshire Music Centers symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood On Parade" committee; Mrs. Bruce Sanborn of Lenox is vice-chairman, and Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith, of Glendald, is chairman of the committee for sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn also heads the committee for door prizes, which will be awarded to lucky ticket-holders after the concert. The gala program is as follows:

4:00 p.m. - Opera (Students of Department IV) - Formal Gardens
(for box-holders and reserved seat patrons only)
5:45 p.m. - Fanfare; welcome address on lawns outside Music Shed
6:00 p.m. - Simultaneous demonstrations by each department, Berkshire Music Center: Music Shed - Short symphonic works, Orchestra (Dept. I)
Theatre-Concert Hall - One-Act Operas (Dept. IV students)
Chamber Music Hall - Chamber Music program (Dept.I)
7:15 p.m. - Lawn party, picnic supper - Concert by Chorus (Department II students), steps of Administration Building.
8:15 p.m. - Gala Concert - Music Shed
BOSTON SYMPHONY ORCHESTRA - Leonard Bernstein, Conductor:
Suite from "On the Waterfront" ...Bernstein (First performance)
"A Lincoln Portrait"...Copland
Narrator: to be announced
BOSTON "POPS" ORCHESTRA - Arthur Fiedler, Conductor:
Caprice Espagnole...Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra...Gershwin
Soloist: Leonard Bernstein
Suite from the ballet, "Graduation Ball"...Strauss-Dorati
10:30 p.m. - Drawing for Door Prizes
11:15 p.m. - Waltzing on the Lawn.

News from the
BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Saturday, July 23
Sunday, July 24, please

FOURTH WEEK OF BERKSHIRE FESTIVAL CONCERTS
JULY 27-29-30-31

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard", which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the Saturday morning public rehearsal

News from the
BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release: Sat. July 23, please

CONCERTS TONIGHT, SATURDAY, JULY 23, AND TOMORROW AFTERNOON, SUNDAY, JULY 24, MARK END OF FIRST WEEK OF SHED CONCERTS BY FULL BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD, PIERRE MONTEUX AND CHARLES MUNCH CONDUCT.

Tonight, Saturday, July 23, at 8:30 p.m., in the Music Shed at Tanglewood, Lenox, Mass., Pierre Monteux will make his first of three appearances during the 1955 Berkshire Festival conducting the full Boston Symphony Orchestra in Bach's Passacaglia and Fugue in C Minor (in the orchestration by Respighi), Beethoven's Second Symphony and the Symphonic Poem, "Death and Transfiguration", by the late Richard Strauss. In addition, tonight's concert will include the Tanglewood premiere of "The Black Maskers" Suite by Roger Sessions, the distinguished American composer who is Professor of Music at Princeton University and who is teaching composition at the Berkshire Music Center this summer.

Mr. Monteux celebrated his 80th birthday last April 4 in characteristic fashion: he conducted the Boston Symphony Orchestra in an all-Beethoven concert, donating his services for the benefit of the Orchestra's Pension Fund. Since then Mr. Monteux has conducted several performances of Debussy's "Pelleas et Melisande" in Belgium, conducted his old orchestra, the Concertgebouw, in Amsterdam, made records in Paris, and conducted a week of concerts at New York's Lewisohn Stadium with the New York Philharmonic Symphony. This is the 4th consecutive summer that Mr. Monteux is a guest conductor at Tanglewood; he will also be a guest conductor of the Boston Symphony Orchestra at home and on tour next season, the Orchestra's 75th.

Tomorrow afternoon, Sunday, July 24, at 2:30 p.m. Charles Munch resumes the podium to conduct the second all-Beethoven program in this summer's Festival which is devoted largely to that composer's music. The concert tomorrow afternoon assembles three symphonies - the First, Fourth and Sixth ("Pastorale").

Remaining tickets for these two concerts, as well as all succeeding ones during the Berkshire Festival, which ends August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted --Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 30), for which a nominal charge is made of $1.00, for the benefit of the Orchestra's Pension Fund. The complete programs are:

Wed. July 27 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music:

Beethoven: String Quartets - G major, Opus 18, No. 2
E flat major, Opus 127
A minor, Opus 132
The New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; David Soyer, cello).

Fri. July 29 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Handel: Suite "Water Music"
Schumann: Symphony No. 4, in D minor
Barber: "Prayers of Kierkegaard"
Soloists: Leontyne Price, Soprano; Regina Sarfaty, Mezzo-Soprano;
Arthur Schoep, Tenor.
Tanglewood Choir of Students from Department II (Chorus) and IV (Opera, associates) trained by Hugh Ross
Brahms: Symphony No. 4 in E minor
Charles Munch, Conductor

Sat. July 30 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra
(All-Beethoven)

Beethoven: Overture to "Egmont"
Piano Concerto No. 5 ("Emperor")
Soloist: Rudolf Serkin
Symphony No. 3 ("Eroica")
Charles Munch, Conductor

Sun. July 31 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:
(All-Brahms)

Brahms: Academic Festival Overture
Concerto for Violin and Cello
Soloists: Isaac Stern and Gregor Piatigorsky
Symphony No. 1, in C minor
Pierre Monteux, Conductor

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Sat. evening, July 23, Pierre Monteux conducting an orchestral program of Bach-Resphighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers"; Strauss: "Death and Transfiguration". Sunday afternoon, July 24: Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth ("Pastorale") Symphonies.

The fifth week of Berkshire Festival concertw will commence with a program of three Beethoven piano sonatas by Rudolf Serkin (Wed. evening, August 3, in the Theatre-Concert Hall). In the Music Shed, Leonard Bernstein will conduct the Boston Symphony Orchestra, (Friday evening, August 5) in a memorial to its late conductor, Serge Koussevitzky, performing the Beethoven Missa Solemnis, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and soloists Adele Addison, soprano; Eunice Alberts, contralto; David Lloud, tenor; Mac Morgan, bass. Charles Munch will give the first Tanglewood performance (Sat. evening, August 6) of Beethoven's opera "Fidelio", Act II, in concert form, with the Festival Chorus of students trained by John Krueger, of the Youngstown, Ohio, Philharmonic and Chorus, and soloists Margaret Harshaw of the Metropolitan Opera Company,

News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

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For release: Sat. July 23, please

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David Lloyd and Mac Morgan; also three excerpts from Wagner's "Gotterdammerung" with Miss Harshaw as soloist. Mr. Munch will also take the Sunday afternoon August 7 concert, an all-Beethoven program, with Eugene Istomin soloist in the piano concerto No. 4.

During the period July 23 - July 31, a number of concerts will be given by students of the Berkshire Music Center, now in its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances:

Sat. July 23 - 4:00 p.m. - Barn
Demonstration by members of Tanglewood Study Group (Dept V)
(open to Festival patrons and the public, as well as Friends)

Sun. July 24 - 10:00 a.m. - Chamber Music Hall:
Concert of Chamber Music by students of Dept. I

Sun. July 24 - 8:30 p.m. - Chamber Music Hall:
Composers' Forum by students of Dept. III

Mon. July 25 - 8:30 p.m. - Sedgwick Hall, Lenox, Mass:
Forum, moderated by Ralph Berkowitz, Dean, Berkshire Music Center
(open to Festival patrons and the public, as well as Friends)

Tuesday, July 26 - 8:30 p.m. - Theatre-Concert Hall:
Opera Scenes by students of Dept. IV

Thurs. July 28 - 8:30 p.m. - Music Shed:
Symphony Orchestra Concert by students of Dept I.

Sun. July 31 - 10:00 a.m. - Chamber Music Hall:
Concert of Chamber Music by students of Dept I.

Sun. July 31 - 8:30 P.m. - Chamber Music Hall:
Composers Forum by students of Dept. III

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires, and, through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

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BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Tanglewood, July 23, 1955

NOTE TO EDITORS:

Gregor Piatigorsky has found it necessary to cancel his three concerts in the Berkshire Festival.

Please remove references to him in the attached release; and substitute the following programs:

> Sun. July 31: Instead of the Brahms Concerto for Violin and Cello, soloists Isaac Stern and Gregor Piatigorsky, substitute Brahms: Concerto for Violin in D major, Opus 77, soloist Isaac Stern.

Substitute programs for Wed., August 10 (instead of the cello sonatas played by Gregor Piatigorsky and Ralph Berkowitz) and for Friday, August 12 (instead of Bloch's "Schelomo" for Cello and Orchestra, soloist Gregor Piatigorsky) will be announced in a day or two.

Walter Alford, press

...by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung", with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

News from the **BERKSHIRE FESTIVAL**
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press — For release Wednesday, July 27, please

BERKSHIRE FESTIVAL PROGRAMS REVISED FOR JULY 31, AUGUST 10, AUGUST 12 - GREGOR PIATIGORSKY UNABLE TO FILL DATES WITH BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD.

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Three programs of the Berkshire Festival at Tanglewood, Lenox, Mass., on Sunday July 31, Wednesday August 10 and Friday August 12, have been revised by Charles Munch, Music Director of the Boston Symphony Orchestra, it was announced today (Wednesday, July 27), because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening August 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, concluding with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, Dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening August 10, has substituted the following program: Beethoven Chamber Music featuring six primcipals of the Boston Symphony Orchestra (Gino Cioffi, clarinet Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg oboe; James Stagliano, French Horn), David Lloyd, tenor; and Ralph Berkowitz, piano.

News from the

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BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Saturday, July 30
Sunday, July 31, please

FIFTH WEEK OF BERKSHIRE FESTIVAL CONCERTS. AUGUST 3-5-6-7

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (August 6) and Sunday afternoon (August 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evening (August 5).

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and Study Group departments. trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio", Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung", with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

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The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening August 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, concluding with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, Dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening August 10, has substituted the following program: Beethoven Chamber Music featuring six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg oboe; James Stagliano, French Horn), David Lloyd, tenor; and Ralph Berkowitz, piano.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m.. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (August 6), for which a nominal charge is made of $1.00, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

Wed. Aug 3 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music

Beethoven: Piano Sonatas - F major, Op. 10, No. 2
D major, Op. 10, No. 3
B flat, Op 106 ("Hammerklavier")
Rudolf Serkin

Fri. Aug 5 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Beethoven: Missa Solemnis (in memory of Serge Koussevitzky)

Soloists: Adele Addison, soprano; Eunice Alberts, contralto;
David Lloyd, tenor; Mac Morgan, bass.
Violin solo: Richard Burgin, Organist: Willem Frank
Festival Chorus of Berkshire Music Center students, trained by Hugh Ross.
Leonard Bernstein, conductor

Sat. Aug 6 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Beethoven: "Fidelio", Act II (First performance at Tanglewood)
Leonore...Margaret Harshaw Florestan...David Lloyd
Rocco....Mac Morgan Marzelline...Christina Cardillo
Pizzaro and Fernando...Malcolm Bernstein Jaquino...Arthur Schoep

Wagner: Excerpts from "Gotterdammerung":
Siegfried's Rhine Journey; Siegfried's Death Music;
Immolation Scene - soloist, Margaret Harshaw, soprano.
Charles Munch, Conductor

Sun. Aug 7 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra:
(All-Beethoven)
Beethoven: Symphony No. 8, in F major
Piano Concerto No. 4, in G major
Soloist: Eugene Istomin
Symphony No. 5, in C minor
Charles Munch, Conductor

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Sat.evening, July 30 - Charles Munch conducting an all-Beethoven program: Overture to "Egmont"; Piano Concerto No. 5 ("Emperor") - Rudolf Serkin, soloist; Symphony No. 3 ("Eroica"). Sunday afternoon, July 31 - Pierre Monteux conducting an all-Brahms concert: Academic Festival Overture; Concerto for Violin and Cello - Isaac Stern and Gregor Piatigorsky, soloists; Symphony No. 1, in C minor.

The sixth and final week of Berkshire Festival concerts will commence with all five cello sonatas of Beethoven performed by Gregor Piatigorsky and Ralph Berkowitz (Wed. evening, August 10, in the Theatre-Concert Hall). In the Music Shed,

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Charles Munch will conduct the Boston Symphony Orchestra (Friday evening, August 12) in a program of Brahms, Debussy, Ravel, with Gregor Piatigorsky soloist in Bloch's "Schelomo". Pierre Monteux's orchestral program (Sat. evening August 13) comprises selections of Wagner, Brahms, Debussy and Richard Strauss. Charles Munch will conclude the Festival (Sunday afternoon August 14) with Beethoven's "Leonore" Overture No. 3, and the Ninth Symphony, in which the Festival Chorus, trained by Hugh Ross, will combine with the Chorus of the Springfield Mass. Symphony Orchestra, and soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass.

Thursday, August 11, is the annual "Tanglewood On Parade", gala concert for the benefit of the Berkshire Music Center, with Leonard Bernstein conducting the Boston Symphony Orchestra and Arthur Fiedler conducting the Boston "Pops", with Mr. Bernstein as piano soloist.

During the period July 30 - August 7, a number of concerts will be given by students of the Berkshire Music Center, now in its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances:

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Concert of Chamber Music by students of Dept. I

Sun July 31 - 8:30 p.m. - Chamber Music Hall:
Composers Forum by students of Dept. III

Mon. Aug. 1 - 4:00 p.m. - Chamber Music Hall:
Composers Forum by students of Dept.III

Mon. Aug 1 - 8:30 p.m. - Theatre-Concert Hall (all seats reserved):
Concert of Chorus and Opera by studnts of Depts. II and IV:
"Romeo and Juliet", (1950) Chamber opera in three parts by Boris Blacher, guest composer at the Berkshire Music Center, Tanglewood premiere.
"L'Abandon d'Ariane", opera in one act by Darius Milhaud (1928) Tanglewood premiere.
Operas produced by Boris Goldovsky. English versions by Boris Goldovsky and Sarah Caldwell. Scenery by David Hays. Costumes by Leo Van Witsen. Orchestra of Department I students for "Romeo and Juliet" conducted by Kalman Novak (Cambridge Mass.)
Choral Music of Domingo Santa Cruz, Ross Lee Finney, Serge Taneyef, William Billings, prepared by High Ross, assisted by Iva D. Hiatt and John Krueger.

Tues. Aug 2 - 8:30 p.m. - Theatre-Concert Hall:
Opera scenes by students of Department IV.

Thurs. Aug 4 - 8:30 p.m. - Music Shed:
Symphony Orchestra Concert by students of Dept.I.

Sat. Aug 6 - 3:00 p.m. - Chamber Music Hall:
Composers Forum by students of Dept. III

Sun. Aug 7 - 10:00 a.m. - Chamber Music Hall:
Concert of Chamber Music by students of Dept. I.

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass., 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires, and, through the cooperation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press

For release Wednesday, July 27, please

BERKSHIRE FESTIVAL PROGRAMS REVISED FOR JULY 31, AUGUST 10, AUGUST 12 - GREGOR PIATIGORSKY UNABLE TO FILL DATES WITH BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD.

* * *

Three programs of the Berkshire Festival at Tanglewood, Lenox, Mass., on Sunday July 31, Wednesday August 10 and Friday August 12, have been revised by Charles Munch, Music Director of the Boston Symphony Orchestra, it was announced today (Wednesday, July 27), because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening August 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, concluding with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, Dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening August 10, has substituted the following program: Beethoven Chamber Music featuring six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg oboe; James Stagliano, French Horn), David Lloyd, tenor; and Ralph Berkowitz, piano.

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The complete revised programs are as follows:

Sun. July 31 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra:

Brahms: Academis Festival Overture
Concerto for Violin in D major, Opus 77
soloist: Isaac Stern
Symphony No. 1, in C minor
Conductor: Pierre Monteux.

Wed. August 10 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music:

Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn) - with David Lloyd, tenor; Ralph Berkowitz, piano.

Trio in B flat, Opus 11, for Clarinet, Cello and Piano
Gino Cioffi - Samuel Mayes - Ralph Berkowitz
"An die Ferne Geliebte" - Six songs for Tenor and Piano
David Lloyd - Ralph Berkowitz
Sonata in A, Opus 69, for Cello and Piano
Samuel Mayes - Ralph Berkowitz
Trio in G, for Flute, Bassoon and Piano
Doriot Anthony Dwyer-Sherman Walt--Ralph Berkowitz
Quintet in E Flat, for Oboe, Clarinet, Bassoon, Horn and Piano
Ralph Gomberg - Gino Cioffi - Sherman Walt - James Stagliano
Ralph Berkowitz.

Fri. August 12 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:
Berlioz: "Symphonie Fantastique"
Debussy: "La Mer"
Ravel: "Daphnis and Chloe", Suite No. 2
Conductor Charles Munch

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, Press — For release: Wed. July 27, please

FOURTH WEEK OF BERKSHIRE FESTIVAL CONCERTS BEGINS TONIGHT (Wed. July 27) AT TANGLEWOOD. NEW MUSIC STRING QUARTET PLAYS THREE BEETHOVEN QUARTETS

Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, Mass. by the Boston Symphony Orchestra. Tonight (Wed. July 27) at 8:30 p.m. in the intimate Theatre-Concert Hall the fourth concert in this season's Chamber Music series will be given by the New Music Sting Quartet. The program will be made up of three string quartets by Beethoven - the Quartet in G Major, Opus 18, No. 2; the Quartet in E flat, Opus 127; and the Quartet in A Minor, Opus 132. The New Music String Quartet is the Quartet-in-Residence of the International Aspen Festival in Colorado. Its members are Broadus E rle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello. Mr. Earle, a native of Chicago , joined his first string quartet at the age of fifteen and chamber music has remained his absorbing interest ever since. He is a native of New York and a graduate of the Juilliard School of Music and Columbia University. The violist, Walter Trampler, is a former member of the Boston Symphony Orchestra and the famed Strub Quartet which made annual concert tours of the European continent. Mr. Soyer, the cellist, was born in Philadelphia and had given several New York recitals. He has also made several solo appearances with the Philadelphia Orchestra.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra in the Berkshire Festival, which ends on August 14, may be had at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be on sale the day of each concert.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press — For release Thursday, July 28, please

BERKSHIRE MUSIC CENTER'S OPERA DEPARTMENT TO PRESENT THREE ONE-ACT OPERAS AT TANGLEWOOD, ON PROGRAM WITH CHORAL MUSIC -- MONDAY, AUGUST 1.

Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., on Monday, August 1, at 8:30 p.m. in the Theatre-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (Chorus).

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"Romeo and Juliet", a chamber opera in three parts, is by Boris Blacher, Director of the Hochschule fur Musik in Berlin, currently visiting the U.S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950. It was first staged in the U.S. in 1953 by the Opera Workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Dept.

"Comedy on the Bridge", a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka.

The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department. Mr. Goldovsky has staged the Milhaud work. His stage director, Sarah Caldwell, has directed "Romeo and Juliet" and "Comedy on the Bridge." Scenery is by David Hays (for "Ariana Abandoned" and "Comedy on the Bridge") by Jack Brown (for "Romeo and Juliet"). Laura Zirner has designed costumes for the Blacher opera, Anna Aubin for the Milhaud, Leo Van Witsen for the Martinu. Make-up for all three operas has been created by Mr. Van Witsen, and lighting is by David Hays. Kalman Novak will conduct an orchestra of the Berkshire Music Center's students in Department I (orchestra) for "Romeo and Juliet", Igor Chichagov will lead a

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student orchestral ensemble for the Milhaud work, and Mr. Goldovsky will provide a piano accompaniment for Mr. Martinu's opera.

On the same program will be a concert of choral music, prepared by Hugh Ross, head of Tanglewood's chorus department, with the assistance of Iva D. Hiatt and John Krueger. The choral program is: "The 142nd Psalm" (1941) by Julius Chajes, for mezzo-soprano, tenor and baritone solo, mixed voices and organ; "Two Pilgrim Psalms" (1951) by Ross Lee Finney, Ann Arbor, Mich., Psalm 138: "With al my hart I'le Thee confess, and Psalm 95: "Come, let us to the Lord showt joyfully"; "Three Songs of Spring" 91955) by Domingo Santa Cruz, Chile: "From the mountains comes the snow", On the arid earth of winter", "Where are the ones that are departed?"; "Lamentation Over Boston" and "Modern Music" by William Billings (1746-1800), and "The Stars", by S. J. Taneyef. Students of Department II (Chorus) and conductors from the choral department will participate. The opera program follows:

ROMEO AND JULIET by Boris Blacher (1949)

Lady Capulet, mother of Juliet.....Gwendolyn Belle
Capulet, father of Juliet.....Peyton Higgison
Juliet.....Naomi Farr
Juliet's Nurse.....Regina Sarfaty
Tybalt, Juliet's cousin.....Lynn Detwiler
Paris, suitor to Juliet favored by the Capulets...Gabriel de los Rios
Romeo.....Harold Johnson
Benvolio, his friend.....Robert Kerns

ARIANA ABANDONED (L'Abandon d'Ariane) by Darius Milhaud (1928)

Ariana.....Claire Watson
Dionysos....McHenry Boatwright
Sailors.....Gabriel de los Rios, Richard Krause, John Rhomberg
Baccantes...Harriet Franklin, Ruth McDowell, Dolores Uebele
Phedra.....Lee Goebel
Theseus.....Peter Roberts

COMEDY ON THE BRIDGE by Bohuslav Martinu

Brewer.....Oscar McCullough
Johnny.....Robert Kirkham
Schoolteacher...Lynn Detwiler
Eva.....Gwendolyn Belle
Josephine...Rosemary Eves
Colonel.....P.A. Hoover
Guards...Herbert Gibson, Joseph Scott

On Monday and Tuesday evenings, August 8 and 9, the Opera Department of the Berkshire Music Center will give the world premiere of a one-act opera, "The Rope", by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name which was produced originally by The Provincetown Players at Provincetown, Mass., April 26, 1917.

On the same program will be what, so far as is known, is the first American production of "Zaide" (K. 344), an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

Mr. Goldovsky will stege "The Rope", Miss Caldwell "Zaide". Scenery and lighting for both operas are by David Hays, costumes and make-up by Leo Van Witsen. Conducting students of the Berkshire Music Center's Department I (orchestra) will conduct an orchestra of students.

Two different casts of students of the opera department will sing the operas. As with the opera-chorus concert of August 1, all seats for August 8 and 9 are reserved. Ticket information will be furnished by the office of the Friends' Society, at Tanglewood, Lenox, Mass., telephone Lenox 600.

..News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press

For release: Friday, July 29, please

SECOND WEEK-END OF BERKSHIRE FESTIVAL SHED CONCERTS BY FULL BOSTON SYMPHONY ORCHESTRA BEGINS TONIGHT (Friday, July 29) AT TANGLEWOOD. CHARLES MUNCH CONDUCTS MUSIC BY HANDEL, SCHUMANN, BARBER AND BRAHMS.

Tonight (Fri. July 29) the second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the great Music Shed at Tanglewood, Lenox, Mass. at 8:30 p.m. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation, Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in tonight's (Fri., July 29) performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department, and Mr. Schoep is assistant stage director to the opera department's head, Boris Goldovsky.

Miss Price was a student in the opera department four summers ago and won wide acclaim for her performance in Richard Strauss' "Ariadne auf Naxos." Since then she has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess." She made her New York recital debut last November and last January appeared as Tosca in the NBC-TV production of Puccini's dramatic opera. Her appearance tonight (Fri., July 29) will be her first Tanglewood performance since the 1953 Tanglewood On Parade" concert when she and her husband, the baritone William Warfield, appeared in a special concert presentation of "Porgy and Bess", Act II, under the direction of Leonard Bernstein.

The programs tomorrow evening (Sat. July 30) and Sunday afternoon(July 31) will be devoted entirely to the music of Beethoven and Brahms respectively. Tomorrow evening (Sat. July 30) Charles Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony by Brahms, and Isaac Stern and Gregor Piatigorsky will be the soloists in the Double Concerto in A Minor for Violin and Cello. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra, at 10:00 a.m. in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program. A nominal admission of $1.00 is charged for the benefit of the Orchestra's pension fund.

Remaining tickets for tonight's concert, as well as all succeeding ones in the 1955 Berkshire Festival are now on sale at the Tanglewood boxoffice. Telephone Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

..News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press

For release: Saturday, July 30, please

CHARLES MUNCH AND PIERRE MONTEUX CONDUCT MUSIC BY BEETHOVEN AND BRAHMS AT TANGLEWOOD TONIGHT (Sat., July 30) AND TOMORROW AFTERNOON (Sun., July 31). RUDOLF SERKIN AND ISAAC STERN SOLOISTS.

The second week-end of concerts by the full Boston Symphony Orchestra in this summer's Berkshire Festival will be held in the Music Shed at Tanglewood, Lenox, Mass., tonight (Sat., July 30) at 8:30 p.m. and tomorrow afternoon (Sun., July 31) at 2:30 p.m.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct tonight's (Sat. July 30) all-Beethoven program which will include the Overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Ever since his American debut in 1935 with Arturo Toscanini conducting the Philharmonic-Symphony Orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in Festival performance with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the summer, he lives on a Vermont farm.

Tomorrow afternoon (Sun., July 31) at 2:30 p.m., Pierre Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D Major, Opus 77. In addition, the program will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor. This will be Mr. Stern's final appearance of the season at Tanglewood.

Remaining tickets for these two concerts, as well as the special open rehearsal for the benefit of the Orchestra's Pension Fund this morning (Sat., July 30) and the other concerts by the Boston Symphony Orchestra in this summer's Berkshire Festival which ends on August 14, are now on sale at the Tanglewood box-office and telephone reservations are accepted--Lenox (Mass.) 600. Admission for listening from the lawn will be on sale the day of each concert.

..News from the BERKSHIRE FESTIVAL

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

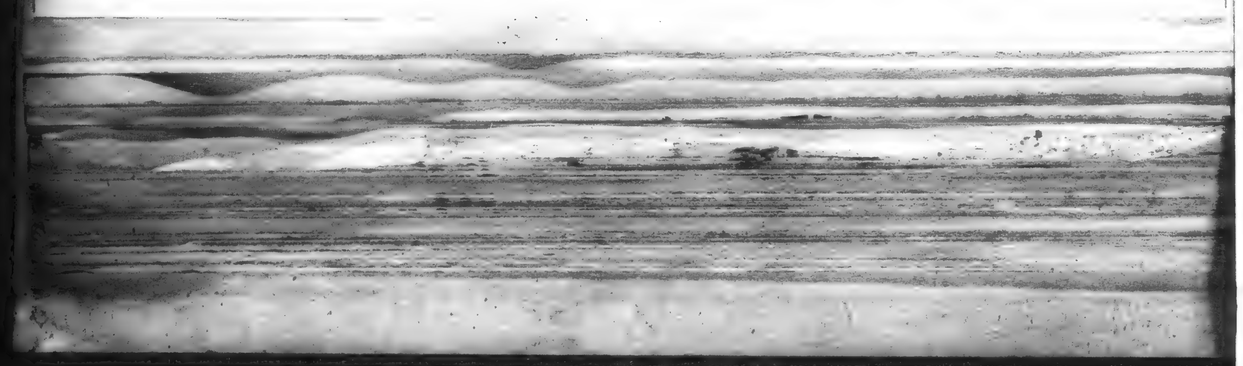
From: Walter Alford, press For release: Wed, August 3, please.

PENULTIMATE WEEK OF CONCERTS IN 1955 BERKSHIRE FESTIVAL BEGINS AT TANGLEWOOD TONIGHT (Wed., Aug 3). RUDOLF SERKIN PLAYS THREE PIANO SONATAS BY BEETHOVEN.

Tonight (Wed., Aug 3) at 8:30 p.m., the fifth concert in this season's series of Wednesday evening chamber music programs will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. as part of the 1955 Berkshire Festival. Rudolf Serkin, the eminent pianist who made his Tanglewood debut earlier this season, will play three Piano Sonatas by Beethoven: the Sonata in F Major, Opus 10, No. 2; the Sonata in C Major, Opus 53, called the "Waldstein" Sonata; and the Sonata in B Flat, Opus 106, the "Hammerklavier" Sonata.

Mr. Serkin made his American debut twenty years ago with Arturo Toscanini and the Philharmonic-Symphony Orchestra of New York. Ever since he has been one of the most popular and distinguished concert artists in the United States. He has played with all the major orchestras in the world and in recent years has made an annual journey to the small French village of Prades to participate in Festival performances with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter.

Remaining tickets for tonight's concert, as well as the six remaining ones by the Boston Symphony Orchestra in the 1955 Berkshire Festival, which ends on August 14, are now on sale at the Tanglewood box-office and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be on sale the day of each concert.



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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release Thursday, August 4, please

BERKSHIRE MUSIC CENTER'S OPERA DEPARTMENT TO PRESENT WORLD PREMIERE OF "THE ROPE", ONE-ACT OPERA BY LOUIS MENNINI; AND FIRST U.S. PRODUCTION OF MOZART OPERA "ZAIDE" AT TANGLEWOOD MONDAY, AUGUST 8 AND TUESDAY, AUGUST 9.

"The Rope", an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox, Mass., will have its world premiere by students of Boris Goldovsky's opera department in the Theatre-Concert Hall at 8:30 on Monday and Tuesday evenings, August 8 and 9. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U.S. Two different casts of students of the opera department will sing.

The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats reserved, and reservations may be made through the Friends' office, Tanglewood, telephone Lenox 600.

"The Rope" was composed by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N.Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neil's one-act play of the same name, which was originally performed by The Provincetown Players, Provincetown, Mass., April 26, 1917.

"The composer has worked in close consultation with our staff at Tanglewood", says Mr. Goldovsky, "through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral scoring, scenic and costume investiture. Mr. Mennini has supervised casting and attended vocal and instrumental rehearsals. By providing an opportunity for a young composer to live with the musical theatre, the Koussevitzky commission is enabling him to steep himself in the problems peculiar to it."

Louis Mennini, of 59 Meadowbrook Road, Rochester, is 34, was born in Erie, Pa., in 1920, attended String Vincent High School there, studied music at Oberlin College, Ohio. After three years' service in the U.S. Army Air Force in England, he enrolled in 1945 in the Eastman School of Music, University of Rochester, and studied composition under Howard Hanson and Bernard Rogers. He was graduated in 1947 as both a Bachelor and a Master in Music. Following a season of teaching at the University of

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release: Wed, August 3, please.

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t has been on the Eastman faculty since and Letters Award in 1949.

; opera, "The Well", performed in 1950 the University of Kansas, Lawrence, Kansas, lary, Williamsburg, Virginia; "Arioso for re Breve", commissioned by the Springfield, egro for Orchestra"; "Cantilena for Orch- mmissioned by the Koussevitzky Music Found- hrist Episcipal Church, Rochester, "The

ugene O'Neill know of my project before his , but I have a contract signed by the Pulitzer formed the idea of setting 'The Rope' to music on the stage. I have used the O'Neill play ords, sections of conversations which seemed drama, a few additions of my own that seemed as the duet of Annie and Pat and also a rearr-

nt and extension of the first two measures of ll the important sections are based on these two etting the play was, whether to make the music as sofar as character portrayal, or whether to add ness of the play. After much reading of O'Neill, e me decide to pursue the latter course. He said, ."

ers, Abraham Bentley; Annie, his daughter; Pat r child; and Luke Bentley, Abraham's son by a second one scene, the setting an old barn situated on top ast.

hich will precede "The Rope", was written at Salzburg n Andreas Schachtner. The Tanglewood version, in Sa Caldwell, who will stage the work. ge Rope". Scenery and lighting for both operas by Leo Van Witsen. Miss Aviva Einhorn, ill conduct an orchestra of the Berkshire Music students for "Zaide", and Henry Janiec is in the ".

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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release Thursday, August 4, please.

CLAUDE RAINS WILL NARRATE AARON COPLAND'S "A LINCOLN PORTRAIT" ON BOSTON SYMPHONY ORCHESTRA CONCERT, LEONARD BERNSTEIN CONDUCTING AT "TANGLEWOOD ON PARADE" THURS. AUG.11

Distinguished stage, screen, radio and television star Claude Rains will narrate Aaron Copland's "A Lincoln Portrait", which will be a highlight of the gala evening concert next Thursday (August 11), in the Music Shed at Tanglewood, Lenox, Mass., during "Tanglewood on Parade", the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer music school.

The Broadway star of Sidney Kingsley's dramatic "Darkness At Noon" and of T.S. Eliot's comedy-drama "The Confidential Clerk" will make his first appearance with the Boston Symphony Orchestra, Leonard Bernstein conducting, and his debut at Tanglewood in the stirring musical portrait of the Great Emancipator which was composed during the war by Mr. Copland, the noted American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955) and which was first performed by the Boston Symphony on April 9, 1943. Mr. Rains made three appearances in "A Lincoln Portrait" with the Philadelphia Orchestra, Eugene Ormandy conducting, twice in Philadelphia and once at Carnegie Hall, New York, in April, 1949.

Claude Rains, familiar to motion picture fans for featured roles in half a hundred films, including "The Invisible Man", "Anthony Adverse", "Juarez", "Here Comes Mr. Jordan", "Mr. Smith Goes to Washington", "Caesar and Cleopatra" (he was Bernard Shaw's personal choice for the Roman dictator) "Casablanca" and "Notorious" , was born in London and has been an actor since childhood. He came to the U.S. first in 1914 with the late Harley Granville-Barker to act in Shaw's "Androcles and the Lion", then after service in World War I and a dozen West End productions, returned to Broadway for a notable group of plays produced by the Theatre Guild, including "Volpone", "Marco Millions", "The Moon in the Yellow River", "The Apple Cart" and "Too True to be Good". Before he went to Hollywood and stardom in 1935 he acted the dynamic counsel for the defense in "They Shall Not Die". He made a concert tour under the title "Words and Music" this spring, and currently can be heard over the N.B.C. network Monday through Friday afternoons in a program of dramatic readings. The noted actor is coming to Tanglewood next week directly from Stock Grange, the 400-acre farm he owns and operates near Philadelphia.

Mr. Copland's Lincoln study was inspired by Andre Kostelanetz. who, during the crucial weeks following the U.S.'s entry into the second world war gave thought to a means by which music could be used to mirror the magnificent spirit of our country. The result was a triptych of musical characterizations, Mr. Copland's, Jerome Kern's on Mark Twain,

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For release Friday, August 5, please

SCULPTURE AND DRAWING BY MISS FRANC EPPING, LENOX;
PHOTOGRAPHS OF TANGLEWOOD AND THE AMERICAN SOUTH BY
GUS MANOS ON EXHIBITION AT BERKSHIRE FESTIVAL, TANGLEWOOD

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An exhibition of sculpture and drawing by Miss Franc Epping of Lenox, Mass., arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry; and photographs of Tanglewood and the American South by Gus Manos, official photographer at Tanglewood, are on display during the coming week, from Sat. August 6 through the conclusion of the Berkshire Festival, Sun. Aug. 14, in the glassed reception room at the main gate at Tanglewood, in conjunction with the concerts of the Boston Symphony Orchestra.

A private teacher in Lenox, and director of the Sculpture Workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors in the Lenox Library gardens, currently (until August 10) having its fifth annual display. This is Miss Epping's third Tanglewood showing.

Miss Epping's sculptures at Tanglewood include "The Musician", in walnut; "The Swimmer", in walnut; "Bereft", in mahogany; "Young David", in walnut; "The Seated Girl", in bronze; three drawings; and a composite photo of a new piece entitled "Profile", modeled from soapstone, recently shown at the Sculptors' Guild outdoor show in New York City.

Miss Epping received her training at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery in Washington D.C. Included in her European studies has been work with both Bernard Bleeker and Joseph Wackerle in Munich, Germany. Several public buildings in the U.S. contain examples of her work, including the Post Offices at Oakmont, Pa., Alexander City, Ala., and the Institute of Science, Jackson Park, Chicago. She has exhibited at the Metropolitan Museum in New York; the Pennsylvania Academy, Philadelphia; the New York World's Fair, the Museum of Modern Art and the Whitney Museum in New York City.

Gus Manos came to Tanglewood in 1954, to photograph conductors, musicians, the faculty and students of the Boston Symphony Orchestra and the Berkshire Music Center. His Tanglewood work has appeared in national magazines and in leading newspapers. A senior at the University of South Carolina, Columbia, Mr. Manos plays flute in Columbia's symphony orchestra. .His current display shows Tanglewood personalities at rehearsal and in performance, and includes photographs of the American South.

and Virgil Thompson's of the late Mayor LaGuardia of New York. Mr. Copland's text comes from the letters and speeches of Lincoln, and the music incorporates two songs of the period, the famous "Camptown Races" and a ballad of 1840 known today as "Springfield Mountain". The composition is divided into three sections, the first suggesting the mysterious sense of fatality that surrounds Lincoln's personality, including something of his gentleness and simplicity; the middle one sketching the background of his era; concluding with a simple but impressive frame about the words of Lincoln himself.

Leonard Bernstein, who is conducting "A Lincoln Portrait" with Mr. Rains as speaker, with the Boston Symphony Orchestra, also will include on his portion of the "Tanglewood on Parade" concert the first performance anywhere of a suite he has arranged from the music he composed for the Academy Award-winning film "On The Waterfront."

Arthur Fiedler and the celebrated Boston "Pops" Orchestra, in a program of Rimsky-Korsakov, Johann Strauss and Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blud", will conclude the gala concert, a divident to partons being some of Mr. Fiedler's encores in his own inimitable style.

During the early part of "Tanglewood on Parade", patrons are invited to simultaneous demonstrations from 6-8 p.m. by all five departments - student orchestra, chorus, composition, opera and Study Group - of the Berkshire Music Center, and as a dividand to holders of box seats and reserved ticket patrons, there is a performance in the formal gardens by the opera department of Puccini's chort comic opera, "Gianni Schicchi".

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood boxoffice, and telephone reservations are accepted-Lenox (Mass.) 600. Reserved seats are $4.00 and $3.00, box seats $5.00. Unreserved seats at $2.50 entitle holders to seats in the Shed's rear sections.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

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BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release: Friday, August 5, please.

KOUSSEVITZKY MEMORIAL CONCERT TO BE GIVEN TONIGHT (Fri.Aug 5) AT TANGLEWOOD. LEONARD BERNSTEIN CONDUCTS BEETHOVEN'S "MISSA SOLEMNIS."

Tonight (Fri. Aug. 5) at 8:30 p.m. in the great Music Shed at Tanglewood, Lenox, Mass., the Berkshire Festival concert will be in memory of the late Serge Koussevitzky, former Conductor of the Boston Symphony Orchestra and Director of the Berkshire Music Center until his death in the spring of 1951. Leonard Bernstein will conduct Beethoven's "Missa Solemnis" in D Major with the Boston Symphony Orchestra and the Festival Chorus of Tanglewood students trained by Hugh Ross. The vocal soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. Richard Burgin has a violin solo, and the organ solo is by William Frank.

All four soloists are former students at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts in the Berkshire Festival. Miss Addison, who has already appeared at this summer's Festival in Bach's Mass in B Minor, was a student in the opera department during the summers of 1947, 1948, and 1950; Miss Alberts, who is flying to Tanglewood especially for this performance from her duties on the faculty of the Aspen International Institute in Aspen, Colorado, was a student here in the second session of the Berkshire Music Center, 1941, as well as in four subsequent summers; Mr. Lloyd was a member of the opera department in 1947 and sang in its American premiere production of Britten's "Albert Herring" and Rossini's "The Turk in Italy;" and Mac Morgan was enrolled in opera dramatics in the 1953 session.

Tomorrow evening (Sat., August 6) at 8:30 p.m., Charles Munch will return to the Music Shed podium to conduct a concert of operatic excerpts - the second act of Beethoven's "Fidelio" in which Margaret Harshaw of the Metropolitan Opera Company will be heard as Leonore, with Messrs. LLoyd and Morgan, also Arthur Schoep, tenor, Malcolm Bernstein, bass, and Christina Cardillo, soprano, all of Tanglewood's opera department; excerpts from Wagner's "Die Gotterdamerrung," including Siegfried's Rhine Journey and Siegfried's Death Music, and the Immolation Scene with Miss Harshaw.

Sunday afternoon (August 7) at 2:30 p.m. the fifth all-Beethoven program of this season's Festival will be given when Mr. Munch will conduct two symphonies, the Eighth and Fifth, and Eugene Istomin will play the Fourth Piano Concerto.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes on August 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Friday, August 5, please

SIX MEMBERS OF BOSTON SYMPHONY ORCHESTRA RETIRING AT END OF BERKSHIRE FESTIVAL SEASON (August 14), HONORED BY COLLEAGUES AT TANGLEWOOD, LENOX, MASS. - SIX NEW MEMBERS JOIN ORCHESTRA.

Their colleagues in the Boston Symphony Orchestra honored six retiring members of the symphony at a luncheon at Tanglewood, Lenox, Mass., yesterday (Thursday, August 4), and gold watches were presented to the instrumentalists by Charles Munch, Music Director of the orchestra. Gaston Dufresne, string bass, was chairman of the orchestral committee which initiated the ceremony.

Members of the orchestra, whose retirement takes effect at the conclusion of the Boston Symphony Orchestra's Berkshire Festival on August 14 are Jacob Raichman, principal trombone; first violinists Carlos Pinfield and Paul Fedorovsky; second violinist Ralph del Sordo; Louis Artieres, viola; and Walter G. MacDonald, French horn. Neither Mr. Pinfield, who came from Boston for the ceremony, nor Mr. MacDonald have been performing in the 1955 Festival concerts at Tanglewood.

The orchestra principal retiring is the well-known trombonist Jacob Raichman, a native of Vitebsk, Russia, and a member of the orchestra since 1927. Mr. Raichman studied at the St. Petersburg Conservatory, received a scholarship and the diploma of "Free Artist". He won a contest from among 22 applicants for the position of first trombonist at the Imperial Bolshoi Theatre in Moscow. Many of his students in this country have important positions in major American orchestras. His hobby is machinery.

Carlos Pinfield is the oldest of the retiring BSO members from point of view of service, having joined the orchestra in 1912. A native Bostonian, he studied at the Royal Academy in Berlin under Willy Hess, served in World War I, and has conducted ensemble groups from the Boston Symphony. He has been guest conductor of the Boston "pops" at Symphony Hall, teaches violin and conducts an amateur orchestra, doing gardening and woodwork in his spare time. His instrument is a Joseph Rocca, dated 1837.

Paul Fedorovsky attended the Academy of Music in Vienna, high school in Russia and for two years was at the University of Zurich, Switzerland. After earning a diploma at the Russian Conservatory he took a concert tour through Siberia, China and Japan, and joined the Boston Symphony in 1925. He teaches at the New England Conservatory in Boston, and plays pardessus de viol as a member of the Society of Ancient Instruments. He has a fine violin made by Carlo Antonio Testore.

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Louis Artieres and Ralph del Sordo have both been with the Boston Symphony for 35 years. Del Sordo is a native of Flumeri, Italy, and studied with Winternitz, Noack, Loeffler and Witek. His violin is one made by Postiglione in 1868. He teaches, in his spare time builds houses, and has played the mandolin or guitar when one is needed by the orchestra. Mr. Artieres is a native of Lyon, France, and won the Paris Conservatory first prize in 1920. He went through the World War and received a Croix de Guerre at Verdun. He played in the Concerts Colonne for a year until joining the Boston Symphony and the Longy school faculty. His hobbies are photography and fishing.

Walter MacDonald, an orchestra member since 1932, is a New Englander, born in Watertown, Mass., who attended Boston University and the New England Conservatory, switching to the horn from trumpet study.

Incoming members are cellists Richard A. Kapuscinski, of Cincinnati, and Robert Ripley, of Cleveland Heights; violinists Noah Bielski, of Queens Village, N.Y., Alfred Schneider, of St. Louis, and Joseph Silverstein, of Detroit; and trombonist William M. Gibson, of Pittsburgh. Mr. Ripley was a student at the Berkshire Music Center, the Boston Symphony's summer music school at Tanglewood, in 1942, when Artur Rodzinski, then conductor in Cleveland, took him for his orchestra. Mr. Kapuscinski has been a member of the Cleveland and Baltimore Symphony orchestras, head of the cello departments at the Peabody Conservatory of Music in Baltimore and the Cincinnati College of Music. Noah Bielski comes to the Boston Symphony from recitals in Carnegie Hall, solo appearances with the Philadelphia Orchestra, and concertmaster assignments with the Philadelphia Opera Company and C.B.S. Alfred Schneider formerly played with the Rochester Philharmonic and the St. Louis Symphony, and has been a member of a number of string quartets. Mr. Silverstein has played first violin in the Philadelphia Orchestra and has been concertmaster for the Denver Symphony. Mr. Gibson was in the Philadelphia Orchestra for two seasons, and has played first trombone in the Washington, Indianapolis, Robin Hood Dell, New York City and Pittsburgh Symphonies, and for the past eight years has been a teacher at the Carnegie Institute of Technology.

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Saturday, August 6; Sunday, August 7, please.

BERKSHIRE FESTIVAL CONCLUDES --FINAL CONCERTS AUGUST 10-12-13-14

With an anticipated attendance of 130,000 at its twenty-four concerts - six chamber music programs by noted soloists and visiting ensembles; six chamber orchestra concerts by principals of the Boston Symphony Orchestra; twelve concerts by the full 104-piece Boston Symphony in the 6,000-seat Music Shed-, the Berkshire Festival at Tanglewood, Lenox, Mass., concludes its 1955 schedule during the coming week.

Added to the above will be an expected 10,000 at "Tanglewood on Parade", the gala annual benefit for the orchestra's summer music school, the Berkshire Music Center, next Thursday (August 11); 9,000 at four Saturday morning public rehearsals of the Boston Symphony, in aid of the orchestra's pension fund; and a predictable 40,000 at the 30-odd concerts and demonstrations by the five departments of the Berkshire Music Center, and it may be estimated that attendance records again will be shattered, proving the popularity of Music Director Charles Munch's decision in 1954 to enlarge the annual summer Festival in the hills of Western Massachusetts within the scope of its six-week framework.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening series of chamber music of Beethoven, on August 10 in the Theatre-Concert Hall. Six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), will be assisted by David Lloyd, tenor; and Ralph Berkowitz, piano, in a program of trios, songs, a quintet and a cello sonata.

Charles Munch will conduct an all-French orchestral program, music of Berlioz, Debussy and Ravel, on the Boston Symphony Orchestra's Music Shed concert of Friday evening (August 12), and an all-Beethoven program including the Ninth Symphony with soloists Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass; and augmented chorus on Sunday afternoon (August 14). Pierre Monteux will conduct the Saturday evening (August 13) program, comprising Wagner, Brahms, Debussy and Strauss.

Mr. Munch's concluding concert will be his fifth all-Beethoven program of the summer. With guest conductors Monteux and Leonard Bernstein also performing Beethoven on their concerts, Tanglewodd in 1955 will have been largely devoted to the music of the German composer. All nine symphonies, the "Missa Solemnis", "Fidelio", Act II,

News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

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TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From Walter Alford, Press

For release: Sat., August 6, please

PENULTIMATE WEEK-END OF 1955 BERKSHIRE FESTIVAL CONCERTS AT TANGLEWOOD TONIGHT (Sat., Aug 6) AND TOMORROW AFTERNOON (Sun., Aug 7.). CHARLES MUNCH CONDUCTS BOSTON SYMPHONY ORCHESTRA IN MUSIC BY WAGNER AND BEETHOVEN WITH MARGARET HARSHAW, EUGENE ISTOMIN AND OTHER SOLOISTS.

With concerts tonight (Sat., August 6) at 8:30 p.m. and tomorrow afternoon (Sun., Aug 7) at 2:30 p.m., the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its final week-end but one. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both concerts.

The program this evening (Sat., Aug 6) will be devoted to excerpts from two of the greatest operas in the literature - Beethovens "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Miss Harshaw joined the Metropolitan Opera Company as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of Senta in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since, she has been recognized as one of the outstanding Wagnerian sopranos of our time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the Immolation Scene with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

News BERKSHIRE FESTIVAL

two piano concertos, the violin concerto, a number of overtures, and a great body of chamber music has been performed.

Weekending music lovers are invited to subscribe to "Tanglewood on Parade" on Thursday (August 11). The annual benefit for the orchestra's music school, now completing its 13th session, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 38 states and 18 foreign countries, is from 6:00 to 11:00 p.m. It will commence with demonstrations by all departments: student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Leonard Bernstein, who heads the school's department of orchestra and conducting, and himself a student in the Berkshire Music Center's first years (1940 and 1941), will conduct the Boston Symphony Orchestra in the premiere performance of a suite he has arranged from his score for the Academy Award-winning film, "On the Waterfront", also Aaron Copland's "A Lincoln Portrait". Arthur Fiedler will lead the Boston "Pops" Orchestra in a typical program of light music by Rimsky-Korsakov, Johann Strauss and George Gershwin, with Mr. Bernstein soloist in the "Rhapsody in Blue".

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (August 13), for which a nominal charge of $1.00 is made for the benefit of the Orchestra's Pension Fund.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wed. Aug 10 - 8:30 p.m. - Theatre-Concert Hall - Chamber Music:
Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra, with David Lloyd, tenor; Ralph Berkowitz, piano.
Trio in B flat, Opus 11, for Clarinet, Cello and Piano
Gino Cioffi - Samuel Mayes - Ralph Berkowitz
"An die Ferne Geliebte" - Six songs for Tenor and Piano
David Lloyd - Ralph Berkowitz
Sonata in A, Opus 69, for Cello and Piano
Samuel Mayes - Ralph Berkowitz
Trio in G, for Flute, Bassoon and Piano
Doriot Anthony Dwyer - Sherman Walt - Ralph Berkowitz
Quintet in E flat, for Oboe, Clarinet, Bassoon, Horn and Piano
Ralph Gomberg - Gino Cioffi - Sherman Walt - James Stagliano-Ralph Berkowitz.

Thurs. August 11 - "Tanglewood on Parade":
4:00 p.m. - Special performance of opera, to be announced, formal gardens for reserved seat and box patrons only).
6:00 p.m. - Student symphony orchestra, Music Shed
Student opera, Theatre-Concert Hall
Student chamber music, Chamber Music Hall
7:00 p.m. - Picnic Supper - Student Chorus - Porch, Administration Bldg.
8:15 p.m. - Music Shed:
BOSTON SYMPHONY ORCHESTRA - Leonard Bernstein, Conductor:
Suite from "On the Waterfront"...Bernstein (First performance)
"A Lincoln Portrait"...Copland (Narrator to be announced)
BOSTON "POPS" ORCHESTRA - Arthur Fiedler, Conductor:
Caprice Espagnole...Rimsky Korsakov
Rhapsody in Blue....Gerwhwin
Soloist: Leonard Bernstein

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

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Suite from the ballet "Graduation Ball"...Strauss-Dorati
10:30 p.m. - Drawing for Door Prizes, Music Shed
11:00 p.m. - Waltzing on the Lawn - by the Administration Bldg.

Fri. Aug 12- 8:30 p.m. - Music Shed - Boston Symphony Orchestra:
Berlioz: "Symphonie Fantastique"
Debussy: "La Mer"
Ravel: "Daphnis and Chloe", Suite No. 2
Conductor, Charles Munch

Sat. August 13 - 8:30 p.m. Music Shed - Boston Symphony Orchestra:
Wagner: Overture to "The Flying Dutchman"
Brahms: Symphony No. 3, in F major
Debussy: Three nocturnes
Clouds-Festivals-Sirens
(with female voices of the Festival Chorus of the Berkshire Music Center, trained by Iva D. Hiatt)
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

Sun. August 14 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra:
Beethoven: Overture, "Leonore", No. 3
Symphony No. 9, in D minor
Soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; Donald Gramm, bass.
Combined chorus of Berkshire Music Center students and Chorus of Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger. Conductor, Charles Munch.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Sat. evening August 6: Charles Munch conducting Act II of Beethoven's "Fidelio", with soloists Margaret Harshaw, David Lloyd, Mac Morgan, Christina Cardillo, Malcolm Bernstein and Arthur Schoep; also excerpts from "Gotterdammerung", with Miss Harshaw as soloist in the Immolation Scene. Sun. Afternoon August 7: Charles Munch conducting an all-Beethoven program: Symphony No. 8 in F major: Piano Concerto No. 4, in G major, Eugene Istomin, soloist: Symphony No. 5, in C minor.

The final week of the Berkshire Music Center will see the school in almost continuous activity. Student concerts, open to the public through a voluntary contribution to the school's support, are as follows:

Sun. August 7 - 10:00 a.m. - Chamber Music Hall:
Concert of Chamber Music by students of Dept. I

Monday and Tuesday August 8 and 9 - 8:30 p.m. - Theatre-Concert Hall:
(alternating casts, students of Dept. IV)
"Zaide", opera in two acts, by Mozart (K. 344) Libretto by Johann Andreas Schachtner. English version by Sarah Caldwell and Marvin Schofer. Setting and lighting by David Hays. Costumes and make-up by Leo Van Witsen. Orchestra of Dept. I students conducted by Aviva Einhorn. (First performance in the U.S.)
"The Rope", opera in one act, by Louis Mennini, commissioned 1953 by the Koussevitzky Music Foundation. Adapted from Eugene O'Neill's one-act play, "The Rope" (1917). Libretto and music by Mr. Mennini. Costumes and make-up by Leo Van Witsen. Orchestra of Dept. I students conducted by Henry Janiec. (World-premiere)

Saturday. August 13 - 3:00 p.m. - Music Shed:
Symphony orchestra concert by students of Department I

Sunday. August 15 - 10:00 a.m. - Chamber Music Hall:
Chamber music concert by students of Department I

Tickets are available at the Tanglewood box-office for all Festival concerts, and reservations may be made by telephone to Lenox, Mass., 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires, and, through the cooperation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From Walter Alford, Press For release: Sat., August 6, please

PENULTIMATE WEEK-END OF 1955 BERKSHIRE FESTIVAL CONCERTS AT TANGLEWOOD TONIGHT (Sat., Aug 6) AND TOMORROW AFTERNOON (Sun., Aug 7.). CHARLES MUNCH CONDUCTS BOSTON SYMPHONY ORCHESTRA IN MUSIC BY WAGNER AND BEETHOVEN WITH MARGARET HARSHAW, EUGENE ISTOMIN AND OTHER SOLOISTS.

With concerts tonight (Sat., August 6) at 8:30 p.m. and tomorrow afternoon (Sun., Aug 7) at 2:30 p.m., the 1955 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its final week-end but one. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both concerts.

The program this evening (Sat., Aug 6) will be devoted to excerpts from two of the greatest operas in the literature - Beethovens "Fidelio" and Wagner's "Die Gotterdammerung." With Margaret Harshaw, David Lloyd and Mac Morgan as the principal soloists, and the Berkshire Festival Chorus trained by John Krueger, the first half of the program will consist of a concert presentation of the second act of "Fidelio," a Tanglewood first performance. After the intermission, three excerpts from "Die Gotterdammerung" will be heard: Siegfried's Rhine Journey, Siegfried's Death Music, and the Immolation Scene in which Miss Harshaw will sing Brunnhilde.

Miss Harshaw joined the Metropolitan Opera Company as a contralto in the 1942 season and made her debut in the role of Gudrune. After singing contralto roles to great acclaim for a decade, she sang the soprano role of Senta in the Metropolitan's new production of Wagner's "The Flying Dutchman" in 1951. Ever since, she has been recognized as one of the outstanding Wagnerian sopranos of our time and is especially famous for her portrayal of Brunnhilde in "Die Gotterdammerung." She sang the Immolation Scene with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

News from the BERKSHIRE FESTIVAL

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Chamber music concert by students of Department I

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Both Mr. Lloyd and Mr. Morgan are former students at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts in the Berkshire Festival, and both have gone on to distinguished careers both in concert and opera. Each also was a soloist last night (Fri., Aug 5) in the Koussevitzky Memorial presentation of Beethoven's "Missa Solemnis conducted by Leonard Bernstein.

Three assisting "Fidelio" soloists have been chosen by Charles Munch from Tanglewood's opera departments: Malcolm Bernstein of Baltimore, bass, who has the dual role of Pizzaro and Fernando; Christina Cardillo, soprano, North Adams, Mass., who sings Marzelline; and Arthur Schoep, New York, who is Jaquino.

Mr. Istomin, who will be making his debut with the Boston Symphony Orchestra, is a 29-year old native of New York City who in the past ten years has emerged as one of the most gifted of our younger pianists.. He has appeared with every major orchestra in this country and abroad, scoring probably his greatest success at the Prades and Perpignan Festivals in association with the great cellist, Pablo Casals. Later this summer he will play trios at the Ravinia concerts in Chicago with Isaac Stern, violin, and Leonard Rose, cello. He has also been engaged as a soloist with the Boston Symphony Orchestra next season in Boston.

Remaining tickets for these two concerts, as well as the concluding four next week in this season's Berkshire Festival, may be obtained at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass.) 600. Admission for listening from the lawn will be available on the day of each concert.

News: BERKSHIRE FESTIVAL

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For release Monday, August 8, please

LEONARD BERNSTEIN WILL PARTICIPATE IN "TANGLEWOOD ON PARADE" THURSDAY (August 11) AS CONDUCTOR, COMPOSER AND PIANIST.

"Tanglewood on Parade", the annual benefit for the Berkshire Music Center, the summer music school maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, will have the participation of one of its most illustrious graduates, Leonard Bernstein, in the triple capacity in which the brilliant young American musician from Lawrence, Mass., has won international fame during his 36 years, as conductor, composer and concert pianist.

On Thursday (August 11), at Tanglewood, Lenox, Mass., music lovers who from advance interest seem destined to surpass last summer's record turnout of 10,050 persons, will hear Leonard Bernstein open the gala evening concert in the huge 6,000-seat capacity Music Shed at 8:15 p.m., conducting the 104-piece Boston Symphony Orchestra. His portion of the program - the concert will be shared by Arthur Fiedler conducting the celebrated Boston "Pops" Orchestra - will consist of a first performance anywhere of a suite Mr. Bernstein has arranged from music he composed for the film "On the Waterfront", which won the Academy Award in 1955, also "Oscars" for its director, Elia Kazan, and its star, Marlon Brando. Mr. Bernstein will also pay tribute to the noted American composer Aaron Copland, at present on leave of absence from his duties as assistant director of the Berkshire Music Center, with a performance of "A Lincoln Portrait", which will have the distinguished stage, screen, radio and television star, Claude Rains, as narrator. During Mr. Fiedler's tenure of the podium, Leonard Bernstein will be piano soloist in George Gershwin's "Rhapsody in Blue".

Leonard Bernstein - he will observe his 37th birthday a week after Tanglewood closes, on August 25 - was born in Lawrence, Mass., in 1918, attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova.

At the first two sessions of the Berkshire Music Center at Tanglewood, in 1940 and 1941, Bernstein studied conducting with Serge Koussevitzky, the late conductor of the Boston Symphony Orchestra.. The following summer he returned as Mr. Koussevitzky's assistant in conducting, and joined the faculty of the school in 1946. He is head of its orchestra and conducting departments and trains the symphony orchestra of 100 scholarship students from all over the U.S., Canada and foreign lands

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with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press

For Release: Wed., Aug 10, please

GALA CONCERT AT TANGLEWOOD TOMORROW (Thurs., Aug 11) AT 8:15 p.m. AS CLIMAX TO ANNUAL "TANGLEWOOD ON PARADE" CELEBRATIONS. LEONARD BERNSTEIN AND ARTHUR FIEDLER CONDUCT, CLAUDE RAINS NARRATOR.

The climax of tomorrow's (Thurs., Aug. 11) "Tanglewood on Parade" celebrations at Tanglewood in Lenox, Mass., the summer home of the Boston Symphony Orchestra, will be a gala concert in the giant Music Shed at 8:15 p.m. The Boston Symphony Orchestra will be conducted by Leonard Bernstein on the first half of the concert, with Claude Rains, distinguished actor of stage, screen, radio and television, as narrator in Aaron Copland's "A Lincoln Portrait." Mr. Bernstein will begin the program with the first performance anywhere of a suite he has fashioned from his score for the Academy Award-winning film "On the Waterfront." After the intermission Arthur Fiedler will conduct the Boston "Pops" Orchestra in a typical "Pops" concert, including Rimsky-Korsakov's "Capriccio Espagnole," the "Rhapsody in Blue" by George Gershwin with Mr. Bernstein as piano soloist, and a suite from the Ballet "Graduation Ball," arranged by Antal Dorati from music by Johann Strauss. As is customary at Boston "Pops" concerts, encores may be expected on this portion of the program.

"Tanglewood on Parade" marks the third and final guest conducting engagement of Leonard Bernstein at this summer's Berkshire Festival. In addition to recent appearances conducting opera at the famed La Scala in Milan and symphony with the Israel Philharmonic Orchestra both at home and on tour, he has also recently completed an opera based on Voltaire's "Candide" with a libretto by Lillian Hellman, and is currently writing songs to accompany a new Broadway stage play, "East Side Story." During next season he will conduct a subscription series of six concerts in New York by the Symphony of the Air, the former NBC Symphony Orchestra, and in April he will be a guest conductor of the Boston Symphony Orchestra at the end of the Orchestra's 75th anniversary season in Boston. The distinguished young American composer, pianist, conductor was himself a student at the Berkshire Music Center during its first seasons, 1940 and 1941, at Tanglewood.

Arthur Fiedler returns to conduct at "Tanglewood on Parade" for the second consecutive summer. His appearance at last year's program brought out the largest attendance in the history of "Tanglewood on Parade" - 10,050. After completing his Boston "Pops" season in July, Mr. Fiedler flew to San Francisco where he spent the entire month conducting the "Pops"concerts of the San Francisco Arts Commission. Last

for the weekly concerts which attract audiences of upwards of 3,000 during the Tanglewood season.

As a composer, Mr. Bernstein has written two symphonies, the "Jeremiah" and "The Age of Anxiety"; the ballets "Fancy Free" and "Facsimile"; the violin concerto "Serenade" which Isaac Stern performed for its premiere by the Boston Symphony last season; the opera "Trouble in Tahiti", done by Tanglewood's opera department in 1952, later by N.B.C. television, last season on Broadway; the scores for the Broadway musicals "On The Town" and "Wonderful Town"; and songs for the Jean Arthur-Boris Karloff 1951 Broadway revival of "Peter Pan". His newest work is a full-length opera from Voltaire's "Candide", which with Tyrone Guthrie directing, will be produced on Broadway in the autumn of 1956.

In 1951 Bernstein married television actress Felicia Montealegre, and the Bernsteins have a three-year-old daughter, Jamie, and a six-week-old son, Alexander Serge, named after his patron, Serge Alexander Koussevitzky, and it is to his son that the suite from "On the Waterfront" is dedicated.

On the Berkshire Festival concerts of the Boston Symphony at Tanglewood this summer, Mr. Bernstein conducted an all-Mozart concert July 15, with Jennie Tourel as soloist, and doubled as soloist in the Piano Concerto in G Major (K. 453). Also he led the B.S.O. in a performance of Beethoven's Missa Solemnis, in memory of Dr. Koussevitzky, on August 5, with soloists Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan and the Festival Chorus of Berkshire Music Center students. He also conducted at two concerts by the student symphony orchestra during the summer.

"On the Waterfront" was Mr. Bernstein's first experience in scoring a motion picture. "I had resisted all such offers," the composer wrote, "on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness. It has often been said that the best dramatic background music for a motion picture is that which is not heard, at least not consciously heard. If it is heard, something is wrong: it is in the way... But all such thoughts were drowned in the surge of excitement I felt upon first ~~seeing this film.~~ I heard music as I watched; that was enough. And the atmosphere of talent that this film gave off was exactly the atmosphere I love to work and coll aborate...It was a glorious expreience: I wouldn't have missed it for anything."

Seats for "Tanglewood on Parade" are on sale at the Tanglewood box-office and reservations may be made by telephoning Lenox (Mass.) 600. Boxes are priced at $5.00, front sections of the Shed 9reserved) at $4.00 and $3.00, and unreserved seats are $2.50.

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News from the

BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD — LENOX, MASSACHUSETTS — Lenox 600

From: Walter Alford, press — For Release: Wed., Aug 10, please

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"Tanglewood on Parade" marks the third and final guest conducting engagement of Leonard Bernstein at this summer's Berkshire Festival. In addition to recent appearances conducting opera at the famed La Scala in Milan and symphony with the Israel Philharmonic Orchestra both at home and on tour, he has also recently completed an opera based on Voltaire's "Candide" with a libretto by Lillian Hellman, and is currently writing songs to accompany a new Broadway stage play, "East Side Story." During next season he will conduct a subscription series of six concerts in New York by the Symphony of the Air, the former NBC Symphony Orchestra, and in April he will be a guest conductor of the Boston Symphony Orchestra at the end of the Orchestra's 75th anniversary season in Boston. The distinguished young American composer, pianist, conductor was himself a student at the Berkshire Music Center during its first seasons, 1940 and 1941, at Tanglewood.

Arthur Fiedler returns to conduct at "Tanglewood on Parade" for the second consecutive summer. His appearance at last year's program brought out the largest attendance in the history of "Tanglewood on Parade" - 10,C50. After completing his Boston "Pops" season in July, Mr. Fiedler flew to San Francisco where he spent the entire month conducting the "Pops"concerts of the San Francisco Arts Commission. Last

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ation Scene with the Boston Symphony Orchestra under Mr. Munch in Boston last winter and the season before, and also at Tanglewood under Pierre Monteux during the 1952 Berkshire Festival.

Sunday, August 7, he conducted a "Pops" concert in Miami. After his appearance at Tanglewood this evening (Thurs., Aug. 11) he returns to Miami for another concert there on Sunday (August 14), and then will fly back to Boston in time to open the final week of the outdoor Esplanade concerts on the banks of the Charles River Monday evening (Aug. 15). In January he will take the Boston Pops Tour Orchestra on a ten-week transcontinental tour of the United States.

Mr. Rains is coming to Tanglewood for tonight's (Thurs., Aug. 11) performance direct from his Pennsylvania farm called Stock Grange, located about 40 miles west of Philadelphia. London-born, he first came to the United States in 1914 with the late Harley Granville-Barker and appeared here in Bernard Shaw's "Androcles and the Lion." Among his most memorable stage portrayals were the dynamic counsel for the defense in John Wexley's "They Shall Not Die," the sensitive and philosophic revolutionary , Rubashov, in Sidney Kingsley's "Darkness at Noon," and the industrialist in T.S. Eliot's thoughtful comedy-drama "The Confidential Clerk." Some of the notable films in which he has appeared include "Anthony Adverse," "Caesar and Cleopatra" (he was Shaw's personal choice for the Roman dictator), "Juarez", and "Casablanca." He has appeared as narrator in "A Lincoln Portrait" with the Philadelphia Orchestra in 1949. Tonight (Thurs., Aug. 11) will mark his first appearance at Tanglewood.

Remaining seats for "Tanglewood on Parade" are now on sale at the Tanglewood box-office, and telephone reservations are accepted -- Lenox, Mass., 600. A special added attraction for purchasers of box seats, at $5.00, and front sections (reserved) of the Shed, at $4.00 and $3.00, is a performance by the Berkshire Music Center opera department of Puccini's "Gianni Schicchi" at 4:00 p.m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to occupy seats in the Shed's rear sections. All ticket-holders are invited to attend demonstrations, at 6:00 p.m., by the Berkshire Music Center's symphony orchestra, chorus, composition and opera departments and by the Tanglewood Study Group.

Mrs. Serge Koussevitzky is Chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox is Vice-Chairman, and Miss Margo Miller of Pittsfield is Secretary. Miss Gertrude Robinson Smith, of Glendale, is chairman of the committee for sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn also heads the committee for door prizes, which will be awarded to lucky ticket-holders by Boris Goldovsky during the evening concert's intermission. The gala program is as follows:

4:00 p.m. - Opera (Students of Department IV) - "Gianni Schicchi" by Puccini - Formal Gardens (for box-holders and reserved seat patrons only.)

4:00 p.m. - Tanglewood Study Group - Concert of baroque and contemporary music - Barn

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hire Festival.

5:45 p.m. Fanfare (composed by Karl Kohn, assistant head, Tanglewood Study Group); welcome address by Ralph Berkowitz, Dean, Berkshire Music Center - Lawns outside Music Shed

Music Shed - Short symphonic works, Orchestra (students of Dept. I)
Theatre-Concert Hall - One-Act Operas (Department IV students)
Chamber Music Hall - Chamber Music program (Dept. I students)

7:00 p.m. - Lawn Party, picnic supper - Concert by Chorus (Dept. II students) Porch of Main House

8:15 p.m. - Music Shed - Gala concert:

BOSTON SYMPHONY ORCHESTRA - Leonard Bernstein, Conductor
Suite from "On the Waterfront".....Bernstein
(First performance)
"A Lincoln Portrait".....Copland
Claude Rains, narrator

Intermission and drawing of door prizes by Boris Goldovsky.

BOSTON "POPS" ORCHESTRA - Arthur Fiedler, Conductor
Capriccio Espagnole.....Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra...Gershwin
Soloist: Leonard Bernstein
Suite from " Graduation Ball".....Strauss-Dorati

11:00 p.m. - Waltzing on the lawn.

"News from the" BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press

For release Wed., Aug 10, please

FINAL CHAMBER MUSIC CONCERT OF 1955 BERKSHIRE FESTIVAL AT TANGLEWOOD TONIGHT (Wed., August 10) AT 8:30 P.M. SIX PRINCIPALS FROM BOSTON SYMPHONY ORCHESTRA, DAVID LLOYD, RALPH BERKOWITZ, IN BEETHOVEN PROGRAM

Tonight (Wed., Aug 10) at 8:30 p.m.the final concert in this season's series of Wednesday evening chamber music programs will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. The all-Beethoven concert will be given by six principals of the Boston Symphony Orchestra: Samuel Mayes, cello; Gino Cioffi, clarinet; James Stagliano, horn; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; and Ralph Gomberg, oboe. Also appearing on the program will be David Lloyd, tenor, and Ralph Berkowitz, piano.

The program will be devoted to the Trio for Clarinet, Cello and Piano, Opus 11, performed by Messrs. Cioffi, Mayes and Berkowitz; the song cycle "An Die ferne Geliebte," sung by Mr. Lloyd with Mr. Berkowitz at the piano; the Cello Sonata in A Major, Opus 69, played by Messrs. Mayes and Berkowitz; the Trio in C Major for Flute, Bassoon and Cello with Mrs. Dwyer and Messrs. Walt and Mayes; and the Quintet in E Flat, Opus 16, performed by Messrs. Berkowitz, Cioffi, Gomberg, Walt and Stagliano.

Mr. Lloyd, a frequent Tanglewood soloist, appeared twice with the Boston Symphony Orchestra last week-end and will again be a soloist in the performance of Beethoven's Ninth Symphony which concludes the Berkshire Festival on Sunday afternoon, August 14, at 2:30 p.m. Mr. Berkowitz, who is Dean of the Berkshire Music Center, is a well-known pianist and teacher. Last season he went on a five-month tour of Europe with the eminent cellist, Gregor Piatigorsky, playing in England, France, Italy, Israel and Scandinavia.

The five first-chair wood-wind performers from the Boston Symphony Orchestra who will appear at tonight's (Wed., Aug 10) concert have organized as the Boston Woodwind Quintet and as such have given concerts in many New England colleges and universities. This will be their first ensemble appearance at Tanglewood.

Tomorrow (Thurs. August 11) is "Tanglewood On Parade", the gala benefit for the Berkshire Music Center, with festivities commencing with a performance for boxholders and purchasers of reserved seats of Puccini's opera "Gianni Schicci" in the formal gardens at 4 p.m., and with simultaneous demonstrations by the student symphony orchestra, opera department, chamber music and chorus starting at 6 p.m. The evening concert features Leonard Bernstein conducting the Boston Symphony Orchestra in the first performance of a suite he arranged from music he composed for the Academy Award

"News from the" BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

For Immediate Release — Aug. 11/55

BOSTON SYMPHONY ORCHESTRA

RENEWS RCA VICTOR CONTRACT

TANGLEWOOD, LENOX, MASS., AUGUST 11:- A long tern renewal of the 40 year recording association of the Boston Symphony Orchestra with RCA Victor Records was announced today during the course of "Tanglewood On Parade" festivities at the Berkshire Music Festival in Tanglewood, near Lenox, Massachusetts.

The signing of a new contract extending the existing exclusive recording association of the Boston Symphony and Boston Pops Orchestras with their respective conductors, Charles Munch and Arthur Fiedler, took place in the library of the Main House on the grounds at Tanglewood.

The contract was signed by Henry B. Cabot, President of the Board of Trustees; Thomas D. Perry Jr., Manager of the Boston Symphony; Charles Munch, Music Director; and Arthur Fiedler, Conductor of the Boston Pops with Lawrence W. Kanaga, Vice President and Operations Manager, RCA Victor Records. Making his first appearance at "Tanglewood on Parade" for the occasion was Frank M. Folsom, President of the Radio Corporation of America, who witnessed the contract signing with members of the Board of Trustees of the Boston Symphony, who included Michael T. Kelleher, Lewis Perry, C. D. Jackson, Talcott M. Banks, Jr., Edward A. Taft.

Also attending the ceremonies were George R. Marek, Director of Artists and Repertoire and Alan Kayes, Manager of Red Seal Artists and Repertoire, for the RCA Victor Record Division.

Following the contract signing, the participants and members of the press covering "Tanglewood on Parade" who witnessed the ceremony, adjourned to a cocktail party on the grounds to commemorate the resumption of the contract.

The Orchestra's first recording session under its new contract will take place on August 15 and 16 at Symphony Hall, Boston. Conducting one session on the eve of his Fall departure for a European holiday prior to the opening of the Symphony Orchestra's Fall season will be Charles Munch, with Pierre Monteux, guest conductor for the Boston Symphony, conducting the second session.

The Boston Symphony Orchestra was founded in the spring of 1881 by Henry L. Higginson, a Boston financier. By meeting all deficits out of his own pocket, Mr. Higginson founded the first permanent orchestra in the United States that was assured adequate financial support in order to achieve the highest standard of excellence.

film, "On the Waterfront" and Aaron Copland's "A Lincoln Portrait", with the distinguished star of stage, screen and TV, Claude Rains, as narrator; and concludes with Arthur Fiedler conducting the famous Boston "Pops" Orchestra, in Rimsky-Korsakov, Johann Strauss and Gershwin's "Rhapsody in Blue", with Leonard Bernstein as piano soloist.

Remaining tickets for tonight's (Wed., August 10) concert; for "Tanglewood On Parade" tomorrow; for the final weekend Festival by the full Boston Symphony Orchestra; and for the open rehearsal Saturday morning (Aug. 13) at 10:00 a.m. are now on sale at the Tanglewood box-office, and telephone reservations are accepted -- Lenox (Mass) 600. Admission for listening from the lawn will be on sale the day of each concert.

News from the **BERKSHIRE FESTIVAL**

BOSTON SYMPHONY ORCHESTRA

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From 1881 until 1919, the year he died, Mr. Higginson built his orchestra with a watchful eye, engaging a series of conductors who brought it to a state of perfection that became a model for other orchestras. By 1918 Mr. Higginson had exhausted his own financial resources and upon his death the following year the orchestra passed from its status as a privately owned organization to that of a public trust. Since Mr. Higginson's death the tradition of perfection that he established has been carried on by conductors Pierre Monteux (1919-1924), Serge Koussevitzky (1924-1949) and Charles Munch, the present musical director.

Today the Boston Symphony is the most active orchestra in the country. To its annual Fall and Winter schedule of approximately 100 concerts per season, the orchestra adds a two-month series of Boston Pops concerts in Symphony Hall each spring under the direction of Arthur Fiedler and an annual series of open air concerts on the Esplanade of the Charles River.

The first symphony orchestra in the nation to make phonograph records, the Boston Symphony's career on records dates back to 1916 when the first discs were made for the Victor Talking Machine Company. The Boston Symphony Orchestra's forthcoming 1955-56 season of symphony concerts represents the 75th anniversary of the orchestra and also signalizes the 40th year of the Boston Symphony's association with RCA Victor.

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News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press

For Release: Friday, August 12, please

FINAL WEEK-END OF CONCERTS AT TANGLEWOOD THIS SUMMER BEGINS TONIGHT (Fri., Aug. 12). CHARLES MUNCH CONDUCTS BOSTON SYMPHONY ORCHESTRA IN CONCERT OF FRENCH MUSIC.

The final week-end of concerts by the Boston Symphony Orchestra at this summer's Berkshire Festival will begin tonight (Fre., August 12) at 8:30 p.m. when Charles Munch will conduct a concert of French music in the great Music Shed at Tanglewood, Lenox, Mass. The program, slightly revised from that announced originally, will include the "Symphonie Fantastique" by Berlioz; "La Mer"by Debussy; and the Second Suite from Ravel's ballet "Daphnis and Chloe." Berlioz' "Symphonie Fantastique" was one of the outstanding features of last summer's Festival when Mr. Munch conducted all the major orchestral works of the composer in honor of the 150th anniversary of his birth. It is the only Berlioz composition included in this summer's Festival programs.

In the remaining concerts tomorrow night (Sat., August 13) at 8:30 p.m. and Sunday afternoon (August 14) at 2:30 p.m., Pierre Monteux and Charles Munch respectively will conduct. Mr. Monteux' Saturday evening program will include music by Wagner, Brahms, Debussy and Strauss; and on Sunday the 1955 Berkshire Festival will draw to a close with performances of Beethoven's Third "Leonore" Overture and Ninth Symphony conducted by Mr. Munch. Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass; are the soloists with the Festival Chorus, Berkshire Music Center students augmented by that of the Springfield, Mass., Symphony Orchestra. Hugh Ross and John Krueger have trained the choristers.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning (Sat., Aug 13) at 10:00 a.m. for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box-office, and telephone reservations are accepted--Lenox (Mass.) 600. Admission for listening from the lawn will be on sale the day of each concert.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, Press

For Release: Sat., Aug 13, please

1955 BERKSHIRE FESTIVAL CONCLUDES WITH CONCERTS TONIGHT (Sat., Aug 13) AND TOMORROW AFTERNOON (Sun., Aug 14). PIERRE MONTEUX AND CHARLES MUNCH CONDUCT BOSTON SYMPHONY ORCHESTRA.

The 1955 Berkshire Festival by the Boston Symphony Orchestra will conclude with concerts in the great Shed at Tanglewood, Lenox, Mass. tonight (Sat., Aug 13) at 8:30 p.m. and tomorrow afternoon (Sun., Aug 14) at 2:30 p.m.

Pierre Monteux will be the guest conductor for the program tonight making his third and last appearance at this summer's Festival. His program will be the Overture to Wagner's opera "The Flying Dutchman;" the Third Symphony by Brahms; the Nocturnes "Clouds," "Festivals" and "Sirens" by Debussy and a Suite from the opera "Der Rosenkavalier" by the late Richard Strauss, which will be performed at Tanglewood for the first time. "Sirens," the third of Debussy's Nocturnes will have the assistance of the Festival Chorus of Berkshire Music Center students trained by Iva Hiatt.

Tomorrow afternoon (Sun., Aug 14) Charles Munch will conclude this summer's Festival conducting the Third "Leonore" Overture and Ninth Symphony by Beethoven. Assisting in the Ninth Symphony performance will be the combined Berkshire Festival Chorus and the Chorus of the Springfield, Mass., Symphony Orchestra trained by Hugh Ross and John Krueger, and the following soloists: Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass. Of the soloists, all except Miss Akos are familiar Tanglewood soloists, and each has already appeared at this summer's Festival at least once. Miss Akos, a native of Budapest, has sung with several Middle European opera companies and has recorded extensively on the Continent. In recent years she has made her home in Canada and has often sung on the Canadian Broadcasting Corporation. She was a Berkshire Music Center student in 1954, and was featured in Gian-Carlo Menotti's opera, "The Saint of Bleeker Street."

Remaining tickets for these two concerts are now available at the Tanglewood box-office and telephone reservations are accepted--Lenox(Mass.) 600. Admission for listening from the lawn will be on sale the day of each concert.

News from the BERKSHIRE FESTIVAL
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press.

For release Saturday, August 13
Sunday, August 14, please.

1955 BERKSHIRE FESTIVAL CONCLUDES THIS WEEKEND

The Boston Symphony Orchestra, Charles Munch Music Director, gives the final pair of concerts of its 1955 Berkshire Festival tonight (Saturday, August 13) at 8:30 p.m. and tomorrow afternoon (Sunday, August 14) at 2:30 p.m., in the huge Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux, the B.S.O. conductor from 1919-1924, and a Festival guest conductor annually since 1952, is on the podium for tonight's program, and Mr. Munch conducts the concluding event tomorrow.

If attendance figures of last summer, when 21, 650 persons attended the final brace of concerts, can be considered a gauge, and if fair weather prevails for the more than 12,000 persons who plan to hear the music on the spacious Tanglewood lawns outside the Music Shed, again all records will be shattered for the third consecutive year in this 18th summer of symphonic music in the hills of Western Massachusetts, the 16th since the Boston Symphony participated.

Tonight's program is all symphonic, with Mr. Monteux leading the 104-piece Boston Symphony in Wagner's Overture to "The Flying Dutchman"; Brahms' Symphony No. 3, in F major; Debussy's Three Nocturnes; and for the first time at Tanglewood the suite from "Der Rosenkavalier" of Richard Strauss. The Debussy nocturne "Sirenes" will have the participation of the feminine members of the Festival Chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt, director of choral music at Smith College, Northampton, Mass., and assistant to Hugh Ross in the Tanglewood student choral department.

The concluding concert will be the sixth all-Beethoven concert on the 12-concert Shed series, Mr. Munch's fifth summer program devoted to the works of that composer. It comprises the Overture "Leonore", No. 3, and the Symphony No. 9, in D minor, with Adele Addison, soprano; Catherine Akos, contralto; David Lloyd, tenor; and Donald Gramm, bass, as soloists, the first three being former members of the Berkshire Music Center. The enlarged chorus comprises the Festival Chorus of Tanglewood students and a chorus of 50 voices of the Springfield, Mass., Symphony Orchestra, trained by Hugh Ross and John Krueger, director of the Youngstown, Ohio, Philharmonic and Chorus.

. General admission to the grounds, enabling overflow crowds to hear the concerts from the Tanglewood lawns, are placed on sale on the day of performance. Festival

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From Walter Alford, press.

BORIS BLACHER

The composition classes during 1955 at the Berkshire Music Center, the summer school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in conjunction with its annual Berkshire Festival, are under joint direction of distinguished composers Roger Sessions (from the United States) and Boris Blacher (from Germany), while the department's head, Aaron Copland, is on his first leave of absence since the school's founding a dozen years ago. The tradition of inviting outstanding contemporary composers to be in residence at Tanglewood each summer has, in other years, seen such music celebrities in the Berkshires as Ernst Toch, Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Samuel Barber, Paul Hindemith and Olivier Messiaen.

During his summer at Tanglewood, Professor Blacher, visiting the United States for the first time, will be honored by a performance by the Berkshire Music Center's opera department of his chamber opera, "Romeo and Juliet", in three parts, after Shakespeare. Its Tanglewood premiere will be given, under Boris Goldovsky's direction, on Monday evening, August 1, in the Theatre-Concert Hall, the performance open to the public through membership in the society of Friends, whose contributions help support the school.

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Boris Blacher flew to Tanglewood directly from his home in Berlin, Germany, where since 1953 he has been Director of the Hochschule fur Musik, having succeeded composer Werner Egk.

The background and development of the composer are as unconventional as his musical creations themselves. He was born in Newchwang, China, on January 6, 1903, of Russian parents, but has been a resident of Germany since 1922. His youth was spent in China and Siberia, where he had a general education and some practical training in music, including violin lessons and instruction in theory. He began composing as a boy of twelve, self-taught. With his family he moved to Harbin, Manchuria, in 1919, and then, aged sixteen, Blacher fell to making orchestrations of standard operas which were available only in piano score, these intended for performance by a local orchestra. He also conducted a performance of "Tosca" at this time.

When Blacher was nineteen his family decided he whould go to Berlin and take up a profession, and he traveled to the German capital with his mother, destined to study architecture. He had such training in the Technische Hochschule, but also continued musical studies at the Hochschule fur Musik, under Friedrich E. Koch. Blacher compiled no record of brilliance, nor was he notably successful in promoting performances of his music. A "Suite for Two Pianos" had a hearing in 1930, and several other works were given at intervals of a year or two. His first true success was a ballet, "Fest in Suden" (Southern Festival), which was produced at Kassel in 1937. This is his Opus 6, and was given on more than 30 German stages. The following year the Berlin Philharmonic, conducted by C rl Schuricht, played his "Concertante Musik" (Opus 10), with such success that the conductor had to repeat the entire work, and it was given widespread performance elsewhere in Europe. This work was in the repertory of the Berlin Philharmonic, conducted by Herbert von Karajan, on its tour of the U.S. in 1954-5.

Blachers music was prohibited during the latter years of the Nazi regime, and it was not until after the war that he began to be tentatively performed in the U.S.. Meanwhile he had continued his studies at the Berlin University under Schering and Blume, and from 1936-9 was a teacher of composition at the Dresden Konservatorium. In 1949 he was appointed to the faculty of the Berlin Hochschule, and during 1949-51 taught composition at the Summer Music School in Braynston, England, and at the Mozarteum in Salzburg. His appointment to head the Berlin Hochschule came on April 1, 1953.

patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday (August 13) at 10:00 a.m., for the nominal charge of $1.00, for the benefit of the Orchestra's Pension Fund.

This weekend concludes also the seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its 13th six-week session. At Saturday's (August 13) final concert by the student symphony orchestra in the Music Shed at 3:00 p.m., Ralph Berkowitz, Dean of the B.M.C., will announce scholarships and prize awards. Sunday morning (August 14) at 10:00 a.m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (Orchestra). These two events are open to Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Tickets are available at the Tanglewood box-office for the final Shed concerts, and reservations may be made by telephoning Lenox (Mass.) 600.

The final programs are:

Sat. Aug 13 - 8:30 p.m. - Music Shed - Boston Symphony Orchestra:

Wagner: Overture to "The Flying Dutchman"
Brahms: Symphony No. 3, in F major
Debussy: Three Nocturnes
("Sirenes" with participation of feminine chorus of Berkshire Music Center students, trained by Miss Iva Dee Hiatt.)
Strauss: Suite from "Der Rosenkavalier"
Pierre Monteux, Conductor.

Sun. Aug 14 - 2:30 p.m. - Music Shed - Boston Symphony Orchestra:
(All Beethoven)
Beethoven: Overture, "Leonore," No. 3
Beethoven: Symphony No. 9, in D minor
Soloists: Adele Addison, soprano; Catherine Akos, contralto
David Lloyd, tenor; Donald Gramm, bass
and Festival Chorus augmented by 50 voices of the Chorus of the Springfield, Mass., Symphony, trained by Hugh Ross and John Krueger.
Charles Munch, Conductor.

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CHARLES MUNCH, Music Director
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"Romeo and Juliet", the chamber opera he composed in 1946, was heard in concert form in New York in 1951 at a concert of the New Friends of Music, and was given a stage performance this season at the University of Illinois. Last winter the New York Philharmonic-Symphony Orchestra performed his 1947 "Variations on a Theme of Paganini" (Opus 26), with George Szell conducting, who had originally introduced it to the U.S. with his Cleveland Symphony in October, 1953. Another Blacher composition, "Ornaments", was first performed in the U.S. by the N.Y. Philharmonic in November, 1953.

Among Blacher's other stage works, note "The Duchess Tarakanova" (Opus 19), choreography by Karl O. Koch, and "Die Flut" (The Flood), a one-act opera (Opus 24), first performed in 1947 by the State Opera of Dresden, later given in 15 opera houses, including a London performance. Another opera, "Die Nachtschwalbe" (The Night Swallow), to a libretto of Friedrich Wolf, is highly topical, the scene the black market period of the early post-war years; this highly controversial work, Opus 30, was given its premiere in Liepzig in 1943. A five-act opera, "Preussiches Marchen" (A Prussian Fairy Tale), libretto by Heinz von Cramer, was originally staged at the Berlin Municipal Opera in 1952, has since been performed sixteen times, and in June, 1953, had its first performance in West Germany, in Mannheim. Blacher's most recent opera is "Abstrakte Oper Nr. 1" (Abstract Opera Number One), from a phonetic text by Werner Egk. This work is a new experiment based on the idea that music and invented words can cause certain intended sensations in the listener, transmitting to him ideas such as fear, panic, love, etc. It was first performed during the festival week for new music in June, 1953 on the Hessian Radio Network, and in October, 1953 had its first staged performance at the Mannheim National Theatre: this new and bold work created quite a sensation.

Blacher has composed widely for ballet since his early success with "Southern Festival", with choreography by Ellen Petz, in 1937. This dance drama was shown in the spring of 1955 in Kiel and Bremerhaven. Another early ballet (Opus 13) is entitled "Harlequinade". His "Hamlet" ballet (Opus 35), in prologue and three acts, with choreography by Tatiana Gsovsky, was first performed at the Munich Opera House in 1950, stayed in the repertory for three seasons, then was given in Brunswick, Karlsruhe, Hamburg, Oldenburg, Stuttgart, the Berlin Festival, and was danced 16 times in Buenos Aires by Miss Gsovsky. Two other post-war ballets are "Chiarina", a parody on seaside bathing in the 1880's, with choreography by Paul Strecker; and "Lysistrata", after Aristophanes. The composer is now working on a new ballet, "The Moor of Venice", based on the Othello story, with choreography by Edith Hanka, to be premiered at the newly rebuilt Vienna State Opera in November, 1955.

Boris Blacher's other compositions include a symphony, Opus 12; sonatas; string quartets; songs; a concerto for string orchestra (Opus 20); two piano concertos (Opus 28, Opus 42); a concerto for violin and orchestra (Opus 29); a concerto for clarinet, bassoon, horn, trumpet, harp and strings (Opus 36).

His most recent works are "Francesca de Rimini", for soprano and solo violin (Opus 47); Concerto for viola and orchestra (Opus 48); "Dreams of Death and Life", for tenor, chorus and orchestra after poems by Hans Arp (Opus 49), and the forthcoming ballet, "The Moor of Venice" (Opus 50).

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BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From Walter Alford, press.

ROGER SESSIONS

In charge of composition at the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer, while Aaron Copland is on his first leave of absence since its founding, are the distinguished composers Boris Blacher (from Germany) and Roger Sessions (from the United States), thus continuing the tradition of having outstanding contemporary composers in residence each season; their predecessors include Ernst Toch, Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Artur Honegger, Bohuslav Martinu, Paul Hindemith, Samuel Barber, and Olivier Messiaen.

During his summer at Tanglewood, Mr. Sessions will be honored by a performance by the Boston Symphony Orchestra, Pierre Monteux, conducting, of his Suite for the play "The Black Maskers," composed in 1923 and arranged by the composer for full orchestra in 1928. Mr. Monteux also conducted "The Black Maskers" Suite in Boston and New York during the past winter season. It will have its Tanglewood premiere in the Berkshire Festival concert of Saturday evening, July 23, in the Music Shed.

Roger Huntington Sessions was born in Brooklyn, New York on December 28, 1896. He began his first musical studies at the age of 5, and attended the Kent School in Kent, Conn., from 1906 to 1911. He was a member of the class of 1915 at Harvard, where he furthered his musical studies with Dr. Archibald T. Davison, W. R. Spaulding and Edward Burlingame Hill. At Harvard he also edited the Harvard Musical Review. From 1915 until 1917 he attended the Yale School of Music, studying with Horatio W. Parker. He became an Instructor of Music on the faculty of Smith College in Northamptom, Mass., in 1917 and remained there until 1921, further continuing his studies in New York and Cleveland with Ernest Bloch. From 1921 to 1925 he was on the faculty of the Cleveland Institute of Music as head of the Department of Theory and assistant to Bloch, the Director. There followed eight years of residence in Europe: in Florence, Italy, from 1925 to 1928 as a Guggenheim Fellowship holder; in Rome from 1928 to 1931 as holder of the Walter Damrosch Fellowship at the American Academy; and in Berlin from 1931 to 1933 with a grant from the Carnegie Foundation.

Returning to the United States in July, 1933, Roger Sessions became a lecturer at Boston University and also at the New School for Social Research in New York. During this period he was also co-director of the New Music and Dalcroze Institute in New York City. He served on the faculty of Princeton University for a decade prior to accepting a call in June, 1945, to become Professor of Music at the University of California. At Princeton he had served successively as instructor, assistant professor and associate professor. During 1951-1952 he took a sabbatical leave from his position at the University of California and returned to Florence, Italy as holder of a Fulbright grant. In the fall of 1953 he returned to Princeton University as first occupant of the William Shubael Conant Professorship of Music. Prominent young composers who have studied under Sessions include David Diamond, Leon Kirchner, and Andrew Imbrie, as well as two members of the Princeton Department of Music, Edward T. Cone and Milton B. Babbitt.

In addition to "The Black Maskers" Suite, his most important works include 2 String Quartets; 2 Symphonies (the First was given its premiere performances by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in April, 1927, and the second by the San Francisco Symphony Orchestra, Pierre Monteux conducting, in January, 1947); an opera, The Trial of Lucullus, to a text by Berthold Brecht (first performed in April, 1947, by the Department of Music and Dramatic Arts at the University of California and given again at Princeton last April); and a variety of works for piano, violin, and organ. He also has four recent commissions: a solo cantata, Idyll of Theocritus (for the Louisville Orchestra, to be performed next fall); Symphony No. 3 (for the Boston Symphony Orchestra's 75th anniversary next season); a Piano Concerto (for the Juilliard School); and an Anglican Mass (for the Kent School).

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TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For immediate release, please

WEEKLY EXHIBITS OF PAINTING AND SCULPTURE AT TANGLEWOOD DURING BERKSHIRE FESTIVAL

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A weekly exhibit of paintings, sculpture, prints and photographs again will be a feature of the Berkshire Festival season, housed in the reception hall at the main gate at Tanglewood, Lenox, Mass., and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Now, through Saturday, July 9, are twelve watercolors by Paul E. Decker, freelance commercial artist now living at C naan, Conn. A native of Brooklyn, N.Y., Mr. Decker served in the U.S. Marine Corps during the War, and upon his return to civilian life took up a study of painting at the Art Career School, New York. He is currently represented with a one-man show at the Tyringham, Mass. Galleries, and has exhibited in Holyoke and the Stockbridge Playhouse, in New York, Hartford and Silvermine, Conn. He is a member of the Connecticut Watercolor Society. Mr. Decker's paintings include six works commissioned by the Ford Motor Company, Dearborn, Mich., to illustrate an article, "The Musical Berkshires" by Robert Martin Hodesh, which appeared in the Ford Times, and illustrate Tantlewood music students; the Lenox, Mass. Town Hall; the Church on the Hill, Lenox; and the South Mountain, Pittsfield, chamber music auditorium. His other paintings are "Hilltop Barn", "Clayton, Mass. Barns", "Christmas", and three seascapes, "After Carol", "Sunset, Boothbay", "The Beach".

Week commencing Saturday, July 9, Tanglewood's exhibition hall will display contemporary prints by noted modern artists, loaned by Ferdinand Roten, print dealer of Baltimore, Md. From July 16-23, Helmut Siber, Mill River, Mass., will display a collection entitled "Paintings of the Weather". July 23-30 will be devoted to small sculpture by Peter Abate, Brookline, Mass., and photographs of music and musicians in the Berkshires by Clemens Kalischer, Stockbridge, Mass. During the week July 30-Aug.6, paintings, drawings and prints will be shown by Ture Bengtz, head of the Bengtz School of Art, Lenox School, Lenox, Mass. A showing of sculpture and drawings by Miss Franc Epping, of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens will complete the summer shows, week August 6-14. A collection of photographs of Tanglewood personalities, Boston Symphony Orchestra personnel, staff and students of the Berkshire Music Center, by Gus Manos, official Tanglewood photographer, from Columbia, S.C., will be held during mid-season.

In addition to his activities as a composer, Roger Sessions has written many articles and reviews. Published writings include:

BOOKS

THE MUSICAL EXPERIENCE OF COMPOSER, PERFORMER AND LISTENER	Princeton University Press, 1950
HARMONIC PRACTICE	Harcourt Brace & Co., 1951

ARTICLES (Selection)

THE COMPOSER AND HIS MESSAGE, in The Intent of the Artist	Princeton University Press, 1941
THE SCOPE OF MUSICAL CRITICISM, in Music and Criticism	Harvard University Press, 1948

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A weekly exhibit of paintings, sculpture, prints and photographs again will be a feature of the Berkshire Festival season, housed in the reception hall at the main gate at Tanglewood, Lenox, Mass., and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Now, through Saturday, July 9, are twelve watercolors by Paul E. Decker, freelance commercial artist now living at C naan, Conn. A native of Brooklyn, N.Y., Mr. Decker served in the U.S. Marine Corps during the War, and upon his return to civilian life took up a study of painting at the Art Career School, New York. He is currently represented with a one-man show at the Tyringham, Mass. Galleries, and has exhibited in Holyoke and the Stockbridge Playhouse, in New York, Hartford and Silvermine, Conn. He is a member of the Connecticut Water-color Society. Mr. Decker's paintings include six works commissioned by the Ford Motor Company, Dearborn, Mich., to illustrate an article, "The Musical Berkshires" by Robert Martin Hodesh, which appeared in the Ford Times, and illus-trate Tantlewood music students; the Lenox, Mass. Town Hall; the Church on the Hill, Lenox; and the South Mountain, Pittsfield, chamber music auditorium. His other paintings are "Hilltop Barn", "Clayton, Mass. Barns", "Christmas", and three seascapes, "After Carol", "Sunset, Boothbay", "The Beach".

Week commencing Saturday, July 9, Tanglewood's exhibition hall will display contemporary prints by noted modern artists, loaned by Ferdinand Roten, print dealer of Baltimore, Md. From July 16-23, Helmut Siber, Mill River, Mass., will display a collection entitled "Paintings of the Weather". July 23-30 will be de-voted to small sculpture by Peter Abate, Brookline, Mass., and photographs of music and musicians in the Berkshires by Clemens Kalischer, Stockbridge, Mass. During the week July 30-Aug.6, paintings, drawings and prints will be shown by Ture Bengtz, head of the Bengtz School of Art, Lenox School, Lenox, Mass. A showing of sculpture and drawings by Miss Franc Epping, of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens will complete the summer shows, week August 6-14. A collection of photographs of Tanglewood personalities, Boston Symphony Orchestra personnel, staff and students of the Berkshire Music Center, by Gus Manos, official Tanglewood photographer, from Columbia, S.C., will be held during mid-season.

...News from the BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

TANGLEWOOD LENOX, MASSACHUSETTS Lenox 600

From: Walter Alford, press For immediate release, please

BERKSHIRE MUSIC CENTER HAS 405 STUDENTS FROM 38 STATES AND 18 FOREIGN COUNTRIES STUDYING AT TANGLEWOOD IN 1955

With 38 states and 18 foreign countries represented in its enrollment of 405 music students, an increase of 30 over last year, the thirteenth session of the Berkshire Music Center is in operation at Tanglewood, Lenox, Mass. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival -- the only school in the world sponsored by a major symphony orchestra -- will operate through the end of the festival concerts on August 14. The student body was chosen from more than 650 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Forty percent. of the student body comprises students returning to Tanglewood.

The Berkshire Music Center was established in 1940 by the Boston Symphony to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, Music Director of the Boston Symphony Orchestra, is Director of the Center. While eminent American composer Aaron Copland is abroad this summer enjoying his first leave of absence since the school was founded, his duties as Assistant Director are being assumed by Richard Burgin, the Boston Symphony's Associate Conductor and Concertmaster. Ralph Berkowitz is Dean, and Gail W. Rector is Executive secretary.

The distinguished faculty includes such notables as Leonard Bernstein, Mr. Burgin, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl, Seymour Lipkin, and members of the Boston Symphony Orchestra. Gregor Piatigorsky is advisor in chamber music for the latter part of the summer. During 1955 Roger Sessions, Professor of Music at Princeton University, and Boris Blacher, Director of the Hochschule fur Musik in Berlin, share the post of guest composer, continuing the tradition of having an outstanding contemporary composer in residence each year, their predecessors having been Ernst Toch, Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Paul Hindemith and Olivier Messiaen.

One hundred ten students are registered from New York state, including 73 from New York City's five boroughs. Massachusetts has sent 48 to study in the western hills of the Commonwealth, including 31 from greater Boston. Most highly represented of other states are: Pennsylvania (28), Illinois (20), New Jersey (18), Ohio (17), Michigan (15), Connecticut (10). From the Far West are a total of 14 from California, Washington, Oregon, Wyoming. The South has its highest enrollment in a number of years, including 20 students from Florida, Louisiana, Texas, Georgia and Mississippi.

Canada has nine students, ranging from Sarnia, Ontario to Quebec City, Quebec. Apart from the Canadians, there are 20 foreign students.

A number of the foreign students are composers, best known of them Douglas G. Lilburn of Wellington, N. Z.; Mrs. Michiko Toyama, of Osaka, Japan; William Sydeman, of Sarnia, Ontario, all three studying under American composer Roger Sessions. Mrs Toyama came from Paris, where she studied composition under Darius Milhaud, formerly of the Berkshire Music Center faculty: she is 41, a war widow with two children. Another Japanese composer, back on the campus for a second summer is Tossi Ichiyanagi, who came from Tokyo to study with Boris Blacher. Eino Rautavaara has come to Tanglewood from Helsinki, Finland, nominated by no less a person in the music world than Jean Sibelius. George Sicilianos, from Athens, Greece, is another Blacher student.

Others from foreign lands are Gabriel de los Rios, from Chile (an associate in the opera department); Miss Aviva Einhorn, auditor in the orchestral department, and Ann Fuchs, chamber music, piano, both from France; Miss Genia Palasanian, from Teheran, Iran (violinist in the student orchestra); Israel Borouchoff, of Bat-Yam, Israel (flutist in the student symphony) and Elizabeth Hirsch, of Tel-Aviv, Israel (associate in the opera department); George Mester, of Mexico City (conductor of the student orchestra); Theresa Wasny, Rio de Janeiro, Brazil (Tanglewood Study Group); Rafael Ferrer, of Catano, Puerto Rico (coach in the opera associate department); Maria Susana Naidich, Buenos Aires, Argentina (student of opera dramatics); Charles Sweers, Willemstad, Curaco (viola student); Elaine Yano, of Hilo, Hawaii (choral conductor); Norman Chapman, Honolulu (Tanglewood Study Group); Dieter Ernst Van der Bent, of Hilversum, Netherlands (Tanglewood Study Group); Hiroshi Hatoyama, Tokyo (violinist); Joza M. Karas, Czecho-Slovakia (violinist).

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The Tanglewood Study Group (Department V) was set up four years ago to offer to students of music, professional or amateur, an opportunity to spend their vacations in extensive chamber orchestra reading and practice also in early compositions for unusual ensemble. This year again under the chairmanship of Ingolf Dahl, Associate Professor of Music at the University of Southern California, this increasingly popular department has enrolled 103 students, of whom 41 will stay for the six-week session, 22 are studying for four weeks, and 40 have elected a two-week study period.

Occupations of students of the Berkshire Music Center are many and varied, ranging from priest, armed services officers, macaroni manufacturer, salesman, housewives, secretaries, medical doctors, educators. Their age range is from eighteen to 71. Since there is national competition for the scholarship grants towards tuition (the Tanglewood Revolving Scholarship Fund), the students are highly talented. These schclarships are awarded annually to those who play in the orchestra and chamber groups, to conductors and composers, to those who are "actives" in the choral and opera departments.

The majority of Tanglewood's students live at the Lenox Preparatory School and at Wheatleigh, a nearby estate owned by the Boston Symphony. For recreation they swim and boat in Stockbridge Bowl (Lake Mah-Kee-Nac), the lake whose shoreline touches the Tanglewood estate.

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Tanglewood's senior students in 1955 are Mr. and Mrs. Kenneth D. van Wagenen, of Casper, Wyoming. He is 67, she is 66, and they came by automobile across the country. Mr. van Wagenen plays the viola at the Casper Symphony Orchestra, a 60-piece amateur ensemble, and although a member of the Study Group at Tanglewood, also plays in the student symphony. Mrs. van Wagenen is a member of Tanglewood's chorus department, and at home both sing in the Episcopal church. Mr. van Wagenen's seniority will give way to Morton Lachenbruch, aged 71, of Jackson Heights, L.I., when he arrives for the latter part of the Study Group's classes.

Rev. Daniel Harris is the priest of St. Bernard's Abbey, St. Bernard, Alabama, and is playing second violin in the student symphony. He performs mass in St.Anne's, the Roman Catholic Church in Lenox during the temporary absence of its regular priest.

Two officers in the U.S. armed forces are at Tanglewood, Samuel Rosenfeld of New York City, Ensign in the U.S. Coast Guard, a Study Group member for a second year; and 2nd Lt. Darius Robinson, of Milford, N. H., a two-week Study Group student.

Two medical doctors are also in the student body: Dr. Alexander W. Makepeace, of Berkeley, California, and Dr. Joan Robinson, of Washington D.C.

Five married couples are on the Berkshire Music Center campus in 1955. Besides the van Wagenens of Wyoming, note Mr. and Mrs. William Sydeman, of Sarnia, Ont., Canada, he a composition student of Roger Sessions', she an assistant to Boris Goldovsky in the opera department. Mr. and Mrs. Stephen Harbachick, of Springfield, Mass., are both in the opera department, he a tenor, she a costume designer. Other opera department couples are Mr. and Mrs. Thomas Cole, of Detroit, he a tenor, she a liaison officer; and Naomi and Lowell Farr, of New York City, back for a second summer, she to continue her work in opera dramatics, he to resume opera coaching.

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Former students scattered through the world from the Berkshire Music Center now total 4,987.

Over ten percent. of the membership of all major United States symphony orchestras is composed of former Tanglewood students. Conductors who have graduated with distinction include Leonard Bernstein, the noted young composer-conductor-pianist who came to the music school from Lawrence, Mass. to learn from its founder, the late Serge Koussevitzky; Thor Johnson (Cincinnati), Walter Hendl (Dallas), Lukas Foss (University of California), Eleazar de Carvalho (Rio de Janeiro), Robert Whitney (Louisville), Thomas Schippers (New York City and Metropolitan Operas), Richard Bales (National Gallery, Washington, D.C.), Herman Herz (Duluth), Robert Zeller (Sadler's Wells ballet tours in this country), Lorin Maazel, Howard Shanet (Columbia University), Antonio de Almeida.

Numbered among the noted instrumentalists who have performed on the Tanglewood campus in their formative years are Jacob Krachmalnick (concertmaster of the Philadelphia Orchestra); pianists Leonard Pennario, Seymour Lipkin, Constance Keene, Julius Katchen; cellist Aldo Parisot; violinist Norman Carol.

Tanglewood's opera department has given the American premieres of Britten's "Peter Grimes" and "Albert Herring", Mozart's "Idomeneo", Ibert's "Le Roi d'Yvetot", Gretry's "Richard the Lion-Hearted"; this year will premiere a short opera especially composed at Tanglewood for performance there, "The Rope", by Louis Mennini, from an Eugene O'Neil play, and, as far as is known, the first performance in America of Mozart's unfinished opera, "Zaide".

The Metropolitan Opera Company includes former Tanglewood opera students Mildred Miller, Frank Guarrera, Rosalind Elias, Paul Knowles, Mack Harrell. New York City Opera Company graduates from Tanglewood include Ellen Faull, David Lloyd,

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grew from 8,750 in 1954 to 9,561 this summer. The addition of three Shed concerts in 1954 increased patronage from 91,800 in 1953 to 110,375, and this year to.....108,336.... for 12 concerts.

Mr. Perry likewise credited 1955's banner attendance to the scenic beauties of the hills, lakes, elms and pines of the Berkshire hills which offer relief from midsummer city heat; to the acoustical marvels of the Music Shed and the Theatre-Concert Hall with their open sides which permit musiclocers to overflow onto the lawns of the Tanglewood estate so that none need be turned away; to the stimulating and varied programs; the excellent local and national press, radio and television coverage; the high standard of faculty and students enrolled in the school.

"Music lovers", Mr. Perry said, "have shown their increasing awareness of the Berkshire Festival's accessibility from Connecticut, Hudson and Mohawk valleys by expressway, state highway, bus, train, airplane. The completion of the New York throughway, bringing patrons from Buffalo and west of it within 35 miles of Tanglewood at Albany; and the start of the Berkshire throughway, which within two years will cut in half the four-hour trip from Boston to Tanglewood, mean much to the Festival. Intelligent, patient handling of traffic and parking by Massachusetts State Police and Lenox traffic officers; the co-operation of the Berkshire Hills Conference and the Chamber of Commerce in Pittsfield and the sympathetic help of Information Centers in Lenox and Lee in securing accommodations for festivalgoers have added greatly to the comfort of our patrons".

Mr. Perry had also words of high commendation for the faithfulness of Tanglewood fans who have ignored capricious weather to attend the Berkshire Festival concerts. Unusual heat and humidity in the early part of the season, heavy rains and threat of hurricane in the final weekend noticeably cut attendance.

There are other figures of gratification to the Boston Symphony's management: An audience of 27, 080 attended 32 concerts and forums of the Berkshire Music Center, through a membership of 4,675 in the Society of Friends of the music school, for total receipts in voluntary contributions to the support of the school of $35,766.06, an increase of 60 percent. over 1954's income from this source. Friends' receipts of 1955 plus the net to the school from the six Wednesday evening chamber music concerts--approximately $11,000--and money from other sources will be matched, dollar for dollar over a basic $15,000, by the Rockefeller Foundation, which this year initiated a five-year grant which, it is hoped, will eventually make the Berkshire Music Center self-supporting.

Four Saturday morning public rehearsals of the Boston Symphony Orchestra, at which $1.00 was charged for adults, 25¢ for children, in aid of the orchestra's Pension Fund, attracted a total of 8,935 persons, for receipts of..$7,987.00

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The Berkshire Festival of 1955 has paid special homage to Beethoven, six of the 12 Shed concerts being devoted entirely to the works of that composer, as well as all six chamber music concerts. All nine symphonies were performed, two piano concerti, the violin concerto, three overtures, the "Missa Solemnis", and Act II in concert form of "Fidelio". From the point of view of attendance, the highlight of the Beethoven cycle was the concert, attended by 15, 624, on Saturday evening July 30, when Rudolf Serkin appeared for the first time at Tanglewood as soloist in the "Emperor" piano concerto and Mr. Munch conducted the "Eroica" Symphony. The crowd was the highest for any single concert in the past four years, and failed by less than 200 to top the all-time attendance record at a Berkshire Festival event.

Music performed by the Boston Symphony Orchestra for the first time at Tanglewood included the above "Fidelio" act, Bach's Sinfonia from the "Easter" Cantata; Stravinsky's "Orpheus"; Hindemith's "Der Schwanendreher"; Haydn's Symphony in B flat, No. 98; Mozart's Overture to "Don Giovanni"; Boccherini's Concerto for Cello; Vivaldi's Concerto Grosso in B minor, Op. 3, No. 10; Vivaldi's Gloria (with chorus); Faure's Pavane; Milhaud's Serenade; Honegger's Symphony No. 4; Sessions' Suite from "The Black Maskers"; Barber's "Prayers of Kierkegaard"; Strauss' Suite from "Der Rosenkavalier"; plus a number of the Beethoven chamber music programs.

* * *

The six Chamber Music concerts, given on Wednesday evenings, continued the series inaugurated in 1954, with low admissions of $2.00 and $3.00. These are for the benefit of the Berkshire Music Center, and totaled an audience of 9,561, an average of 1,593 per concert, or well above the 1,200-seat capacity, for a total receipt of $14,724. Devoted this year to the music of Beethoven, the series included string quartets and trios, violin, piano and cello sonatas, performed by such noted artists as Rudolf Serkin, Isaac Stern and Alexander Zakin, the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, pianist Ralph Berkowitz, tenor David Lloyd, cellist Samuel Mayes, and from the Boston Symphony's woodwind section Gino Cioffi, clarinet; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn. Through Messrs. Serkin, Stern, Berkowitz, Mayes, Lloyd and William Kroll, head of the Kroll Quartet, donating their services, the Tanglewood Revolving Scholarship Fund of the school benefited this summer through this series by approximately $10,000, which the Rockefeller Foundation will match. The series showed an increase of 811 over 1954, when 8,750 persons attended these concerts, for an average of 1,458, and when total receipts were $13,007.00, the scholarship fund then benefiting to the extent of $7,850.00.

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Six chamber orchestra concerts by members of the Boston Symphony Orchestra, held during the first two weekends of the Berkshire Festival, July 8-17, on Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, known popularly as "the Bach-Mozart concerts", were conducted, four by Charles Munch, one each by Leonard Bernstein and Thor Johnson, with Jennie Tourel, Mr. Bernstein, Dorio Anthony Dwyer, Samuel Mayes, Adele Addison, Florence Kopleff, John McCollum, Donald Gramm as soloists, and on one occasion the Harvard Glee Club and Radcliffe Choral Society assisting. Hugh Ross conducted a portion of one concert, using student soloists and student chorus. Season's attendance at these concerts also was always above capacity of the auditorium, with a total attendance of 18,190 registered, an average of 3,032 per concert, or more than twice capacity, meaning as many heard the performances outside as inside. This marked an increase of 1,540 over 1954's six chamber orchestra concerts, then given on Friday evenings throughout the season, when attendance totaled 16,650, for an average of 2,775. Boxoffice receipts for these intimate concerts, which until just a few years ago could have been classified as only for special tastes, totaled $41, 312.00. In 1954 they totaled $32,467.50.

* * *

The pattern of the Music Shed concerts in 1955 by the 104-piece Boston Symphony Orchestra saw again twelve concerts as in 1954, but whereas last summer these performances were given on six Saturday evenings and six Sunday afternoons, this year they were concentrated into four Friday and Saturday evenings and Sunday afternoons, from July 22 to August 14. Eight were conducted by Charles Munch, with Pierre Monteux taking the podium for three and Leonard Bernstein for one. Soloists were Isaac Stern, Leontyne Price, Rudolf Serkin, Adele Addison, Eunice Alberts, David Lloyd, Mac Morgan, Margaret Harshaw, Eugene Istomin, Catherine Akos, Donald Gramm. The 12 Shed concerts in 1955 drew a total of 108,336 (4 Friday evenings, 26, 782; four Saturday evenings, 41,389; four Sunday afternoons, 40,165). The average attendance was 9,028 per concert. Total attendance at 12 Shed concerts in 1954 was 110,375, for an average of 9,197.

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With a student body of 405 chosen from some 1,500 applicants, the activities of the Berkshire Music Center also mounted. The student enrollment was composed of 291 full-time students from 38 states and 18 foreigh countries. This marked an increase of 32 over last year. New York state sent 110 students, including 73 from New York City's five boroughs. Massachusetts supplied 48 students, including 31 from greater Boston. Other states most highly represented were Pennsylvania (28), Illinois (20), New Jersey (18), Ohio(17), Michigan (15), Connecticut (10). Canada sent ten students, and others from abroad came from Argentina, Chile, Curacao, Finland, France, Greece, Hawaii, Iran, Holland, Israel, Japan, Mexico, New Zealand, Brazil, Austria, Czecho-Slovakia and Puerto Rico. Most students came with high school diplomas and college

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Choral conductors who are Tanglewood alumni include James Aliferis (University of Minnesota), Jacob Avshalomoff (Portland, Oregon), Lorna Cooke deVaron (New England Conservatory, Boston), Iva D. Hiatt (Smith College), John Krueger (Youngstown, Ohio Philharmonic Orchestra and Chorus).

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degrees, and some were graduates of professional or music schools. Forty percent. of the student body comprised students returning to Tanglewood.

The Tanglewood Study Group, in its fourth year, offered to students of music, professional or amateur, an opportunity to spend their vacations in extensive chamber orchestra reading and practice also in early compositions for unusual ensemble. This year it enrolled 114 students from all over the U.S. and Canada, of which 36 were six-week students, 78 students enrolled for either four weeks or two-week periods. Their occupations have included priest, armed services officers, macaroni manufacturer, salesmen, housewives, secretaries, medical doctors, educators, their ages ranging from 18 to 71. Among them have been five married couples, one from Casper, Wyoming, of 67 and 66 years of age.

Of particular gratification to the Boston Symphony Orchestra management has been the steady increase over the years in the concerts and demonstrations by each of its Berkshire Music Center departments. These are open to all who contribute to the Society of Friends of the summer music school, and their generous contributions from all over the country, spurred on by the announcement of the five-year Rockefeller Foundation matching grant, have helped to meet the expenses of the school

Thirty-two student events have been given in the 45 days of the school's season, July 3 through August 15. Six concerts were in the Music Shed by the student orchestra, under Leonard Bernstein's direction, in which a cross-section of symphonic music from Mendelssohn to Schoenberg was performed to an audience of 12,900. (1954: 14,200). Six chamber music concerts were given Sunday mornings by students of Richard Burgin, William Kroll and Boston Symphony players, to an attendance of 3,400. (1954: 5,275, ten concerts). Composers' forums, with guest composer Roger Sessions and Boris Blacher as moderators, were held on three successive Sunday evenings and on three other occasions, for a total attendance of 1,380 (1954: five events, 1,485). The opera department under Boris Goldovsky's supervision produced the world premiere of Louis Mennini's "The Rope", first opera ever commissioned for performance at Tanglewood, also several rarely-heard short operas, including Mozart's "Zaide", Boris Blacher's "Romeo and Juliet", Milhaud's "Ariana Abandoned", Martinu's "Comedy on the Bridge", as well as a number of opera scenes from standard repertoire. These opera events, combined on occasion with choral concerts under the direction of High Ross, attracted a total audience of 7,375 (1954: opera audience 4,950; chorus audience 2,000---total 6,950). The chorus department also took part in six Berkshire Festival concerts. The Tanglewood Study Group, under Ingolf Dahl's direction, investigated a vast amount of old music, also appeared with the Festival Chorus, and gave two demonstrations of its operations. Bonuses for Friends were an unscheduled concert by a tenor and lutenist, which attracted 250; three forums moderated by Ralph Berkowitz, Dean of the Berkshire Music Center, which drew a total of 875; and opening exercises of the school, an

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an audience of 750. In all, total attendance of 27,080 was reached at these non-paying concerts.

The annual "Tanglewood on Parade" for the benefit of the Berkshire Music Center, held this year amid intermittent rainstorms, attracted 6,637 on August 11, for total receipts of $15,952, which netted the school approximately $15,000.00 The attendance of 10,050, when the event was held in clear weather on a Friday in 1954, was an all-time record, bringing a gross of $24,066.00, and a net to the school of $22,000.00

Other revenue to the Berkshire Music Center came from tuition, dormitory receipts and registration fees. The school also offered a number of grants are returnable by the recipients to a revolving fund, in order that other students may benefit in future sessions.

Applications for Berkshire Festival subscription tickets for 1956 --the Festival will be held from July 4 to August 12--and inquiries re admission to and scholarships available for the Berkshire Music Center next season should be sent to Symphony Hall, Boston 15, Mass., where Tanglewood business will be carried on until June 1.

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Attendance 1953: 8,400; 1952:6,000 (rain); 1951: 8,000;

6 Chamber Music concerts (benefit to Berkshire Music Center):
Attendance: 9,561. Gross: $14,724.00. Net to BMC (matched by Rockefeller Foundation): approximately $11,000.00.

Student concerts: 1955: 32 events. Total attendance 27,080. Total Friends' membership 4,675. Total receipts to Berkshire Music Center from Friends': $35,776.06, approximately 60 per cent more than in 1954.
1954: 30 events. Total attendance 30,800. Total Friends' membership: 5,141. Total receipts to Berkshire Music Center from Friends: $23,545.71

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STATISTICS - BERKSHIRE FESTIVAL 1955

6 Chamber Music Concerts by noted soloists and ensembles - Theatre-Concert Hall

Wed. July 6 - 1,172
Wed. July 13 - 1,250
Wed. July 20 - 1,853
Wed. July 27 - 1,200
Wed. Aug. 3 - 2,456 (record for these concerts)
Wed. Aug. 10 - 1,630

Total: 9,561

Average attendance 1,593 (capacity of auditorium: 1,200)
Total receipts $14,724.00. Net receipts to Berkshire Music Center, approximately $11,000.00
(1954: total attendance at 6 concerts: 8,750; average 1,548. Total receipts: $13,007.00; net receipts to B.M.C.: $7,850.00)

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6 Chamber Orchestra Concerts by members of the Boston Symphony Orchestra - Theatre:

Fri. July 8 - 2,100
Sat. July 9 - 2,802
Sun. July 10 - 3,585
Fri. July 15 - 3,129
Sat. July 16 - 4,064
Sun. July 17 - 2,510

Total: 18,190 Total receipts: $41,312.00

Average attendance: 3,032 (capacity of auditorium: 1,200)
(1954: 6 chamber orchestra concerts - total attendance: 16,650; average 2,775
Total receipts: $32,467.50)

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12 Music Shed Concerts by the Boston Symphony Orchestra:

Fri. July 22 - 7,633
Sat. July 23 - 8,543
Sun. July 24 - 8,700
Fri. July 29 - 7,677
Sat. July 30 - 15,604 (highest in 4 years; all time high 15,800 in 1951)
Sun. July 31 - 12,000

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Fri. Aug. 5 - 6,400
Sat. Aug. 6 - 9,422
Sun. Aug. 7 - 9,715
Fri. Aug. 12 - 5,072 (weekend of Hurricane "Connie")
Sat. Aug. 13 - 7,800
Sun. Aug. 14 - 9,750

Total: 108,336
Average attendance: 9,028 (capacity of auditorium, 6,000)
(1954: 12 Shed concerts, total attendance: 110,375; average: 9,197)

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Attendance at 24 Festival concerts (1955)		Attendance at 24 Festival concerts (1954)
6 Chamber Music	9,561	8,750
6 Chbr. Orchestra	18,190	16,650
12 Shed BSO	108,336	110,375
Total:	136,087	135,775

Attendance at 15 Festival concerts: (1953) 117,950 (1952) 104,875 (1951) 112,650 (1950) 113,300

Extras:

4 Saturday morning public rehearsals, Boston Symphony Orchestra, for benefit of orchestra pension fund:
~~Total attendance 1955: 8,935 Total paid admissions: $7987.00~~
(1954, attendance at 6 rehearsals: 12,500; total paid admissions: ~~$11,274.25~~)

"Tanglewood on Parade" (annual benefit for Berkshire Music Center):
Attendance 1955: 6,637 (rain). Gross $15,952. Net to BMC approximately $15,000.00
Attendance 1954 (all-time record): 10,050. Gross $24,066.00.Net to BMC: $22,000.00
Attendance 1953: 8,400; 1952:6,000 (rain); 1951: 8,000; 1950: 8,800.

6 Chamber Music concerts (benefit to Berkshire Music Center):
Attendance: 9,561. Gross: $14,724.00. Net to BMC (matched by Rockefeller Foundation): approximately $11,000.00.

Student concerts: 1955: 32 events. Total attendance 27,080. Total Friends' membership 4,675. Total receipts to Berkshire Music Center from Friends': $35,776.06, approximately 60 per cent more than in 1954.
1954: 30 events. Total attendance 30,800. Total Friends' membership: 5,141. Total receipts to Berkshire Music Center from Friends: $23,545.71

SEASON 1955-1956

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

FOR RELEASE: SUNDAY, FEBRUARY 26, 1956

THE BERKSHIRE FESTIVAL, 1956 - PLANS ANNOUNCED

BOSTON SYMPHONY ORCHESTRA - CHARLES MUNCH, MUSIC DIRECTOR

NEW WORKS - GUEST CONDUCTORS - SOLOISTS

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts, from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood - they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club - the other choral works being performed by the Festival Chorus prepared by its Director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its fourteenth session from July 2 through August 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

SEASON 1955-1956

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

FOR RELEASE: SUNDAY, APRIL 1

BERKSHIRE FESTIVAL PROGRAMS ANNOUNCED

The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood, the summer home of this Orchestra in Lenox, Mass. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous week-ends, July 6 through 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks. Subscriptions are now being filled at Symphony Hall, Boston, for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows (a star indicates a work commissioned for the 75th anniversary of this Orchestra in its first Berkshire Festival performance):

FRIDAY EVENING, JULY 20: (Charles Munch) Berlioz - "The Roman Carnival" Overture; Debussy - The Afternoon of a Faun; Ravel - Rapsodie Espagnole; Brahms - Symphony No. 2.

SATURDAY EVENING, JULY 21: (Charles Munch) Wagner - "A Faust Overture"; "Waldweben" from Siegfried; Prelude and "Love-Death" from Tristan and Isolde; Die Walkure, Act I (Soloists: Margaret Harshaw, soprano; Albert DaCosta, tenor; James Pease, bass)

SUNDAY AFTERNOON, JULY 22: (Pierre Monteux) Rossini - Overture to "L'Italiana in Algeri"; Bartok - Concerto for Orchestra; Schubert - Symphony No. 7 in C Major

FRIDAY EVENING, JULY 27: (Charles Munch) Beethoven - Overture, "Leonore" No. 2; *Petrassi - Concerto for Orchestra, No. 5; Tchaikovsky - Symphony No. 4

SATURDAY EVENING, JULY 28: (Charles Munch) *Hanson - Elegy in Memory of Serge Koussevitzky; Schumann - Piano Concerto in A Minor (Soloist: Rudolf Serkin); Honegger - Symphony No. 5; Debussy - "La Mer"

SUNDAY AFTERNOON, JULY 29: (Richard Burgin) Handel - Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith - Violin Concerto (Soloist: Ruth Posselt); Mahler - Symphony No. 1

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Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its fourteenth session from July 2 through August 12 under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

FRIDAY EVENING, AUGUST 3: (Eleazar de Carvalho) Hindemith - "Mathis der Maler"; Ravel - Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky - "Petrouchka"

SATURDAY EVENING, AUGUST 4 (Leonard Bernstein) Moevs - Variations for Orchestra; Mozart - Kyrie and Gloria from the Mass in C Minor (with Chorus and Soloists - Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff - Symphony No. 5. (Concert in Memory of Serge Koussevitzky)

SUNDAY AFTERNOON, AUGUST 5: (Charles Munch) *Copland - Symphonic Ode; Brahms - Concerto for Violin and Cello (Soloists: Zino Francescatti and Samuel Mayes); Schumann - Symphony No. 2

FRIDAY EVENING, AUGUST 10: (Charles Munch) Haydn - Symphony No. 102 in B Flat; *Piston - Symphony No. 6; Strauss - "Don Juan"; Dukas - "L'Apprenti Sorcier"

SATURDAY EVENING, AUGUST 11: (Pierre Monteux) Freed - Festival Overture; Brahms - Symphony No. 3; Enesco - Suite for Orchestra; Strauss - Suite from "Der Rosenkavalier"

SUNDAY AFTERNOON, AUGUST 12: (Charles Munch) Wagner - Overture and Bacchanale from Tannhaueser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and soloists - Marguerite Willauer, Albert Da Costa and James Pease)

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will appear as soloist for the first time with this Orchestra, playing in Mozart's Clarinet Concerto. The soloists will include William Kroll, violin, and Lukas Foss, piano, Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's Passion According to Saint John, with Festival Chorus and soloists under the direction of Charles Munch. The programs will be announced in detail shortly.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through August 8) will include the Kroll String Quartet; the Beaux Arts Trio; Rudolf Serkin, piano; Margaret Harshaw in a group of Lieder; the Brass Ensemble of the Orchestra; and the Boston Symphony Woodwind Quartet.

— 1956 —

SEASON 1955-1956

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

FOR RELEASE: SATURDAY EVENING, APRIL 14 - SUNDAY, APRIL 15/56

"BACH-MOZART" PROGRAMS ANNOUNCED FOR TANGLEWOOD

The "Bach-Mozart" programs of the Berkshire Festival are announced today from Symphony Hall, Boston. This series of concerts by a chamber orchestra from the Boston Symphony Orchestra, now in its 75th anniversary season, will be heard in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. during the first two week-ends of the Festival, on Friday and Saturday evenings and Sunday afternoons, July 6-7-8 and 13-14-15.

The programs offer a variety of works by Mozart, whose 200th Anniversary is being celebrated this year: two of the symphonies, three piano concertos, the Concerto for Clarinet and the Sinfonia Concertante for Woodwinds. On Saturday evening, August 4, in the Music Shed, the Kyrie and Gloria from the C Minor Mass will be performed, and the Opera Department of the Berkshire Music Center plans to present "Cosi Fan Tutte."

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Of the works of Bach in the "Bach-Mozart" series there will be a violin concerto, a piano concerto and a suite for flute among other works, culminating in a performance of the great Passion According to Saint John.

The Clarinetist, Benny Goodman, will make his first appearance as soloist at Tanglewood.

Details of programs and soloists for the "Bach-Mozart" concerts are as follows:

FRIDAY EVENING, JULY 6: MOZART PROGRAM CONDUCTED BY CHARLES MUNCH - Symphony #40 in G Minor; Clarinet Concerto (Soloist: BENNY GOODMAN); Symphony in D, "Prague"

SATURDAY EVENING, JULY 7: CHARLES MUNCH CONDUCTING: Mozart - Symphony in D, "Haffner" and Sinfonia Concertante in E Flat for Woodwinds. HUGH ROSS CONDUCTING: Martinu - Military Mass; Cowell - Hymn and Fuguing Tune #11 (First performance) (Both with the YALE GLEE CLUB)

SUNDAY AFTERNOON, JULY 8: LUKAS FOSS CONDUCTING: Haydn - Symphony #98 in B Flat; Ives - The Unanswered Question; Haieff - Divertimento; Bach-Webern - Fugue from "The Musical Offering"; Bach - Piano Concerto in D Minor (Soloist: LUKAS FOSS)

FRIDAY EVENING, JULY 13: A PROGRAM OF MOZART PIANO CONCERTOS - Concerto in F for Three Pianos, K. 242; Piano Concerto in A, K. 488; Concerto in E Flat for Two Pianos, K. 365 (Soloists: LUBOSHUTZ AND NEMENOFF AND BORIS GOLDOVSKY)

SATURDAY EVENING, JULY 14: A BACH PROGRAM CONDUCTED BY CHARLES MUNCH - Brandenburg Concerto #2 in F; Violin Concerto #2 in E (Soloist: WILLIAM KROLL); Suite #2 in B Minor for Flute and Strings (Soloist: DORIOT ANTHONY DWYER); Suite #3 in D

SUNDAY AFTERNOON, JULY 15: BACH'S PASSION ACCORDING TO SAINT JOHN, CHARLES MUNCH CONDUCTING. With Chorus and Soloists including Adele Addison, soprano; David Lloyd, tenor; James Joyce, bass; Mac Morgan, bass.

The Shed concerts of the Festival will take place during the subsequent four week-ends on Friday and Saturday evenings and Sunday afternoons (July 20-August 12). Charles Munch will conduct seven of the concerts; Pierre Monteux, two; and Leonard Bernstein, Eleazar de Carvalho and Richard Burgin one each. Soloists will include Rudolf Serkin and Jocy de Oliveira, piano; Zino Francescatti and Ruth Posselt, violin, and the following singers: Margaret Harshaw, Adele Addison, Eunice Alberts, Marguerite Willauer, Albert Da Costa, David Lloyd and James Pease.

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SEASON 1955-1956

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

FOR RELEASE: SATURDAY, MAY 5 - SUNDAY, MAY 6, 1956

PROGRAMS ANNOUNCED FOR WEDNESDAY EVENING SERIES
OF CHAMBER MUSIC CONCERTS THIS SUMMER AT TANGLEWOOD.

Again this summer there will be a series of six Wednesday evening concerts of Chamber Music at Tanglewood, Lenox, Mass. in connection with the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, Music Director. Inaugurated two summers ago, the Wednesday evening Chamber Music concerts are played in the intimate 1,200 seat Theatre-Concert Hall and have a low admission charge of $2 and $3 ($3 and $10 for a series subscription to all six).

Among the artists scheduled to participate in the series this summer are clarinetist, Benny Goodman; violinist, Zino Francescatti; pianist, Rudolf Serkin; and the soprano, Margaret Harshaw, accompanied by pianist, Ralph Berkowitz - all of whom, along with violinist, William Kroll, are donating their services for the benefit of the Revolving Scholarship Fund for students of the Berkshire Music Center. Ensembles scheduled to appear are the Kroll String Quartet and the Boston Symphony String Quartet, the Boston Symphony Woodwind Quartet. Mr. Goodman, making his initial appearances at Tanglewood this summer, will play Mozart's Clarinet Quintet with the Boston Symphony String Quartet (he will also appear with the Boston Symphony Orchestra under the direction of Mr. Munch in one of the Orchestra's regular "Bach-Mozart" concerts in the Theatre-Concert Hall on Friday evening, July 6).

The programs follow:

WEDNESDAY EVENING, JULY 4 - THE KROLL STRING QUARTET (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) : Mozart - Quartet in C, K. 465; Prokofieff - Quartet No. 1; Beethoven - Quartet No. 9

WEDNESDAY EVENING, JULY 11 - BENNY GOODMAN AND THE BOSTON SYMPHONY STRING QUARTET (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello): Bartok - Quartet No. 6; Mozart - Clarinet Quintet in A, K. 581; Brahms - Quintet in G, Opus 111

WEDNESDAY EVENING, JULY 18 - THE BRASS ENSEMBLE (Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; Kilton V. Smith, tuba): Gabrieli - Canzon Septimi Toni; Bonelli - Toccata; Poulenc - Sonata; Berezowsky - Brass Suite. MARGARET HARSHAW, SOPRANO, AND RALPH BERKOWITZ, PIANO: Wagner - Wesendonck Cycle; Strauss - Songs

WEDNESDAY EVENING, JULY 25 - THE BEAUX ARTS TRIO (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano): Mendelssohn - Trio in D Minor; Ravel - Trio in A Minor; Brahms - Trio in C Minor

WEDNESDAY EVENING, AUGUST 1 - RUDOLF SERKIN AND THE BOSTON SYMPHONY WOODWIND QUARTET (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon): Schumann - Symphonic Etudes; Mozart - Quintet in E Flat for Piano and Winds, K. 452; Schumann - Carnaval

WEDNESDAY EVENING, AUGUST 8 - ZINO FRANCESCATTI, VIOLIN, AND ARTUR BALSAM, PIANO: A program of Sonatas and other works for violin and piano.

INFORMATION OBSCURED

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

FOR RELEASE: SATURDAY, MAY 12 - SUNDAY, MAY 13

TANGLEWOOD CONCERTS TO FEATURE MANY VOCAL AND INSTRUMENTAL SOLOISTS.

Large-scale choral compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, Conductor of the Festival and Music Director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass. One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor. Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20 - August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be - in addition to the above-mentioned Hugh Ross and Leonard Bernstein - Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Artur Balsam, piano.

From

THE BOSTON SYMPHONY ORCHESTRA

FOR RELEASE: SATURDAY, MAY 26 - SUNDAY, MAY 27

BERKSHIRE MUSIC CENTER OPERA DEPARTMENT ANNOUNCES ITS MAJOR SUMMER PRODUCTION. LUKAS FOSS' "GRIFFELKIN" TO BE GIVEN STAGE PREMIERE.

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that Network, will receive its world premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center as Tanglewood, Lenox, Mass. this summer. The opera, which will be performed on Monday and Tuesday evenings, August 6 and 7, will be conducted by the composer, who also serves as a faculty member of the Composition Department of the Berkshire Music Center, and staged by Boris Goldovsky, Head of the Opera Department of this summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

The opera, in three acts, is the composer's largest stage work to date. It is based on a little-known German folk tale which the composer first heard from his mother at the age of seven and promptly set as an opera at the age of eight. Twenty-three years later Foss again turned to the same story, writing a synopsis and asking the British poet, Alastair Reid, teacher of English literature at Sarah Lawrence College in New York, to write a rhymed libretto. The composer writes that there "followed a correspondence of some 50 letters and various drafts of the libretto. Reid was a wonderful collaborator - we did not have a single argument (until we met a year later!). we are now contemplating more work together."

"Griffelkin," in the words of the composer, "is the story of a devil sent out into the world to do 24 hours of mischief and evil...to change the world to hell. When he arrives in the world, he sees for the first time 'the blue sky.' This is his first 'discovery.' In the course of this day he discovers many things human - love, death, a mother with her children. With each discovery he becomes himself more human: learns, even falls in love. Finally, just before midnight he commits a good deed, and at the stroke of the clock finds himself surrounded by his hell-companions and put on trial for committing a good deed. Griffelkin is expelled from Hell and ends as a mortal: as a little boy, a little human."

This, the composer's second opera (his first, "The Jumping Frog of Calaveras County," was produced at Tanglewood in 1950 and has had 38 different productions in the United States and 3 in foreign countries) is scheduled for European productions in Stuttgart, Berlin and Stockholm after the Tanglewood performances. As has been the case with all past productions of the Berkshire Music Center, admission to the "Griffelkin" performances will be by special tickets available only to the members of the Society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the school. A voluntary contribution constitutes membership in the Friends, who last year numbered 4,715 individuals contributing $46,094.00. A calendar of all events at Tanglewood, including 25 programs of orchestra, chorus and opera scenes by the Berkshire Music Center, may be obtained by writing to The Friends' Office, Tanglewood, Lenox, Mass.

May 3/56 - Scholastic Magazine, NYC.

Salute to Music—U.S.A.

IS MUSIC overtaking baseball as America's favorite pastime?

Last year 35,000,000 persons attended professional musical performances throughout the U. S.—compared with 37,000,000 persons who went to major and minor-league baseball games. At box offices in 2,100 communities, music lovers spent about $50,000,000. The whole of organized baseball, on the other hand, took in only $40,000,000.

Music is clearly in the U. S. air. And next week (May 6 to 12) Americans will salute music-making fellow citizens as we observe Music Week.

American music is much more than the "Hit Parade" songs of Frank Sinatra, Rosemary Clooney, and other "pop" performers—fine as they are.

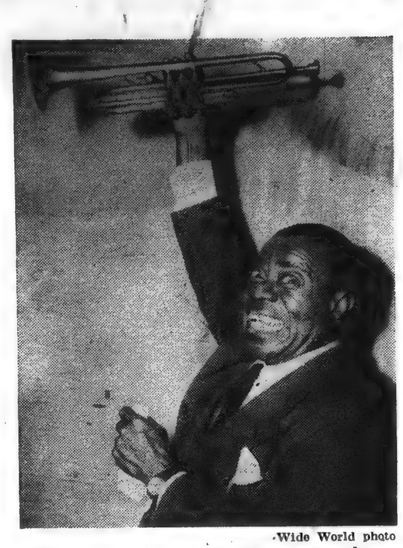
Jazz beats both hot and cool—from small combos (like the Modern Jazz Quartet) to the big progressive sounds of Stan Kenton. In between are many jazz piano stylists, Dixieland and swing bands.

We all know that jazz is popular. But how many of us know that the U. S. boasts more symphony orchestras than all other countries combined? There are 565 symphony orchestras in the U. S., compared with 190 in Western Europe. Furthermore, America's top five—the Boston, Philadelphia, Chicago, New York, and Los Angeles orchestras—rank with the best Europe has to offer. The first two probably outrank Europe's best. Top soloists—like violinist Jascha Heifetz, and pianist Artur Rubinstein—appear regularly with orchestras and give hundreds of recitals. Classical record sales account for 30 per cent of the 200,000,000 records sold last year—a record peak.

Opera is hitting new highs. Chicago, San Francisco, St. Louis, Cincinnati, and San Antonio support regular opera companies. Best known, however, is New York's Metropolitan Opera, which boasts the world's greatest roster of stars. At present the "Met" is short of tenors, but it is experiencing a new "golden age" of sopranos (Zinka Milanov, Renata Tebaldi, Dorothy Kirsten, and Maria Callas, among others.)

Serious composers in the U. S. receive more opportunities than in most other countries. The Rockefeller Foundation recently gave the Louisville (Ky.) Orchestra $400,000 to spend for commissioning, performing, and recording new works. The Koussevitzky Foundation is now spending $2,000,000 on commissions in honor of the Boston Symphony's 75th anniversary.

—Roy Hemming



Wide World photo

Jazzmen, such as Louis Armstrong, have toured abroad as good-will ambassadors.

Boston Symphony photo

Charles Munch rehearses Boston Symphony, now celebrating 75th anniversary.

CBS photo

New York Philharmonic (under Bruno Walter, above), oldest of our 565 symphony orchestras, gave first concert in 1842.

Boston Herald (?) Fri. June 8th, 1956.

Six-Day Russian Tour in September

Boston Symphony Accepts Bid to Visit Soviet

The Boston Symphony Orchestra will include a six-day visit to Russia, with concerts in Leningrad, Moscow and possibly other cities, in its European tour during August and September, it was announced last night.

The orchestra yesterday received and immediately accepted a formal invitation to visit Russia from the Ministry of Culture in Moscow, transmitted by Yuri Gouk, cultural attache of the Soviet Embassy in Washington.

In announcing the orchestra's acceptance, Thomas D. Perry, Jr., manager, said it was understood the Soviet government would assume the expenses of transporting the orchestra and its assisting staff from the time it leaves Helsinki, after a concert Sept. 4, until it reaches Prague for a concert on Sept. 11. The Soviets will also pay a fee for the concerts given on Russian territory.

Both Henry B. Cabot, chairman of the symphony's board of trustees, and Perry last night expressed their pleasure at the invitation and for the co-operation of the Soviet and United States governments in making the visit possible.

Perry pointed out that the Boston Symphony Orchestra, directed by Charles Munch, would be the first American orchestra to perform in Russia.

The orchestra will leave for Europe in August. Most of the personnel will leave Aug. 22 on two chartered KLM Royal Dutch Airlines planes. Other members of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Variety Jan. 18th, 1956 (Wed.)

Hub Orch Skeds O'Seas Junket

The Boston Symphony Orch will tour Europe for five weeks next August-September in cooperation with ANTA's International Exchange Program, with the IEP contribbing about $100,000 to the venture. This will cover transportation, and help on the deficit. Orch is trying to get the Hub Chamber of Commerce and other orgs to chip in for balance of coin needed.

Tour, starting directly after the Berkshire Festival winds Aug. 12, will include Ireland, Scotland, Scandinavia, Germany, Austria, Switzerland, France, England and possibly Italy, covering about 25 cities and over 4,000 miles. Five concerts will be given at the Edinburgh Fest. Tour, which will wind about Sept. 25, will have Charles Munch, orch's maestro, as chief conductor, with Pierre Monteux batoning some concerts. Orch made its only previous tour of Europe in May, 1952, under auspices of the Congress of Cultural Freedom.

NY Times Wed. Jan. 18th

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BOSTON SYMPHONY TO TOUR EUROPE

5-Week Summer Itinerary Is Planned—Munch and Monteux to Conduct

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theatre and Academy. Announcement of the tour was made yesterday by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will cover part of the cost of transporting the 104 members of the orchestra and their instruments by air and will help defray deficits from concerts abroad.

To provide the additional funds necessary, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the past seven years. Mr. Munch has invited Pierre Monteux, another conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities.

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NY Times, Sunday, Jan. 22

MAKING FRIENDS

Two Orchestras Go Abroad This Year —They Should Play American Works

By HOWARD TAUBMAN

TWO of America's best orchestras will go abroad this year as emissaries of goodwill. The Boston Symphony will tour in Europe for five weeks beginning in the latter part of August. The Symphony of the Air probably will take off next October. Its itinerary is likely to include India, Pakistan, the Arab countries and possibly Israel, Greece and Yugoslavia.

These junkets will have the blessings and financial support of the Government, expressed through the agency of the International Exchange Program. We have learned that music can make friends for us all over the world and that it can do so in a way not even loans or grants of cash can match.

Bostonians had an opportunity to learn this lesson a long time ago. The orchestra, founded in 1881 by Henry Lee Higginson, a banker with musical ideals, is observing its seventy-fifth season and has been examining its history. John N. Burk, program annotator, has been looking into the past and draws attention to the effect the youthful orchestra had on New York when it appeared here in the Eighties.

In New York

The Boston Symphony paid its first visit to this city on Feb. 14, 1887. Its conductor was Wilhelm Gericke. He had taken over in 1884, and evidently did not think his ensemble ready for New York until he had worked with it for more than two seasons.

The program at Steinway Hall began with Weber's "Oberon" Overture. Then came Handel's Largo, with Franz Kneisel, the concertmaster, standing up to announce the theme alone, and being joined by seventeen other violinists, all on their feet. Kneisel next appeared as soloist in the Beethoven Violin Concerto, and the concert ended with Beethoven's Fifth.

The next morning, The New York Times reviewer, who was W. J. Henderson, though his piece was unsigned, reported that the concert took place "in the presence of a large and cultivated audience which included not only some of its most distinguished patrons of arts in this city, but some of its most accomplished exponents."

Report

The report went on:

"The test was a severe one for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated. The reception and instantaneous recognition of the merit of last night's performance should go far toward re-establishing those peaceful relations which existed between the New England and the Middle States prior to the recent misunderstanding between Eastern poets and Western critics and philosophers."

The Boston Symphony has been coming to New York steadily since 1887. Under its various conductors, notably Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch, it has made a secure place for itself in this city. In the last few years it has spread its net further, touring Europe and crossing our own continent. It is bound to do effective missionary work when it goes abroad this year.

It would be a pity if the orchestra did not get a chance to show what it can do in the Soviet Union. The established itinerary does not include Russia. The orchestra will play at the Edinburgh Festival, in Ireland and England, in the Scandinavian countries and in France, Germany, Austria and possibly Italy. It will be remembered that last summer, just as the Geneva Conference ended, the Boston Symphony president, Henry B. Cabot, declared that the orchestra would be glad to go to Russia if our Government wished it to do so.

Apparently our Government has no objection to such a visit, but it is up to the Russians to request it. Thus far there has been no such request. The Boston Symphony management has kept its tour arrangements flexible, and can still work in some concerts in the Soviet Union. In view of the impression that the American presentation of "Porgy and Bess" has been making in Leningrad and Moscow, one can be certain that the Boston Symphony would be an eye and ear opener.

Regardless of where the Boston Symphony plays, it should be mandatory that at least one American composition be on every program abroad. The same rule should apply to the projected tour of the Symphony of the Air.

No Trivialities

The pieces should not be trivial things chosen merely as lip-service to a principle. The American repertory is sufficiently extensive and representative to speak for us with some authority. It is ridiculous to spend hundreds of thousands of dollars to show off our accomplishments as performers and to give, at the same time, a contemptuous back of the hand to our creative achievements.

The Symphony of the Air is likely to be led by American conductors. One gathers that a search is being made to find the right men. Why not Leonard Bernstein, who is conducting the orchestra's Carnegie Hall concerts this season? If Government officials have doubts about the wisdom of such a choice on the ground that Mr. Bernstein has been successful in Israel and would therefore be wrong for the Arab countries, they are letting themselves be trapped into a confusion of political and artistic motives.

There is another point about the Symphony of the Air's tour that is worth mentioning. It concerns the make-up of the ensemble. Some of the members of this cooperative orchestra have commitments here and may not be able to make the trip. One gathers that the committee of the orchestra has considered inviting women and Negroes to join the band.

Why not? In practically all our orchestras women have won their way on their merits as musicians. As for Negro instrumentalists, they have not reached the ranks of the major ensembles. If there are capable Negro musicians, they have every right to consideration. Color lines are being erased; they never belonged anywhere.

The Symphony of the Air was enormously successful in parts of Asia last year. It should do as well this time, and the addition of Negro players to the ensemble, assuming that they had stature as musicians, would be a benefit to our standing in countries like India.

THE NEW YORK TIMES, MONDAY, APRIL 2 1956.

Wed. Jan. 18

NEW YORK HERALD TRIBUNE, WE

Bostonians Plan Tour Of Europe

Orchestra Visit To Last 5 Weeks

The Boston Symphony Orchestra will open a five-weeks tour of Europe in Edinburgh on Aug. 26 with the co-operation of the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the A. N. T. A. board, announced yesterday that a subsidy from this program, which represents the State Department, will help the orchestra to cover the cost of air transportation for its 104 members and their instruments and to defray part of the deficits of the touring concerts. The orchestra is soliciting funds to meet the rest of the trip's expenses.

Charles Munch, the orchestra's music director, and Pierre Monteux, its conductor from 1919 to 1924, will direct the concerts abroad, which will be held in approximately twenty-five cities.

The itinerary, after the five concerts in Edinburgh Aug. 26 to 30, is not yet settled, but the orchestra will probably appear in Cork and Dublin in Ireland and in Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. At the end of the tour, the orchestra will return to Boston to open its seventy-sixth regular season Oct. 5.

The Boston Symphony has already expressed its willingness to extend its tour to Russia. No definite arrangements have yet been undertaken with American or Russian authorities, but it was learned yesterday that the touring schedule can be adjusted to permit a few concerts in the Soviet Union before the orchestra leaves Europe on or about Sept. 25. If these take place, they would presumably immediately precede or follow the orchestra's appearance in Helsinki.

This will be the Boston Symphony's second trip abroad. The first, also under Messrs. Munch and Monteux, was in the spring of 1952. According to present plans, Paris and London are the only cities which the orchestra will revisit in its coming trav

Springfield Union
June 13th 1956.

Sp. Union 6/13

State Requested To Foot Bill for Tanglewood Road

Pittsfield, June 12—The state was asked again today to assume the full cost of widening and reconstructing the road to Tanglewood in Lenox.

After a meeting with the Lenox selectmen this afternoon, the County Commission wrote State Public Works Commissioner John A. Volpe asking that the state assume the job. The road is Lenox's West St. and also is part of Route 183.

Controversy over who should pay for its reconstruction has existed for about two years. The Town of Lenox appropriated $2500 toward the project at its last town meeting. The county action today means, for the present at least, that the county does not plan to put up any money for it. Cost of the project has been estimated at about $75,000.

It is already too late for anything to be done about the road for the next Tanglewood season. But in the event that the state did put up the money, it could be included in the budget for the fiscal year beginning July 1. If this happened, work could start before the end of the calendar year.

4 NEW WORKS SET FOR TANGLEWOOD

Music Commissioned for 75th Year of Boston Symphony to Be Replayed at Fete

Four works commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary festival this season will be performed again at the orchestra's Berkshire Music Festival next summer.

The Berkshire Festival, at Tanglewood, near Lenox, Mass., will be held Friday and Saturday evenings and Sunday afternoons from July 20 to Aug. 12.

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. 5; Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's "Symphonic Ode" and Piston's Sixth Symphony.

Seven of the twelve concerts will be conducted by Charles Munch, musical director of the Boston Symphony.

Pierre Monteux will conduct two concerts, and Eleazar de Carvalho, Richard Burgin and Leonard Bernstein will conduct one concert each.

Soloists will include Rudolf Serkin, playing the Schumann Piano Concerto; Ruth Posselt, playing the Hindemith Violin Concerto, and Jocy de Oliveira, playing the Ravel Piano Concerto. Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C minor Mass. Margaret Willauer and Margaret Harshaw, sopranos; Albert DaCosta, tenor, and James Pease, bass, will appear in two programs of Wagnerian excerpts.

Chamber music programs will be presented in the theatre concert hall at Tanglewood between July 4 and Aug. 8. Those to appear are Benny Goodman, clarinetist; the Kroll String Quartet, the Beaux Arts Trio, the Boston Symphony Brass Ensemble and Woodwind Quintet, the Yale Glee Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

Berkshire Eagle, June 14th, 1956.

Tanglewood Tales

Registrar Edith M. Bossler advises that the Berkshire Music Center still needs "first-rate" bassoon players, violists and cellists to round out the 100 scholarship students who make up the student symphony orchestra. The Festival Chorus, composed of opera and chorus students, who this summer will sing such major works as the third act of Wagner's "Die Meistersinger" with the Boston Symphony Orchestra conducted by Charles Munch, and the "Kyrie" and "Gloria" from Mozart's C Minor Mass, conducted by Leonard Bernstein, has still need of good tenors and basses. Applications, especially for Festival Chorus singers and Department V students (Tanglewood Study Group) remain open until July 1.

* * *

When Hugh Ross, who heads the chorus department of the Berkshire Music Center, returns to Tanglewood this summer, it will be with a bride. The popular choral conductor was married during May to the former Ruth Reilly of New York City, and the Rosses will be living this summer in Stockbridge on the old Sedgwick estate.

Visitors to Tanglewood this season will note some changes planned and carried out by workmen under the supervision of superintendent Ward Gaston. Some repairs have been made in the stage of the 6,000-seat Music Shed whose winter shutters came off this week. The ticket office has been enlarged and separated from the office of the Friends of the Berkshire Music Center, with a new entrance from the Tanglewood grounds. Extensive landscaping has also been carried out, with new maples and screening evergreens planted.

Variety, June 6th

Variety, June 6

ALFORD'S BERKSHIRE ENCORE

Walter Alford, longtime associate to Broadway pressagent William Fields, starts his fourth summer season next Monday (11) as p.a. for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. In mid-August he will leave to do the advance publicity and business management for the orchestra's four-and-a-half weeks' tour of 13 European countries, probably including Russia.

The p.a. will rejoin the Playwrights Co. press staff under Fields in October.

Variety June 13th

Variety 6/13

Boston to Russia

Boston, June 12.

The Boston Symphony Orchestra has accepted the invite of the Russian Government to give concerts in Moscow and Leningrad late this summer. Russians assume all transportation costs for the 104 members and their conductor, Charles Munch, during a six-day stay. In addition, the orchestra is expected to receive a stipend.

A skedded tour of Europe has already been set for August and September at the end of the Tanglewood Festival in the Berkshires.

Variety, June 13th

400 STUDENTS HIT TANGLEWOOD JULY 1

Boston, June 12.

Berkshire Music Center, summer school of the Boston Symphony Orchestra, is now preparing for its 14th year at Tanglewood, Lenox, Mass., which will commence with the arrival of some 400 students from all parts of the U. S., Canada and Europe on Sunday, July 1.

Charles Music, music director of the Boston Symphony, is director of the center; Ralph Berkowitz is dean, and faculty members include Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Geoffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first chair members of the Boston Symphony.

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New Rochelle Standard-Star
5/21/56

at the NEW YORK THEATERS

by Charles K. Freeman

WILLIAM JOHNSON AND JUDY TYLER IN "PIPE DREAM"

SUMMER IS NIGH

The unfailing signs of Summer being upon us, this column annotates some of the warm weather bon-bons planned for the evenings ahead. From all appearances this should be a banner season, for the Broadway winter months have sparked a reawakening and new optimism in the managerial santums, and barring floods and hurricanes, the box offices over the citronella circuit should tingle.

Nearby Stratford, Conn., where a handsome Shakespeare theatre stands along the Housatonic River banks, there will be Mozart Festival, the first in a series of annual events devoted to the works of masters of music. And the sponsoring agents, rightly, are the American Shakespeare Festival Theatre and Academy in association with the Ballet Society, Inc. Five days beginning Wednesday, May 30th and ending Sanday, June 5th have been alloted to this new venture which, while on a modest scale compared to Glyndebourne or Salzburg, will present Mozart in every aspect of his genius, as a composer of opera, choral music, incidental music, dances and chamber music.

* * * *

The major non-singing role of Selim Basa, in THE ABDUCTION FROM THE SERAGLIO, Mozart's famed two act comic opera will be performed by stage, screen and television star Basil Rathbone. Singers involved involved include William Lewis, prominent television tenor of "Caesar's Hour", Sarah Fleming, young soprano with the New York City Opera, Sylvia Stahlman, Richard Humphrey and Norman Kelly. The series of five events will focus the attention of the nation on Stratford, where three weeks later the second annual Shakespeare Festival will open.

* * * *

More music this Summer at the long established Berkshire Festival at Tanglewood has been programmed by Boston's Symphony Orchestra music director Charles Munch. Again there will be a series of Chamber Music concerts which take place Wednesday evenings in the Concert Hall and you may recognize the names of participating artists which include Benny Goodman at the clarinet, Zino Francescatti, violinist, Rudolf Serkin, pianist as well as soprano, Margaret Harshaw. They, together with Ralph Berkowitz, pianist and violinist William Kroll are donating their services for the benefit of the Scholarship fund.

* * * *

An increased number of special awards and scholarships will be granted this year to students at Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony and until June 1st applications will be received from which more than 400 students will be accepted for the summer session, July 2 - August 12th. Typical of the awards are the Jascha Heifetz Prize of $700 given for the best student performer of the violin; the Koussevitzky Memorial Scholarship of $500 to the outstanding student of conducting and two $300 awards; one, the Gregor Piatigorsky cello student honor and the other from High Fidelity Magazine to be presented to student of special merit.

Houston, Tex Chronicle

Boston Symphony To Accept Russian Bid

BOSTON— (UP) —The Boston Symphony Orchestra Thursday night accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the 104-piece orchestra's visit to Europe starting in Europe starting in August, Manager Thomas D. Perry Jr said.

Details of the Russian tour have not been worked out yet. But Perry said it was "understood" Russia would assume transportation expenses and "pay a stipend" for the concerts.

Advertisement

How To Hold FALSE TEETH

N.Y. Herald Tribune June 16, 1956

Munch Leaving For Visit to Paris

Special to the Herald Tribune

Boston, June 15.—After receiving three honorary degrees during a five-day visit here, Charles Munch, music director of the Boston Symphony Orchestra, will leave tonight to spend two weeks more at his home in Paris. He received the Doctor of Human Letters degree from Tufts College on Sunday, and the Doctor of Music degree from Boston College on Wednesday and Harvard University yesterday.

Dr. Munch will be back in tim eto open the fourteenth season of the Berkshire Music Center, of which he is director, on Sunday afternoon, July 1, the close of the Berkshire Festival concerts at Tanglewood on Aug. 12, he will return to Europe with the Boston Symphony's 104 musicians for a five week tour opening in Cork, Ireland, on Aug. 24 and including six days in the Soviet Union.

The conductor and orchestra will return to Boston just in time to begin rehearsals Oct. 1 for the regular season in Symphony Hall.

EVENING CITIZEN, WINSTED, CONN., WEDNESDAY, MAY 16, 1956

SHED CONCERTS AT TANGLEWOOD START JULY 6

Berkshire Festival Setting Pace in American Music World — Has Grown Rapidly in Size

When the annual Berkshire festival was a new apparition in the Berkshire hills of western Massachusetts and showed signs of growing into a major gathering point of music-seekers, it was often compared to the Salzburg festival in Europe. The comparison was inept—nothing could be more different than the charming old Austrian town with its baroque theatres and churches, and the expansive Tanglewood with its lawns and fine trees and its great semi-open Music Shed. Even the Boston symphony orchestra's school, the Berkshire Music center, is totally unlike the Mozarteum in Salzburg, for here a student body of 400 from the beginner to the skilled professional make music under the supervision of a faculty including among others the principals of the Boston symphony orchestra.

The comparison between these two projects in the old world and the new was nevertheless inevitable. Salzburg in those pre-war days was a mecca for musical pilgrims, Americans included. As the Berkshire festival developed it was discovered that the very agreeable European custom of summer music had been successfully implanted in the United States as well. In addition to the popular programs enjoyed in such places as the Robin Hood dell, and Symphony hall in Boston where the Boston Pops have been given for 70 years, there was developing a taste for great symphonic music by orchestras in their full winter amplitude. Performances aiming at such a standard are now to be found in many parts of this country while Europe continues to make more summer music than ever before. There is only one explanation—the taste for music, the best music, has grown considerably as the science of mechanical reproduction has brought it into every home.

In our country the Berkshire festival has set the pace. It grew from a local project for outdoor concerts in Lenox, Mass., first undertaken in 1934 by the citizens of Berkshire county. At first, an orchestra from the New York Philharmonic-Symphony society was engaged under the direction of Henry Hadley. Two years later the entire Boston Symphony orchestra under the direction of Serge Koussevitzky was brought from Boston, with a shell for the musicians and a hired tent for the audience. The next step was brought about by the gift to Boston's orchestra of the 200-acre estate at "Tanglewood" on the Lenox-Stockbridge line.

The grounds of "Tanglewood" extend to the shores of Lake Mahkeenac in Stockbridge. The property was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at Tanglewood for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at "Tanglewood." Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne street, which runs through the center of the estate. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of Seven Gables.' The cottage was burned down June 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston symphony orchestra by the National Federation of Music clubs, for use as studios by the Berkshire Music center. Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkapot. Indian arrowheads have been found there.

At Tanglewood, under a tent, an audience assembled to open the festival in 1937. A sudden storm of rain such as sometimes happens in the Berkshire hills drenched the audience and all but broke up the concert. The result of this was the erection in 1938 of the present Music shed, which has given the festivals their due security and permanence. The shed seats 6,000 and by virtue of the open sides and back, permits good hearing on the lawns outside and accommodates thousands more.

When the war came and reduced motor traffic to a trickle, the festival concerts were necessarily suspended. In the summer of 1946 they were resumed in full force and have continued to grow until the annual attendance exceeds 130,000 and draws visitors from every state in the union.

It was in 1940 that there was established the Berkshire Music center at Tanglewood, the school which holds its annual session with the festival and through the same six-week period through July and early August. The school was the realization of the life-long ambition of Serge Koussevitzky to bring into being a center of the arts where talented young people, especially musicians on the threshold of their careers, could dwell with the best of professional musicians, work with them, broaden themselves as artists, and develop their insight as interpreters.

When, after the death of Dr. Koussevitzky, Charles Munch became the director of the festivals in 1951, he also became the director of the Berkshire Music center. The performances of the school, given not only in the shed, but in the smaller theatre-concert hall and the still smaller chamber music hall, make it possible for visitors to attend opera, chamber, orchestral, and choral concerts almost daily throughout the festival season, in addition to the festival concerts of each weekend.

The shed concerts this summer will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston symphony players in the intimate theatre will precede these on the two previous weekends, July 6 through July 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks.

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THE

BOSTON SYMPHONY MAY PLAY IN RUSSIA

WASHINGTON, April 27 (AP) —The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said today that the substitution of the Boston orchestra, if it could be arranged, would have the added virtue of costing the Government nothing.

Donald L. Engle, manager of the 105-member Philadelphia Orchestra, telegraphed the State Department last night that the group had voted unanimously against going through with a proposed trip to the Soviet Union beginning Aug. 15.

The Boston Symphony, which also has a world reputation, is going to be in Western Europe and the Scandinavian countries during August and September. Officials said they hoped a way could be found to extend this tour into the Soviet Union for about five days.

They said the Soviet Government would act as impresario, as it did in the case of the "Porgy and Bess" opera troupe. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

1956

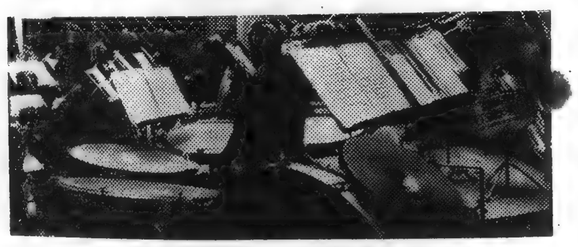
Y 16, 1956

Boston Globe (?)
June 9-12 (?)

The Ears Are the Same

It is good news that the Boston Symphony Orchestra will include Russia in its European tour. For this great musical organization is, if not the world's best, very close to it. It is proof beyond proof to people who have thought otherwise, that there is art in the United States.

It would be too much to expect the Symphony to settle any of the differences between the Soviet



Union and this country. The role of the cultural ambassador in world affairs is not, unfortunately, what it has sometimes been talked up to be. The orchestra may play the best it has ever played in its Russian concerts, and the Russian audiences may be—in fact we can be reasonably sure that they will be—impressed, but they will undoubtedly return to their homes with their faith in Marx unshaken.

However, it will be made clear that there are values which Russia and the Western world share and see eye to eye on. Mozart, Beethoven, Stravinsky, Prokofiev, are appreciated equally on both sides of the world. The language, ideologies and political aims are different, but the ears are the same. We can dare hope that the common ground of music may lead eventually to other common grounds.

Boston Symphony Will Play in Russia

By ROSS PARMENTER

The Boston Symphony has accepted a formal invitation to play in the Soviet Union. Yesterday its manager, Thomas D. Perry Jr., arranged with the Soviet Embassy in Washington for the orchestra to visit the Soviet Union between Sept. 5 and 10 and give concerts in Leningrad and Moscow.

Thus the Boston Symphony will be the first major United States symphony to appear in the Soviet Union. This distinction has been sought since last summer when Henry B. Cabot, president of the board of trustees, announced at Tanglewood in Massachusetts that, if invited, the orchestra would be willing to include the country in the European tour it was plannnig.

For a while, however, it looked as if the Philadelphia

Continued on Page 21, Column 5

Boston Symphony Accepts a Bid To Play in Soviet Union Sept. 5-10

Continued From Page 1

Orchestra would go to the Soviet Union first. Despite the Boston orchestra's willingness to go, the Philadelphia Orchestra was the first one to receive an official invitation. It came from the Soviet Ministry of Culture on March 6.

But on April 14 the Philadelphia Orchestra Association declined the invitation. It did so because members of the orchestra had voted that they would not approve the tour unless an announced plan to retire three members of the orchestra was canceled. The month's tour was to have begun on Aug. 15.

The Boston Symphony can spend only six days in Russia because of other commitments. Time for the engagements in Russia was carefully hoarded. They will be between a Sept. 4 concert in Helsinki and a Sept. 11 program in Prague.

The Soviet Union will feed and house the orchestra while it is there. The Soviet Union will also provide the transportation from Helsinki and to Prague.

In addition the Soviet Government will arrange the concerts and pay the orchestra a fee for appearing. Just how many concerts there will be, however, has not been decided. Charles Munch will lead the orchestra. Whether Pierre Monteux will also conduct the group in the Soviet Union is not known, but he is going on its tour.

In arranging the dates so early in September, the Boston Symphony is also beating the London Philharmonic to Russia. That the London group would play there under Sir Adrian Boult was announced in February. But its concerts were arranged for October.

Since so many details of arrangements hinged on whether the Soviet Union would issue its invitation, Mr. Perry has been on the anxious seat for a long time. He had reached the point of making daily telephone calls to Yuri Gouk, cultural attaché to the Soviet Embassy in Washington.

When he made his usual call on Wednesday Mr. Gouk told him that at last the invitation had come. Mr. Perry went to Washington by train and completed the major details of the arrangements yesterday afternoon.

The State Department gave its approval for the visit of the Boston Symphony some time ago. The Federal Government is putting up some of the money for the European tour because that is under the sponsorship of the American National Theatre and Academy.

Before going to the Soviet Union the orchestra will play at the Edinburgh Festival. After its Russian appearance it will play in Paris.

Thursday, June 7.

Weekend Traveler

(Prepared by the Conn. Motor Club, AAA)

TANGLEWOOD

This suggestion involves a pleasant trip of 46 miles from Winsted to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan in the northwest corner of the state at the junction of U. S. Route 7 and 44.

Twelve miles north on U. S. Route 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge bowl, about three miles out of Lenox. Now the group approaches the Dixey estate, the site of the Berkshire music festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, and many like the beautiful grounds outside where they loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view of the grounds is close to spectacular and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U. S. 20 for a dozen miles to Becket, where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington river. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted, Torrington, Waterbury and Naugatuck before ending in Bridgeport. Enroute it is crossed by U. S. Route 6 leading to Danbury and Route 63 that runs to New Haven.

Dahl, William Schuman, Arthur Berger, Norman Dello Joio and Virgil Thomson.

Other speakers were Walter Piston and Lucas Foss, composers, and George Judd Sr., former manager of the Boston Symphony, and Mrs. Clair Reis, honorary chairmen of the League of Composers-I. S. C. M.

NY Times
Sat. June 16th 1956
12 C

MITROPOULOS BIDS COMPOSERS RELAX

Tells Providence Meeting of the Danger in Pushing Contemporary Music

By EDWARD DOWNES

Special to The New York Times.

PROVIDENCE, R. I., June 15 —Dimitri Mitropoulos threw a bombshell this afternoon into the Providence convention of composers, conductors, managers, orchestral boards and committee members. He told them to relax.

Today's meeting was a joint session of the American Symphony Orchestra League and the League of Composers - International Society of Contemporary Music. Its purpose was to find ways of increasing the performance of contemporary orchestral music, particularly the works of American composers.

"The American composer today," Mr. Mitropoulos said, "has chances that no other composer in the world has."

The conductor of the New York Philharmonic - Symphony added that while subscribers to symphony concerts in this country show some resistance to unfamiliar music, subscribers in Europe are still more conservative in their tastes.

Cautious Conductors

Mr. Mitropoulos cautioned that conductors must be "practical idealists" and not undermine the finances of their orchestras by performing too much contemporary music. He added that he felt he himself had sinned in this respect in the past.

Indeed, there was such a strong note of "mea culpa" in Mr. Mitropoulos' remarks that many listeners later criticized him for viewing the national scene in too narrow a personal perspective. Many recadled that Mr. Mitropoudos had had a considerable reputation as a crusader for modern music, particularly of the twelve-tone school.

In the discussion period, Aaron Copland, composer, challenged Mr. Mitropoulos' optimistic view on the amount of contemporary music performed by orchestras in this cuntry. Mr. Copland recalled statistics he had presented at a morning meeting to show that only 8 per cent of the repertories of American orchestras is contemporary. He added that this deplorable figure had not changed substantially over the last fifteen years.

Second Panel Meets

While this discussion was proceeding, a second panel made up of managers, board members and composers was meeting in another room under the chairmanship of Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

Ralph Black, manager of the National Symphony Orchestra of Washington, and Harold Kendrick, manager of the New Haven Symphony both produced statistics based on the experience of their respective orchestras showing that programs that included contemporary music had greater box-office appeal than those that did not.

The opinion of other managers present was summed up, to the surprise of composers, as "the more contemporary music the better."

Additional panels of the afternoon on "orchestral musicians and composers" and "women's associations and composers" enlisted the composers Ingol

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Berkshire Eagle
June 14, 1956

Eagle

June 14, 1956.

Lenox

Selectmen Ask BSO for Traffic Plan

LENOX — The Selectmen last night wrote letters to Boston Symphony Orchestra and state officials concerning traffic problems on West Street during the music festival at Tanglewood.

The letters were addressed to Thomas D. Perry Jr., manager of the BSO; State Sen. Silvio O. Conte and Rep. Warren A. Turner and were the result of a meeting Monday between the Selectmen and County Commissioners.

In their letter to Mr. Perry, the Selectmen declared that state, county and town assistance for the West Street project would be encouraged by a feasible traffic control plan drawn up and submitted by the BSO with the co-ordination of state and county agencies.

Traffic problems on West Street, the Selectmen wrote, are not a problem of Lenox alone, but also concern the towns of Lee, Stockbridge, West Stockbridge and Richmond as well as Pittsfield.

Dissatisfied

In their letters to Sen. Conte and Rep. Turner, the Selectmen expressed dissatisfaction with Chapter 90 assistance.

"Chapter 90 funds," they asserted, "as at present allocated under the county quota system, are not a fair way to do this work. The total amount of money available for road work in the state should have some reserve with which to tie in special projects, such as connections to the turnpike and this Tanglewood job."

Although the Tanglewood Shed is located in Stockbridge, the Selectmen wrote, most of the traffic problems are in Lenox, and the cost of traffic police during the music season falls mostly on Lenox, without help from the BSO.

In their meeting with the Selectmen, the County Commissioners proposed that the state take over the whole project on West Street, which is expected to amount to about $55,000. The Commissioners pointed out that West Street is part of state Route 183 and sent a letter to Commissioner John A. Volpe of the state Department of Public Works asking that the entire cost be handled by the Commonwealth.

Tanglewood Topics

By WALTER ALFORD

Lenox, June 16—The Berkshire Festival ticket office at Tanglewood is now open for individual sale of seats, from 9 a. m. to 5 p. m., daily except the Sundays June 17 and 24. Reserved seats for six Wednesday evening chamber music concerts (July 4, 11, 18, 25, Aug. 1, 8) are available, as well as tickets for six chamber orchestra concerts by first-chair members of the Boston Symphony Orchestra given in the Theater-Concert Hall on July 6-7-8 and July 13-14-15.

Seats for the four weekends of Music Shed concerts by the entire 104-piece Boston Symphony (July 20-21-22; July 27-28-29; Aug. 3-4-5 and Aug. 10-11-12) are also ready. Tickets may be ordered by mail, by sending checks or money orders payable to Boston Symphony Orchestra, Inc., and sending accompanied by stamped, self-addressed envelope to Festival Ticket Office, Tanglewood, Lenox, Mass. The box office is currently staffed by treasurers Allan Smith and Richard Berry, and inquiries are handled by telephoning Lenox 600.

* * *

Early Arrivals

The earliest arrivals of the 60-man staff at Tanglewood are Boston Symphony Orchestra assistant manager Gail W. Rector, who is also executive secretary of the orchestra's summer music school, the Berkshire Music Center, again occupying a cottage at Mah-Kee-Nac Heights, where he will be joined shortly by his wife and children; school registrar Edith M. Bossler, again living at Chef Karl's in Lenox; assistant Bostony Symphony treasurer James W. Brosnahan, living near the Lee cutoff on Route 7.

Also Kelly Raffman, who will have charge of the music and bookstore, living with his family in Stockbridge; treasurers Allan Smith and Richard Berry; press officer Walter Alford, of New York; Miss Jo Testa, of Pittsfield, secretary to Mr. Rector; and Miss Mary Bross, of East Orange, N. J., secretary in the press office. Roger Hinman, of the staff of the Lenox School, is holding down the office the Friends of the Berkshire Music Center.

* * *

Registrar Bossler advises that the Berkshire Music Center has need still, to round out the 100 scgolarship students who make up the student symphony orchestra, of "first-rate" bassoon players, violists and cellists. The Festival Chorus, composed of opera and chorus students, who this summer will sing such major works as the third act of Wagner's "Die Meistersinger" with the Boston Symphony Orchestra conducted by Charles Munch, and the "Kyrie" and "Gloria" from Mozart's C-Minor Mass, conducted by Leonard Bernstein, has still need of good tenors and basses. Application, especially for Festival Chorus singers and Department V students (Tanglewood Study Group) remain open until July 1.

* * *

When Hugh Ross, who heads the chorus department of the Berkshire Music Center, returns to Tanglewood this summer, it will be with a bride. The popular choral conductor was married during May to the former Ruth Reilly of New York City, and the Rosses will be living this summer in Stockbridge on the old Sedgwick estate.

* * *

Visitors to Tanglewood this season will note some changes planned and carried out by workmen under the supervision of superintendent Ward Gaston. Some repairs have been made in he stage of the 6000-seat Music Shed, whose winter shutters came off this week. The ticket office has been enlarged and separated from the office of the Friends of the Berkshire Music Center, with a new entrance from the Tanglewood grounds. Extensive landscaping has also been carried out, with new maples and screening evergreens planted.

Two Tanglewood Concerts Of Modern Chamber Music

Fromm Foundation to Sponsor Pair of Special Programs, July 9 and 23

Lenox, June 16—Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theater-Concert Hall at Tanglewood, July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

Hartford Composer

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-Aug. 12, and also extra to the 40-odd concerts and demonstrations by students of Berkshire Music Center given during the same period, are open on a nonreserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of the Hartt College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer.

The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

Berkshire Eagle, June 18th

Fromm Sponsoring 2 Concerts At Tanglewood This Summer

TANGLEWOOD — The Fromm Music Foundation of Chicago, which has provided artists for the South Mountain Temple of Music for two years, has donated two concerts of modern chamber music to the Berkshire Music Center.

Paul Fromm is sponsoring the extra concerts July 9 and 23 at the Theater-Concert Hall at Tanglewood. Each program includes two compositions commissioned by the Fromm Foundation, with a work each night by a former student of the music center.

First Contribution

This is Fromm's first contribution to the Berkshire Festival. He joined with the Elizabeth Sprague Coolidge Foundation at the Library of Congress in sponsoring the South Mountain concerts two years ago. The foundation was established to bring musical creation to the public and make music something more than a commodity of radios, television sets or phonographs.

The Fromm Foundation concerts will be given in addition to the Berkshire Festival's regular 24 concerts and the concerts and demonstrations by students of the school's composition department.

Open to Friends

Performers for the Fromm concerts will be members of the Boston Symphony Orchestra and guest artists. The concerts are to be held on a non-reserved seat basis for Friends of the Berkshire Music Center and the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed at the first concert, with Copland as pianist in his own trio, "Vitebsk."

The commissioned works are "Serenade for String Quintet," by Ben Weber of New York City, and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, a Crofts scholarship student with Copland at Tanglewood in 1953.

The second concert includes music by Goffredo Petrassi, guest teacher of composition in the Berkshires this summer, Samuel Barber, Manuel De Falla, and Darius Milhaud.

The commissioned works are "Quintet for Bassoon and Strings," by Leland Smith of the University of Chicago's Music Department, and "Himnus and Galli Canturm" for soprano and eight instruments by the Cuban composer, Julian Orbon, a 1946 Tanglewood composition student.

Berkshire Eagle, June 18th.

In Brief . . .

The emergence of the sun from a threatening overcast at the start of yesterday's Pittsfield High graduation exercises was a happy bit of symbolism, not to mention a considerable relief, to the School Department, which would have been able to provide indoor space for only a part of the gratifyingly large attendance of friends and parents . . . Equally satisfying was the enthusiasm and good attendance at the Mount Everett Regional School's belated dedication ceremonies. The tribute paid to the Southern Berkshire District by John E. Marshall, state school building assistance administrator, could be fully reciprocated by the school's founding fathers, who have found Mr. Marshall a sympathetic and extremely capable ally since the plans were first conceived . . .

In view of the emphasis that Tanglewood necessarily places on tried and true crowd-pleasers when selecting its programs, the Fromm Music Foundation's decision to donate two concerts of new chamber music at this year's festival is welcome news . . . With a porte-cochere, piped-in music, and a thoroughly imposing name, the new Medical Arts Center on South Street sounds like a commentary on how far the medical men's way of life has advanced from the days of the horse-and-buggy general practitioner . . .

Eagle 6/18

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GERMAN PRIDE IN BONN PARLIAMENT

HEADWAY OF DEMOCRATIC INSTITUTIONS

FROM OUR OWN CORRESPONDENT

BONN, AUG. 15

At holiday time a stream of motor coaches trails through Bonn to give visitors from the distant towns a glimpse of the buildings from which they are governed. Parliament gives wise encouragement to this pastime. Last Sunday some 3,500 people visited the Bundeshaus (the Parliament building), standing in queues, moving along the smart modern corridors, trying out in whispers the swimming-bath acoustics of the plenary session hall, and gazing at the huge, stylized eagle behind the president's chair.

Bonn, for all its growing spread of concrete, glass, plastic, and aluminium, remains an unlikely corner in which to find the capital of a western industrial country. Not 300 yards from the southern extremity of the Bundestag a peasant was working his field this week with shire horse and harrow. Crops of oats and rye are being lifted in the undeveloped patches among the new housing for displaced officials.

HOLIDAY RIVER

Motoring families, impervious to noise and fumes, picnic by the main road with camp stools and card table. The Rhine remains a holiday river as well as an artery of commerce. Above the Bundeshaus this morning a man was seen swimming downstream through the noxious waters, towing his canoe behind him, like the peasant who carried his donkey in the fable.

The German Parliament is young, and it is good sense to help the electors to make its acquaintance. Some 2,250,000 citizens have visited the Bundeshaus since September, 1949, when the first Bundestag met. More than 60,000 have sat in the public gallery to hear a plenary debate. Some important debates this year have been broadcast in full on wireless and television, reaching an incalculably large audience.

Like Parliament, the building, or most of it, is new. It offers none of the glow of tradition. Eight years ago, before Bonn had been thought of as a capital, it was the pedagogic academy and one of the few suitable available meeting places on the middle Rhine. The Parliamentary Council came here, and Parliament remained.

Nobody would recognize the pedagogic academy now, with its administrative wings, its block for party sessions, its long corridors of offices, and its halls and terraces with great rows of windows overlooking the Rhine. New, white, and smart, it spreads along the slope by the river, bearing the signature of the interior decorator in place of the imprint of tradition, a blank page in a new book of history. People grumble irrelevantly about the cost, but the supposed ingrained indifference of Germans to their Parliaments is not borne out by the flow of sightseers.

PARTY STRUCTURE

Gradually the perception is spreading that they have a Parliament. This would not be possible if Parliament itself were not becoming aware of its corporate authority. The second German Bundestag is half-way through its life. Its party structure has still not taken on a final shape. The coalition of 1953, with its two-thirds majority, Dr. Adenauer's creation, has begun to show fissiparous tendencies. The third of the coalition parties, the B.H.E., built on the refugee organizations, is breaking up. It is still uncertain whether the break-up will dislodge its former representatives from the Federal Cabinet.

Is this part of a drift towards a two-party system? Such a system would be strange in Germany, and most German politicians regard it as unnatural. Still, the Free Democrats, who would be next to fall if the trend really went that way, have begun to be aware of danger and to seek—so far in vain—a formula for lasting strength and unity. The struggle which caused Herr Schärf to be dispossessed of the Ministry of Education in Lower Saxony, after respectable educational opinion had refused to accept him, has broken up the Free Democratic Party in that region. The shock may be healthy for it in other regions, where it is worth more.

AUTHORITY ESTABLISHED

This is the summer in which the Bundestag has established its authority as a national assembly. The Federal Government forced it into the assertion by the thoughtlessness and presumption with which the first legislative steps in defence were planned. An imperfect Volunteers' Bill might have been accepted out of loyalty but, in the event, an outrageously bad Bill put both Houses, Bundestag and Bundesrat, in the control for the time being of men of good judgment of all parties, working for the occasion, together. They have won the first round in what may be a long and obscure struggle to find a safe place for the armed forces in the German State of the future. This summer may prove to have been the moment when Parliament took root.

This year marks the tenth anniversary of many terrible events: the conquest and the surrender, the expulsion of the Germans from eastern Europe, Yalta and Potsdam, and the dropping of the first atomic bomb.

Anniversaries are a German habit. This series has coincided with west Germany's return as a sovereign State to the world stage. Some Germans are content to count the blessing of prosperity; others, numerous and vocal, brood on the problems of territory, power, and influence which arise from such events as the Geneva conference and the invitation to Dr. Adenauer to visit Moscow.

FRONTIERS OF 1937

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Daily Register-Mail
Galesburg, Ill.
Aug 18
Aug 15, 1955

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Composers - in - residence were Boris Blacher, the German composer and director of the Hochschule fur Musik in Berlin, in this country for the first time, and Roger Sessions, the illustrious American composer and professor of music at Princeton University. Both of these men received a commission for a new work to celebrate the orchestra's 75th anniversary during the 1955-56 season.

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Beautiful Estate

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The Tanglewood estate was given to the Boston Symphony in 1938 by the Tappan family, the original owners. It was here in a small cottage that Nathaniel Hawthorne wrote his "Tanglewood Tales" and planned "The House of Seven Gables" more than a hundred years ago. Music was a familiar sound in the Berkshire Hills even in those days, but not quite on the scale it has since achieved.

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Imperial and Foreign News

GERMAN PRIDE IN BONN PARLIAMENT

HEADWAY OF DEMOCRATIC INSTITUTIONS

FROM OUR OWN CORRESPONDENT

BONN, AUG. 15

At holiday time a stream of motor coaches trails through Bonn to give visitors from the distant towns a glimpse of the buildings from which they are governed. Parliament gives wise encouragement to this pastime. Last Sunday, some 3,500 people visited the Bundeshaus (the Parliament building), standing in queues, moving along the smart modern corridors, trying out in whispers the swimming-bath acoustics of the plenary session hall, and gazing at the huge, stylized eagle behind the president's chair.

Bonn, for all its growing spread of concrete, glass, plastic, and aluminium, remains an unlikely corner in which to find the capital of a western industrial country. Not 300 yards from the southern extremity of the Bundestag a peasant was working his field this week with shire horse and harrow. Crops of oats and rye are being lifted in the undeveloped patches among the new housing for displaced officials.

HOLIDAY RIVER

Motoring families, impervious to noise and fumes, picnic by the main road with camp stools and card table. The Rhine remains a holiday river as well as an artery of commerce. Above the Bundeshaus this morning a man was seen swimming downstream through the noxious waters, towing his canoe behind him, like the peasant who carried his donkey in the fable.

The German Parliament is young, and it is good sense to help the electors to make its acquaintance. Some 2,250,000 citizens have visited the Bundeshaus since September, 1949, when the first Bundestag met. More than 60,000 have sat in the public gallery to hear a plenary debate. Some important debates this year have been broadcast in full on wireless and television, reaching an incalculably large audience.

Like Parliament, the building, or most of it, is new. It offers none of the glow of tradition. Eight years ago, before Bonn had been thought of as a capital, it was the pedagogic academy and one of the few suitable available meeting places on the middle Rhine. The Parliamentary Council came here, and Parliament remained.

Nobody would recognize the pedagogic academy now, with its administrative wings, its block for party sessions, its long corridors of offices, and its halls and terraces with great rows of windows overlooking the Rhine. New, white, and smart, it spreads along the slope by the river, bearing the signature of the interior decorator in place of the imprint of tradition, a blank page in a new book of history. People grumble irrelevantly about the cost, but the supposed ingrained indifference of Germans to their Parliaments is not borne out by the flow of sightseers.

PARTY STRUCTURE

Gradually the perception is spreading that they have a Parliament. This would not be possible if Parliament itself were not becoming aware of its corporate responsibilities. The second German Bundestag is half-way through its life. Its party structure has still not taken on a final shape. The coalition of 1953, with its two-thirds majority, Dr. Adenauer's creation, has begun to show fissiparous tendencies. The third of the coalition parties, the B.H.E., built on the refugee organizations, is breaking up. It is still uncertain whether the break-up will dislodge its former representatives from the Federal Cabinet.

Is this part of a drift towards a two-party system? Such a system would be strange in Germany, and most German politicians regard it as unnatural. Still the Free Democrats, who would be next to fall if the trend really went that way, have begun to be aware of danger and to seek—so far in vain—a formula for lasting strength and unity. The struggle which caused Herr Schröder to be dispossessed of the Ministry of Education in Lower Saxony, after respectable educational opinion had refused to accept him, has broken up the Free Democratic Party in that region. The shock may be healthy for it in other regions, where it is worth more.

AUTHORITY ESTABLISHED

This is the summer in which the Bundestag has established its authority as a national assembly. The Federal Government forced it into the assertion by the thoughtlessness and presumption with which the first legislative steps in defence were planned. An imperfect Volunteers' Bill might have been accepted out of loyalty but, in the event, an outrageously bad Bill put both Houses, Bundestag and Bundesrat, in the control for the time being of men of good judgment of all parties, working, for the occasion, together. They have won the first round in what may be a long and obscure struggle to find a safe place for the armed forces in the German State of the future. This summer may prove to have been the moment when Parliament took root.

This year marks the tenth anniversary of many terrible events: the conquest and the surrender, the expulsion of the Germans from eastern Europe, Yalta and Potsdam, and the dropping of the first atomic bomb.

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FRENCH GOVERNMENT | SAAR CAMPAIGN | NEW TIMES

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Composers-in-residence were Boris Blacher, the German composer and director of the Hochschule fur Musik in Berlin, in this country for the first time, and Roger Sessions, the illustrious American composer and professor of music at Princeton University. Both of these men received a commission for a new work to celebrate the orchestra's 75th anniversary during the 1955-56 season.

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TANGLEWOODI MUSIC FESTIVAL

Lapunk legujabb new yorki munkatársa Székely Imre kedves barátom jóvoltából ebben az évben is három csodás koncertben gyönyörködhettem. — Őszékelysége remek vadonatuj Buick kocsiján másfél óra alatt remek utakon értük el **Tanglewoodot**, ahol a **Boston Symphony Orchestra** nyári zenei ünnepségeit szokta tartani.

Szakértők megállapitása szerint ez a világ legjobb zenekara mely Sergej Koussevitzky dr. halála óta **Charles Munch** a párizsi Opera ház volt karmestere igazgatása alatt működik és minden nyáron a **Berkshire** hegység vadregényes festő szép platóján épült **Music Center** területén **Music Festivalokat** tart, minden képzeletet felülmuló érdeklődés mellett.

Julius 15-én a **Chamber Orchestra Mozart** a nagy génius **Don Giovani** operájából adott elő részleteket, mely alkalommala a hires Jennie Tourel müvésznő énekszámaiban is gyönyörködhettünk.

Ennek a koncertnek egy vendég karmestere volt **Leonard Bernstein** személyében, aki egyideüleg a zongora szólójával valósággal elbüvölte a tizezreket meghaladó hallgatóságot.

Julius 22-én **Beethoven Coriolan overturéja** volt müsoron. Egyideüleg **Isaac Stern** a világhirü hegedümüvész **Beethoveen hetedik Symphoniáját** játszotta el utólérhetetlen és bámulatos virtuozitással.

Julius 24-én ismét a nagy és halhatatlan **Beethoven** volt müsoron, az első, a negyedik és a hatodik **Symhoniájával**, melyek mindegyike a minden

Charles Munch

idők legkiválóbb zenei alkotásai. Számomra ez a három hangnverseny tökéletes és felejtheteten élményt jelentett és hálás vagyok a Sorsnak, hogy minden nyáron ott lehetek én is a száz és százezer zenerajongók között, akik az ország legtávolabbi vidékéről is elzarándokolnak **Tanglewoodra**, hogy lelküket a legcsodásabb muzsikában felfrissitsék.

A **Music Festival** vezetősége elküldte nekem **Charles Munch** igazgató arcképét, hogy igy mutassam be Őt lapunk olvasóinak.

Lukács Ernő.

WAYCROSS, GA.
JOURNAL HERALD
Circ. D. 9,413

MAY 17 1956

Passing of Miss Isabella Smith

The passing of Miss Isabella Smith is mourned by her many friends here.

The beloved teacher and accomplished musician retired last year and closed the Ware Conservatory of Music, founded by her sister the late Miss Nora Lee Smith a quarter of a century ago.

Miss Isabella became associated with her sister in the Ware Conservatory of Music in 1931 after a distinguished career in this country and abroad.

She studied under Lynwood Farnam, considered by many as "the greatest organist the New World has produced" and under Andre Gresse, Paris opera star.

In Paris she achieved the unique distinction of being the first woman in Paris musical circles to give alone an entire recital of organ music.

Miss Isabella Smith and the Ware Conservatory of Music have made a significant contribution to the cultural life of our community. Hundreds have studied at the Conservatory. Many of these students have gone on to follow musical careers as teachers and artists.

Others have become members of choirs in churches and in colleges and universities.

In recent months Miss Smith has made her home at West Stockbridge, Mass., with her sisters, Mrs. H. G. Bandfield and Mrs. Ada Roig. Nearby is the place where the famous Berkshires' Tanglewood Music Festival is held.

We who knew and loved this fine woman are saddened by her death. Our community is a finer place because she lived here and shared her great talents with us.

Knickerbocker News Albany, N.Y.
May 12/56

Weekend 'Shed' Concerts Set at Berkshire Festival

Four weekends of "shed" concerts, a series of Bach-Mozart concerts and weekly chamber music programs on Wednesday nights will highlight the annual Berkshire Festival to be conducted by the Boston Symphony Orchestra at Tanglewood for six weeks beginning July 2.

Benny Goodman will make his initial Tanglewood appearance July 6 in the opening program of the Bach-Mozart concerts which will be presented by a chamber orchestra of Boston Symphony players, with Charles Munch conducting. Mr. Goodman will be soloist in Mozart's Concerto for Clarinet (K. 622).

The Bach-Mozart series will be presented on Friday and Saturday nights and Sunday afternoons through July 15.

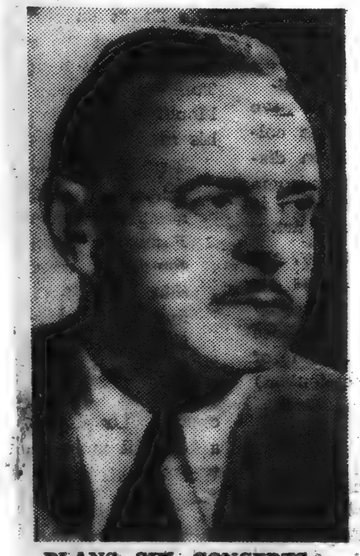
The "shed" concerts by the full Boston Symphony will begin July 20 and will be given on successive weekends through Aug. 12.

Mr. Munch, director of the orchestra, will lead the symphony in the first "shed" concert which will offer the "The Roman Carnival" overture, by Berlioz; Debussy's Prelude to the Afternoon of a Faun; Ravel's Rapsodie Espagnole and Brahms' Symphony No. 2 in D.

Other conductors will include Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux, and Richard Burgin, concertmaster of the Boston Symphony.

BUSY SUMMER AHEAD—In addition to his jobs as assistant director and head of the composition department at Tanglewood, Aaron Copland will have three of his own compositions produced at the Festival.

STARS OF THE FUTURE—Although perhaps best-known for its concerts featuring internationally-famous artists and the Boston Symphony Orchestra, the Berkshire Festival at Tanglewood also has a highly-rated school of music which July 2 will begin its 14th year. Students at the school, shown rehearsing above in a photo taken last season, give concerts during the festival each Sunday morning.



PLANS SIX CONCERTS—The Kroll String Quartet, headed by Violinist William Kroll, will give six Wednesday night concerts.

The first of six Wednesday night concerts of chamber music will be given July 4 by the Kroll String Quartet which will play the Mozart Quartet in C (K. 465), and Prokofieff Quartet No. 1, Op. 50, and Beethoven Quartet, Op. 59, No. 3.

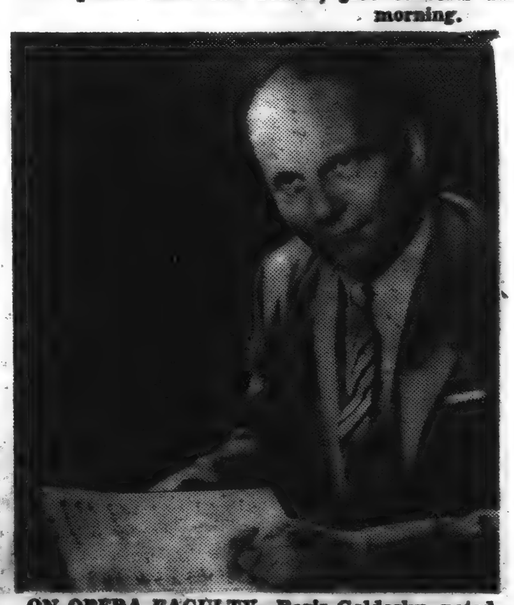
Mr. Goodman will perform with the Boston Symphony String Quartet in the second of the Wednesday night concerts July 11. The program will include Mozart's Clarinet Quintet and Brahms' String Quintet in G.

The Boston Symphony's school, the Berkshire Music Center, will hold its 14th session from July 2 to Aug. 12 in connection with the festival concerts. Mr. Munch will continue as director of the school which was founded in 1940 under the direction of the late Serge Koussevitzky.

One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as a guest teacher of composition. Aaron Copland will head the composition department.

Instrumental students in the school will study chamber music under Mr. Burgin, William Kroll, noted violinist, and members of the orchestra.

The department for orchestra, including conducting, will have as its head Mr. de Carvalho, who returns after a five-year absence to serve again on the faculty. Hugh Ross will direct the choral department.



ON OPERA FACULTY—Boris Goldovsky, noted opera director and authority, will again serve as an instructor at the Music Center.

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HARTFORD, CONN.
COURANT
Circ. D. 86,944 - S. 130,826
MAY 20 1956

No One's Going to Stay Home This Summer Survey Reveals

WASHINGTON—At this point it doesn't look much like anyone is going to stay home this summer — at least not until after the political conventions.

So reported the National Association of Travel Organizations, semi-official voice of the American travel industry, today.

N.A.T.O. President Robert F. Nelson, who also is the head of the Virginia Travel Council, said prospective vacationers' inquiries in his state alone are 25 per cent ahead of last year.

Nelson has some hesitation about late summer and fall vacation activity. Political campaigning, he said, may bring some fear of change and tightening of purse strings.

Nelson predicted, however, that "America has never seen a greater spring and early summer than that coming up."

He noted that business in Florida and other sun country resort areas was far above anyone's expectations. It carried far longer into the spring.

In Washington, D.C., the Cherry Blossom Festival drew unprecedented crowds. Bank clearing house receipts, according to the Board of Trade, were higher than for any pre-Christmas week last year.

Hotels which have feared motel competition are registering gains this year.

Railways and bus lines which reported passenger losses in 1955 were happier about how 1956 was shaping up.

Package Deals Help

Besides the country's general prosperity, Nelson credited some of the travel-vacation boom to new trends in "merchandising — in selling attractive packages." For instance:

"Transportation is now selling attractive areas to visit, rather than just the transportation means itself. . .

"There is increasing cooperation between forms of transportation. Some 'package vacations' combine tours by bus-and-train. On others you may travel both by plane-and-ship. Even more general are tours combining use of the rental car with mass transport media. . ."

Financially, it's easier to travel, too.

Employers are providing longer vacations. (Some 42 million workers now have paid vacations totaling over $4.5 billions.)

Vacation savings plans pour out millions of dollars when it's needed most.

There are more millions of credit cards this summer for use in air and rail travel, for hotels and motels, for gasoline and oil purchases.

Motorists Slow Down

N.A.T.O.'s 500 members in all 48 states expect something of a slackening off of the rocketing pace which some motorists have set during their vacations. Warnings of the American Automobile Association and the National Safety Council have had something to do with this.

Perhaps equally important, however, are the increasing numbers of attractive wayside parks and the increased promotion of local attractions — particularly historical ones — to catch a traveler's eye.

The slightest historic anniversary is enough to set off some sort of local festival.

Our smallest states are starting things off early.

Rhode Island is holding "Heritage Week" with parades and johnny cake breakfasts all over the state May 1-8.

Delaware has its Old Dover Days May 5-6 and A Day in Old New Castle on May 19.

Perhaps the biggest splash of the summer will be San Diego's Fiesta del Pacifico. A reported $1,000,000 is being spent in an effort to draw the area's largest crowds since the 1935-36 world's fair. The Fiesta will center around a historical pageant, "The California Story."

Historical Pageant

Another historical pageant is shaping up at Gatlinburg, Tenn., western gateway to Great Smoky Mountains National Park. "Chucky Jack" will tell the story of John Sevier, pioneer governor of Tennessee. It will open for the summer on June 22 and probably will be repeated every summer for years if it follows the usual pattern of pageants written by Kermit Hunter.

"Mr. Hunter's Horn in the West" (about Daniel Boone) and "Unto These Hills" (the story of the Cherokees) are presented across the Great Smokies in Western North Carolina. They both open for the summer during the last week in June.

Other celebrations recalling pioneer days range from Chief Joseph Days at Walla Walla, Wash., July 27-29, to the Antique Engine and Thresher Exhibit at Bird City, Kansas, August 1-3.

New Mexico will dedicate two major attractions, both mementoes of Indian fighting days. They are restorations of Ft. Union and Ft. Jordan stockade. New Mexico, incidentally, expects an 8.5 per cent increase in tourist traffic this summer.

At Skagway, Alaska, "every sailing night during the tourist season" there will be re-enactment of the "Shooting of Dan McGrew" with a kangaroo court to follow.

Harvest Times

Harvest times aren't overlooked. Almost every state has a Strawberry Festival. At Chadbourne, N.C., it's May 16; at Buckhannon, W. Va., May 31; at Haines, Alaska, (three berries fill a coffee cup), July 4.

Other events of gustatory and/or economic interest include:

A Soy Bean Festival, July 6-9, Blooming Prairie, Minn.

A Shrimp Festival, July 29, Biloxi, Miss.

A Rutabaga Festival, Aug. 17-18, Cumberland, Wisc.

A Popcorn Day, in mid-August, Schaller, Iowa.

And a double feature, a Corn-Potato Festival, July 3, Chino, Calif.

New England will have its usual heavy emphasis this summer on outdoor culture.

The Boston Festival of Arts starts things off early in June, followed by the Berkshire Music Festival and Jacobs Pillow Dance Festival in July and August.

Summer Theaters blossom in thickest profusion on Cape Cod.

The American Jazz Festival will be repeated at Newport, R.I., July 6-8.

At Washington, D.C., the program at the Rock Creek Park amphitheater will be launched in June by 17 appearances of Danny Kaye.

The Ozarks are mostly known to outsiders for jug bands, square dances and cornecb pipes. University groups, however, will stage a season of summer theater at Branson, Mo., and a season of opera and concerts at Eureka Springs, Ark.

Educational Benefits

There's an increased tendency this summer toward combining vacational and educational benefits.

Things started off in Washington, D.C., which attracts some 500,000 high school students a year. Under the new program, which extends into late June, government executives "brief" high school groups on operation of their departments.

The University of Minnesota is offering a lecture series this summer on the Evolution of New England. It is combined with a 24-day bus trip through the area studied.

The College of Idaho will move for a special summer session July 2-Aug. 10 to Union Pacific Railway's Sun Valley resort. Students will live in skiers' chalets and combine study with such recreational facilities as the world's largest outdoor year-around ice skating rink.

Plan Vacation Carefully

N.A.T.O. says it's more important this summer than ever before to plan your vacation carefully.

If you are driving, see your auto club or write your favorite gasoline company's tour service about recommended routings. Make reservations in advance, and plan frequent stops to rest and see just-plain-touristy sights along the way. If you plan to make a picture album of your trip, be sure to take plenty of your favorite film.

A warning comes from San Francisco: Don't even dream of going near that usually hospitable city during the week of the Republican convention unless you have a confirmed reservation. And the same is true of nearby resort areas and parks on weeks adjacent to the convention week.

DAYTON, OHIO
NEWS
Circ. D. 130,338 - S. 161,004
MAY 20 1956

COAST TO COAST

Local Festivals Prove Popular

At least part of the domestic travel boom is attributable to "new trends in merchandising." Transportation companies are now selling attractive and interesting areas, rather than the transportation means itself.

At the same time, such organizations as the American Automobile Association and the National Safety Council have campaigned against the marathon pace many Americans set during their brief two- or three-week vacations.

These two influences have led to increased development and promotion of local attractions—the sort of attractions likely to persuade the motorist to cut down his mileage, relax a bit, and enjoy what he finds along the way.

For example, the slightest historial anniversary is enough to set off a festival.

Perhaps the biggest splash of the summer will be San Diego's Fiesta del Pacifico. A reported $1 million is being spent in an effort to draw the largest crowds since the 1935-36 world's fair. The Fiesta will center around a historical pageant, "The California Story."

Another pageant is shaping up in Gatlinburg, Tenn., western gateway to the Great Smoky Mountains national park. It will open for the summer on June 22, and may run for years if it follows the customary pattern for Kermit Hunter outdoor dramas. Hunter's "Horn in the West" (about Daniel Boone) and "Unto These Hills" (the story of the Cherokees) both open for the summer during the last week of June, across the Smokies in North Carolina.

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Harvest times aren't overlooked, by any means. Almost every state has a strawberry festival.

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To a somewhat lesser degree, perhaps, the same will be true of the Chicago area during the Democratic show the week of Aug. 13.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAY 18 1956

Hugh Ross Weds

Dr. and Mrs. Milton J. Wilson, of 940 Park Ave., announce the marriage of their daughter, Mrs. Ruth Reilley, to Mr. Hugh Ross. The Rev. Ervin Seale performed the ceremony yesterday in New York. Mr. Ross is conductor of the Schola Cantorum and is head of the choral department at the Berkshire Music Center at Lenox, Mass.

DETROIT, MICH.
TIMES
Circ. D. 411,661 - S. 528,009
MAY 13 1956

Fete in Skagway

In Walla Walla, W[illegible] Chief Joseph Days will be held July 27-29 and for those with a remembrance of old days on the farm there will be an antique Engine and Thresher Exhibit at Bird City, Kan., Aug. 1-3.

In faraway Skagway, Alaska, the townsfolk will re-enact, each sailing night during the tourist season, the "Shooting of Dan McGrew" — and a frolicksome evening this is with kangaroo court and all the trimmings.

C. D. WAGNER

Many Festivals

Almost every state has a Strawberry Festival and West Virginia has scheduled one for May 31 at Buckhannon.

New England will have its usual heavy emphasis this summer on outdoor culture.

The Boston Festival of Arts starts things off early in June, followed by the Berkshire Music Festival and Jacobs Pillow Dance Festival in July and August.

Summer theaters blossom in thickest profusion on Cape Cod.

The American Jazz Festival will be repeated at Newport, R. I., July 6-8.

At Washington, D. C., the program at the Rock Creek Park amphitheater will be launched in June by 17 appearances of Danny Kaye.

300 in Colorado

More than 300 celebrations and special events of interest to vacationists have been scheduled for Colorado this season. You can attend free buffalo barbecues, rip-roaring rodeos, outdoor operas or parimutuel horseracing all on one short trip. If you are the outdoor type, you can climb up to a live glacier with several hundred other nature lovers, swim in natural hot-water pools, or join in square dancing in the streets.

Mesa Verde National Park near Durango opens May 15 with free conducted tours leaving almost hourly into the heart of the strange cliff dwellings. Free lectures around campfires close every day at Mesa Verde Park.

laborated with Thomas Canning in writing the opera.

Mr. Mennini and Mr. Canning are faculty members at the Eastman School of Music where Nicholas is completing his junior year.

The operas concluded the Festival of Music which is devoted to the performing of music by American composers.

Nicholas recently appeared in two performances of "Cosi Fan Tutte" given by the Eastman Opera Department in commemoration of Mozart's 200th birthday.

Last summer Nicholas became an active member of the "Opera Under the Stars" company in Rochester, directed by Leonard Treash also of the Eastman School of Music. He also studied with Boris Goldovsky last summer at Ogleby, W. Va. and is a pupil of Mr. Treash at the school. He is a graduate of North Tonawanda High School.

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HARTFORD, CONN.
COURANT
Circ. D. 86,944 - S. 130,826
MAY 20 1956

No One's Going to Stay Home This Summer Survey Reveals

WASHINGTON—At this point it doesn't look much like anyone is going to stay home this summer — at least not until after the political conventions.

So reported the National Association of Travel Organizations, semi-official voice of the American travel industry, today.

N.A.T.O. President Robert F. Nelson, who also is the head of the Virginia Travel Council, said prospective vacationers' inquiries in his state alone are 25 per cent ahead of last year.

Nelson has some hesitation about late summer and fall vacation activity. Political campaigning, he said, may bring some fear of change and tightening of purse strings.

Nelson predicted, however, that "America has never seen a greater spring and early summer than that coming up."

He noted that business in Florida and other sun country resort areas was far above anyone's expectations. It carried far longer into the spring.

In Washington, D.C., the Cherry Blossom Festival drew unprecedented crowds. Bank clearing house receipts, according to the Board of Trade, were higher than for any pre-Christmas week last year.

Hotels which have feared motel competition are registering gains this year.

Railways and bus lines which reported passenger losses in 1955 were happier about how 1956 was shaping up.

Package Deals Help

Besides the country's general prosperity, Nelson credited some of the travel-vacation boom to new trends in "merchandising — in selling attractive packages." For instance:

"Transportation is now selling attractive areas to visit, rather than just the transportation means itself. . .

"There is increasing cooperation between forms of transportation. Some 'package vacations' combine tours by bus-and-train. On others you may travel both by plane-and-ship. Even more general are tours combining use of the rental car with mass transport media. . ."

Financially, it's easier to travel, too.

Employers are providing longer vacations. (Some 42 million workers now have paid vacations totaling over $4.5 billions.)

Vacation savings plans pour out millions of dollars when it's needed most.

There are more millions of credit cards this summer for use in air and rail travel, for hotels and motels, for gasoline and oil purchases.

Motorists Slow Down

N.A.T.O.'s 500 members in all 48 states expect something of a slackening off of the rocketing pace which some motorists have set during their vacations. Warnings of the American Automobile Association and the National Safety Council have had something to do with this.

Perhaps equally important, however, are the increasing numbers of attractive wayside parks and the increased promotion of local attractions — particularly historical ones — to catch a traveler's eye.

The slightest historic anniversary is enough to set off some sort of local festival.

Our smallest states are starting things off early.

Rhode Island is holding "Heritage Week" with parades and johnny cake breakfasts all over the state May 1-8.

Delaware has its Old Dover Days May 5-6 and A Day in Old New Castle on May 19.

Perhaps the biggest splash of the summer will be San Diego's Fiesta del Pacifico. A reported $1,000,000 is being spent in an effort to draw the area's largest crowds since the 1935-36 world's fair. The Fiesta will center around a historical pageant, "The California Story."

Historical Pageant

Another historical pageant is shaping up at Gatlinburg, Tenn., western gateway to Great Smoky Mountains National Park. "Chucky Jack" will tell the story of John Sevier, pioneer governor of Tennessee. It will open for the summer on June 22 and probably will be repeated every summer for years if it follows the usual pattern of pageants written by Kermit Hunter.

"Mr. Hunter's Horn in the West" (about Daniel Boone) and "Unto These Hills" (the story of the Cherokees) are presented across the Great Smokies in Western North Carolina. They both open for the summer during the last week in June.

Other celebrations recalling pioneer days range from Chief Joseph Days at Walla Walla, Wash., July 27-29, to the Antique Engine and Thresher Exhibit at Bird City, Kansas, August 1-3.

New Mexico will dedicate two major attractions, both mementoes of Indian fighting days. They are restorations of Ft. Union and Ft. Jordan stockade. New Mexico, incidentally, expects an 8.5 per cent increase in tourist traffic this summer.

At Skagway, Alaska, "every sailing night during the tourist season" there will be re-enactment of the "Shooting of Dan McGrew" with a kangaroo court to follow.

Harvest Times

Harvest times aren't overlooked. Almost every state has a Strawberry Festival. At Chadbourne, N.C., it's May 16; at Buckhannon, W. Va., May 31; at Haines, Alaska, (three berries fill a coffee cup), July 4.

Other events of gustatory and/or economic interest include:

A Soy Bean Festival, July 6-9, Blooming Prairie, Minn.

A Shrimp Festival, July 29, Biloxi, Miss.

A Rutabaga Festival, Aug. 17-18, Cumberland, Wisc.

A Popcorn Day, in mid-August, Schaller, Iowa.

And a double feature, a Corn-Potato Festival, July 3, Chino, Calif.

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The Ozarks are mostly known to outsiders for jug bands, square dances and corncob pipes. University groups, however, will stage a season of summer theater at Branson, Mo., and a season of opera and concerts at Eureka Springs, Ark.

Educational Benefits

There's an increased tendency this summer toward combining vacational and educational benefits.

Things started off in Washington, D.C., which attracts some 500,000 high school students a year. Under the new program, which extends into late June, government executives "brief" high school groups on operation of their departments.

The University of Minnesota is offering a lecture series this summer on the Evolution of New England. It is combined with a 24-day bus trip through the area studied.

The College of Idaho will move for a special summer session July 2-Aug. 10 to Union Pacific Railway's Sun Valley resort. Students will live in skiers' chalets and combine study with such recreational facilities as the world's largest outdoor year-around ice skating rink.

Plan Vacation Carefully

N.A.T.O. says it's more important this summer than ever before to plan your vacation carefully.

If you are driving, see your auto club or write your favorite gasoline company's tour service about recommended routings. Make reservations in advance, and plan frequent stops to rest and see just-plain-touristy sights along the way. If you plan to make a picture album of your trip, be sure to take plenty of your favorite film.

A warning comes from San Francisco: Don't even dream of going near that usually hospitable city during the week of the Republican convention unless you have a confirmed reservation. And the same is true of nearby resort areas and parks on weeks adjacent to the convention week.

DAYTON, OHIO
NEWS
Circ. D. 130,338 - S. 161,004
MAY 20 1956

COAST TO COAST

Local Festivals Prove Popular

At least part of the domestic travel boom is attributable to "new trends in merchandising." Transportation companies are now selling attractive and interesting areas, rather than the transportation means itself.

At the same time, such organizations as the American Automobile Association and the National Safety Council, have campaigned against the marathon pace many Americans set during their brief two- or three-week vacations.

These two influences have led to increased development and promotion of local attractions—the sort of attractions likely to persuade the motorist to cut down his mileage, relax a bit, and enjoy what he finds along the way.

For example, the slightest historial anniversary is enough to set off a festival.

Perhaps the biggest splash of the summer will be San Diego's Fiesta del Pacifico. A reported $1 million is being spent in an effort to draw the largest crowds since the 1935-36 world's fair. The Fiesta will center around a historical pageant, "The California Story."

Another pageant is shaping up in Gatlinburg, Tenn., western gateway to the Great Smoky Mountains national park. It will open for the summer on June 22, and may run for years if it follows the customary pattern for Kermit Hunter outdoor dramas. Hunter's "Horn in the West" (about Daniel Boone) and "Unto These Hills" (the story of the Cherokees) both open for the summer during the last week of June, across the Smokies in North Carolina.

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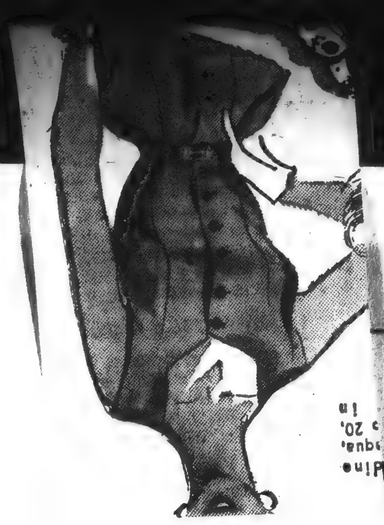

North Tonawanda, N. Y.
NEWS
Circ. D. 8,791
MAY 18 1956

Local Student In Two Operas At Eastman School

Nicholas DiVirgilio of North Tonawanda, on Monday, had the lead role in two contemporary opera's at the 26th annual Eastman School Festival of American Music in the University of Rochester.

One "Beyond Belief," by Thomas Canning, had its premier performance in the Berkshire Music Center, Tanglewood, last summer under the direction of Boris Goldovsky of the Metropolitan Opera.

The other opera in which the local student was featured, "The Rope" was adapted from the play by Eugene O'Neill.

"Beyond Belief" was commissioned by Arthur Young, scientist and inventor of the Bell helicopter. William Gratwick, librettist, collaborated with Thomas Canning in writing the opera.

Mr. Mennini and Mr. Canning are faculty members at the Eastman School of Music where Nicholas is completing his junior year.

The operas concluded the Festival of Music which is devoted to the performing of music by American composers.

Nicholas recently appeared in two performances of "Cosi Fan Tutte" given by the Eastman Opera Department in commemoration of Mozart's 200th birthday.

Last summer Nicholas became an active member of the "Opera Under the Stars" company in Rochester, directed by Leonard Treash also of the Eastman School of Music. He also studied with Boris Goldovsky last summer at Ogleby, W. Va. and is a pupil of Mr. Treash at the school. He is a graduate of North Tonawanda High School.

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CLEVELAND, OHIO
PRESS
Circ. D. 314,247
MAY 26 1956

New Pianist to Star in Pops Novelty

The Pop Concerts will showcase an attractive new pianist, Vera Franceschi, at Public Hall Aug. 25.

That's only half the novelty. Pianist Franceschi will play a little-known piece by Tchaikovsky, Fantasy for Piano and Orchestra. The two-movement "concerto" is a specialty of hers which she has already tried on audiences in her native San Francisco, in Boston, New York and at the Berkshire Music Festival. The work was reportedly well-received.

Pianist Franceschi

A graduate of Rome's Santa Cecilia Academy, Miss Franceschi is a "discovery" of Octogenarian Conductor Pierre Monteux.

The Aug. 25 Pops will be the summer's second Tchiakovsky night. The first, July 28, will see Sid Caesar's favorite pianist, Earl Wild, perform the celebrated First Piano Concerto with Louis Lane and the orchestra.

The Music Season Fades—

Finale to the current music season ends modestly tomorrow night with two choral concerts.

One of the brightest local stars of the season, Tenor Robert Nagy, is guest singer with the George Stone Singers, 8:15 p. m. at Rhodes High. Nagy won a $2000 Metropolitan Opera scholarship in the national auditions after triumphing at the regional hearings here.

* * *

The Cleveland Jewish Folk Chorus gives its 10th annual concert, 8 p. m. tomorrow in Severance chamber hall. Fred Rosenberg will direct and serve as violin soloist. The ensemble will feature a Jewish cantata by M. Rauch.

Assisting vocalists are Phyllis Braun, Harvey Wynbrandt and Samuel Levine. Instrumental assistants are Albert Michelson and Rosemary Christopherson.

Cleveland Artist's $2000 Oil Bought by New York Museum

The Metropolitan Museum of New York has bought "Cafe in Venice," a $2000 oil by Louis Bosa, 51, for its permanent collection. Bosa, a New Yorker, is a guest instructor at the Institute of Art. The oil was painted in Cleveland.

Here for his second year, Bosa is due to return for classes next year when the institute moves to its new three-million-dollar building on East Blvd. He will spend the summer painting in Spain.

SEDALIA, MO.
DEMOCRAT
Circ. D. 7,605 - S. 12,091
MAY 27 1956

Dates Will Be Announced Later—

Concert Association Selects Attractive Season Program

An attractive concert season is promised members of the Community Concerts, according to an announcement by Gilbert V. Jones, president. The executive committee and board of directors met this week and selected three artist programs which will be presented in addition to the Don Cossack Chorus and Dancers. Engagement of the Cossacks was announced at the final concert of the year, and promises to be one of the highlights of the season.

Another outstanding feature will be the two-piano team of Arthur Whittemore and Jack Lowe, top-ranking artists in their field. The brilliant pianists have not only been in constant demand as soloists with the country's leading orchestras, but have hit the over-a-million mark of best-sellers with classical, romantic and contemporary records. Their all-time hit, "Two Grand," an album, has been re-issued in the new speeds.

For the first time, a cellist will be included in the selections. Aldo Parisot has been called "one of the most gifted of current cellists" by the New York Times. Parisot has appeared four times as soloist at the Lewisohn Stadium, and last winter introduced with the New York Philharmonic a new concerto composed especially for him by the celebrated composer, Villa-Lobos.

Saramae Endich, soprano, the fourth artist to be heard, was a discovery of the Berkshire Festival at Tanglewood, where she scored outstanding successes both in opera and as soloist with the Boston Symphony. She has since won new laurels on recital with other major symphonies.

Final confirmation of dates for the artists chosen has not been received by the executive committee, but will be announced as soon as possible so that members may plan to enjoy the varied fare chosen for their pleasure.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929
MAY 27 1956

New England To Go for Art

New England will put heavy emphasis this summer on outdoor culture.

Boston's Festival of Arts will start things off early in June, followed by the Berkshire Music Festival and Jacobs Pillow Dance Festival in June and July.

In addition, summer theaters will break out in profusion on Cape Cod during the hot weather months and the American Jazz Festival will be repeated in Newport, R.I., July 6-8.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 150,452 - S. 299,263
MAY 27 1956

In the Realm of Music — By Kenneth Gill

Musical Family to Play, Teach in South

SUMMER SABBATICAL — Joseph Wincenc and family are to enjoy their first summer apart from the local scene and one which should be a rich experience for the popular Amherst Symphony conductor. Wincenc is to have a place on the faculty of the Transylvania Music Camp at Brevard (N.C.), and Margaret Wincenc will be the official pianist of the Transylvania Orchestra.

J. Wincenc

For the last several summers, Wincenc, music professor at Buffalo State Teachers College, has been an untiring director of campus activities for the summer sessions of the college, with little relief from his arduous duties of the winter in the classroom, heading Amherst's taxing symphony series, and applying himself to the preparation of the Orchard Park Symphony.

A close friend of Transylvania's director, James Christian Pfohl, Wincenc will teach violin, have the opportunity of personal performance, and also assist to some extent in orchestral direction.

Such a complete change of locality and schedule should return him fresh, with new ideas and inspirations for next season.

Transylvania Music Camp will be in its 20th season, and the continued expansion and success of this North Carolina music capital is a certainty under the spirited leadership of its founder and director, James Pfohl.

Known for his conductorship of the Charlotte (N.C.) and the Jacksonville (Fla.) Symphony Orchestras, his administration is a model for many other locations in the nation.

Dr. Pfohl's music faculty is representative of the principal desks of our leading symphonies, one of which is Ivan Diachun, former principal bassoonist with the Buffalo Philharmonic and now with the Ballet Russe Orchestra.

Enrollment is for boys and girls, age 12 through 20, and is limited to 200. The season opens June 21 and concludes Aug. 5. This is followed by a festival serise and graduate school that runs from Aug. 6 through 26, all sponsored by the Brevard Music Foundation, a non-profit educational institution.

SUMMER POPS — Pop Concerts are in the planning process with eight to be given by the Buffalo Philharmonic Orchestra Society, beginning July 10. All will be held in Kleinhans Music Hall on Tuesday evenings with the first event programmed as an "All - Gershwin" evening.

Willis Page

Other titles under consideration for the summer series include "Ballet Night," "Jazz vs. Classics," "Gay Nineties' Night," "Hits from the Broadway Musicals," "Latin-American Night" and a traditional "All-Request Night" as the closing concert.

A survey made by Pop Conductor Willis Page and Acting Manager Ramsi P. Tick has decided a policy for this summer of light and popular fare plus an emphasis on jazz as indicated by the national trend toward jazz festivals. Accordingly, three of the eight summer concerts will feature nationally-known personalities drawn from the jazz field.

FROM TANGLEWOOD—Large-scale choral compositions again will be an important part of Berkshire Festival programs. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's "Passion According to Saint John" on Sunday, July 15, with the Berkshire Festival Chorus, trained by Hugh Ross, and the following soloists: Adele Addison, Florence Kopleff, David Lloyd and Mac Morgan.

Charles Munch

On July 7, Ross will conduct Martinu's "Military Mass" and the "Hymn and Fuguing Tune Number 11" by Henry Cowell, both with the Yale Glee Club.

Mozart's bi-centenary will be observed on Saturday, Aug. 4, with Leonard Bernstein conducting the "Kyrie" and "Gloria" from the Mass in C Minor.

Wagnerian music will be given concert performance on Saturday evening, July 21, with Munch conducting Act I of "Die Walkure" and on Sunday, Aug. 12, scenes from Act III of "Die Meistersinger."

Major production for Berkshire's Opera Department will be the stage premiere of Lukes Foss' "Griffelkin." This will be given on Monday and Tuesday evenings, Aug. 6 and 7 with the composer conducting. It was previously performed in telecast form the medium for which it was commissioned.

SACRED SERVICE — Holy Trinity Lutheran Church holds a Spring Festival Service of Music at 5 this afternoon. Schubert's Mass in G Major and the Festival Te Deum in F2 by Ralph Vaughan Williams will be sung by the choir under the direction of John W. Becker. The Junior Choir and the Girls' Confirmation Choir will also sing psalms and anthems by Bach and Marcello.

Soloists for the Mass will be Domenica Giuliani, soprano; John Crossan, tenor; and Richard Morris, baritone.

STUDIO EVENTS—Paul Tardif, piano pupil of Warren Case, gives a recital today at the Community Music School of Buffalo. His program includes works of Schumann, Chopin, Debussy, Beethoven and Mozart.

Tomorrow evening, piano pupils of Marian Beardslee Albee perform in recital in the Livingston Hall of Kleinhans Music Hall.

Piano pupils of Grace C. Macumber will perform in annual recital at 8 this Friday evening at Kenmore Presbyterian Church. Those performing are Daniel Greenbush, Mary Marguerite Soter, Mary Lou and Jo Ann Pawlik, Bruce Kinsey, Mary Fink, Barbara Kamm, Moira Cass, Charlotte Lightfoot, Paul Kay, Marilyn Broman, Martha Kline, Amy Laker, Bethia Nolan, Louise Abbott, Robert Evans, Sandra Sitter, Nancy Laurien, Carol Austin, Loraine Duthie, Susan Wall, Susan Urban, Suzanne Young, Dennie Hutchinson, Jeannie Grace Green, Barbara Johnston, Nancy Gill, James Dunn, Nancy Weir, Priscilla Hillman and Cynthia Castano.

Anita Frank held a miniature Mozart festival in her Livingston St. studio this last week when she presented her piano pupils in three early evening musicales.

CARLSBAD, N. MEX.
CURRENT ARGUS
Circ. D. 8,625 - S. 8,625
MAY 27 1956

Stephen Chenette Wins Scholarship

Stephen Lee Chenette, 505 North Halagueno street, has been awarded a Fulbright scholarship which enables him to study trumpet at the National Conservatory of Normal School of Music in France.

Chenette, 20, son of Mr. and Mrs. Ed Chenette, received his degree from Curtis Institute of Music, Philadelphia, May 12. A graduate of Carlsbad high school, he was a member of the all-state band while in school here, a counselor of DeMolay and an honor student.

His musical background dates from childhood. Chenette played the French Horn his first two years in high school, because the band needed a French Horn player. However, he played the Cornet, which he loved from the beginning, his last two years.

His father, listed in "Who's Who in Music," is a music writer and a member of the American Band Master's Association. The elder Chenette had his first number published when he was 17, but Stephen went him one better, and had his first work published at 16, by Beldwin Music Publishing Co., New York.

He recently remarked that one of the greatest thrills he has had was when he walked into a well known New York City music store and asked for a piece of his own music—and the shop had it on the shelf. Four of his compositions are: "Halagueno," taken from Halagueno street in Carlsbad; "The Golden Trumpet," "Pala Dura" and "Betty Jo Polka."

* * *

STEPHEN LEE CHENETTE

Stephen Lee studied with Sam Krause at the Curtis Institute, and with Rafael Mendez, recognized as the world's greatest trumpet player. Mendez was teaching in the same summer camp with Ed Chenette. He also played with the Sadler Wells Ballet Co. of London during its tour of the United States, and later in the Schubert Theater in Philadelphia with the Schubert Theater orchestra, in the last performance of "The King and I," during the Christmas holidays.

Young Chenette also has played in Carnegie Hall, in addition to several concerts with the Philadelphia Symphony. He played six concerts as a member of the orchestra and as a guest one time. He also played Haydn's Concerto in its entirety, accompanied by the Philadelphia Symphony, in an appearance in the Academy of Music there.

During the past two summers he has been with the Boston Symphony. This summer, he will teach in the Melody Island Music camp off the New Hampshire coast for eight weeks. The camp is composed of symphony orchestra people.

Stephen Lee, who graduated with honors from Curtis Institute, is one of five music students there ever to receive the Fulbright scholarship. He has done some conducting, his first program at the opening of the Art Institute in Philadelphia.

His father has been in Philadelphia in recent weeks. Mrs. Chenette, teacher at Carver school, left Saturday to fly to Philadelphia.

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CLEVELAND, O. PLAINDEALER

MAY 27 1956

Summer Music Dates ×

The Empire State Music Festival at Ellenville, N.Y., in the Shawangunk range of the Catskill Mountains, will run its second season of music festivals July 4 to July 29, featuring Heitor Villa-Lobos, noted Brazilian composer, the American premiere of Carl Orff's score for Shakespeare's comedy, "Midsummer Night's Dream," under Leopold Stokowski and the debut of Igor Markevitch, conductor, all under a massive tent.

The American Folk Song Society will hold its festival on a large rustic stage before a log cabin, Sunday, June 10, in the woodland adjoining 3201 Cogan Street, Midland Heights, Ashland, Ky.

The Stratford Shakespearean Festival at Stratford, Ont., will sponsor its second annual festival of music July 7 through Aug. 11, featuring such artists as Glenn Gould, Duke Ellington, Jennie Tourel, Claudio Arrau, Inge Borkh, Rudolf Serkin and Art Tatum.

The dates of the Berkshire Music Festival at Tenglewood, Lenox, Mass., are July 4 to Aug. 12, with a series of concerts by the Boston Symphony Orchestra under the direction of Charles Munch.

CINCINNATI, OHIO POST
Circ. D. 167,260

MAY 30 1956

Coloratura

Kathleen Francis, coloratura soprano from the class of Sonia Essin at the College-Conservatory of Music, has been accepted by [illegible] dovsky for work thi[illegible]

DOWN [illegible]T (Chicago, [illegible])

MAY 30 19[illegible]

Goodman Picks Touring Band

New York—Benny Goodman's final touring personnel has Mel Davis, Al Maiorca, Fern Caron—trumpets; Rex Peer, Harry DiVito—trombones; Walt Levinsky—first alto; Al Block—second alto; Budd Johnson—first tenor; Bill Slapin, second tenor; Hank Jones—piano; Irv Manning—drums; Steve Jordan—guitar; Mousey Alexander—drums, and Mitzie Cottle—vocals.

Benny broke it up on his first promotional date at Milwaukee's Million Dollar ballroom before some 4,800 persons.

Goodman has turned down an offer to appear at the Newport Jazz festival because he'll be performing the Mozart *Clarinet Concerto* at Tanglewood July 6 with the Boston Symphony orchestra and probably will also appear in a chamber music program there the week before or after. Goodman also intends to record his band in a few weeks, but there is no indication of what label the sides will be released on.

NEW YOR[illegible] TIM[illegible]
Circ. D. 526,215

JUN[illegible]

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

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NEW YORK, N. Y.
World-Telegram & Sun
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J. H. F.

[234]

CLEVELAND, O. PLAIN DEALER

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CINCINNATI, OHIO
POST
Circ. D. 167,260

MAY 30 1956

Coloratura

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DOWN BEAT
(Chicago, Ill.)

MAY 30 1956

Goodman Picks Touring Band

New York—Benny Goodman's final touring personnel has Mel Davis, Al Maiorca, Fern Caron—trumpets; Rex Peer, Harry DiVito—trombones; Walt Levinsky—first alto; Al Block—second alto; Budd Johnson—first tenor; Bill Slapin, second tenor; Hank Jones—piano; Irv Manning—drums; Steve Jordan—guitar; Mousey Alexander—drums, and Mitzie Cottle—vocals.

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Pearl & Bill Bailey: Ciro's, Hollywood

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Brother Bill, on indefinite sabbatical from his church chores, conclusively proves by his fleet tarping that show business can claim yet another worthy bearer of the Bojangles banner. Some of Bill's patter, however, is a different matter. Though every comment and gag is good humored, there are palpable lapses in taste, and it isn't inconceivable that some might take offense at several

—*Leonard Feather*

accepted by Boris Golsky for work this summer in the opera department of Tanglewood Music Center.

NEW YORK, N. Y.
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Circ. D. 526,215 - S. 1,146,860

JUN 3 1956

SUMMER OPERA: The Cincinnati "Zoo" Opera probably deserves credit as the organization that through the years has done most to provide United States music-lovers with opera during the summer. On June 30 it will open its thirty-fifth season. "Martha," "Butterfly," "Rigoletto," "Turandot," "Bohème,' "The Marriage of Figaro," "Traviata" and "Carmen" will be the operas. As usual, a number of big-name singers will be utilized. Another veteran in the field is the Chautauqua (N. Y.) Opera Association. It will open its twenty-eighth season on July 13. Its operas will be "Die Fledermaus," "Rigoletto," "Cosi fan tutte," "Pagliacci," "Cavalleria Rusticana"; "Robin Hood," by de Koven, and "The Barber of Seville."

Gian-Carlo Menotti's "The Saint of Bleecker Street" will be the opera of the Boston Arts Festival, and it will be presented June 9, 11, 13 and 15. "Tosca" will open the Central City (Colo.) Opera season on June 30, with Douglas Moore's new opera, "The Ballad of Baby Doe," entering the alternating schedule on July 7. . . . Rolf Liebermann's "The School for Wives" will be the opera of the tenth Los Angeles Music Festival. Cherubini's "Medée" will be the opera of the Caramoor Festival in Katonah, N. Y. Lukas Foss' "Griffelkin" will be the major opera of the Berkshire Festival. Mozart's "The Marriage of Figaro" is the opera Lotte Lehmann will produce in connection with the

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World-Telegram & Sun
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JUN 9 1956

Musical Treats In Berkshires

FOR THE leisure-timers who like to mix art and culture with their vacations, the Berkshires will offter a world of inducement this summer.

The Berkshire Music Festival at Tanglewood will be one of the principal musical attractions with the Boston Symphony Orchestra there from July 4 to Aug. 12.

For those who lean toward medieval, Renaissance and baroque compositions, there will be an interesting musical series in the New York Pro Musica Antiqua Concerts during late August in the Lenox-Stockbridge area. Melodies of quite a different sort will be heard at the weekly jazz and folk music concerts at the Berkshire Music Barn.

At Jacob's Pillow, Ted Shawn's School of the Dance will again present a dance festival from July 2 through Sept. 1. At Pittsfield, the South Mountain Concerts will be given every Saturday during July and August.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUN 10 1956

MASSACHUSETTS FROM THE TOURIST POINT OF VIEW

BOSTON—A tourist with, say, six hours to spend on vacation sight-seeing conceivably might use the time driving entirely across Massachusetts for a complete sampling of scenery, culture, historic shrines and eating.

That could be accomplished with due regard for posted speed limits. However, judging from the number of inquiries concerning vacations in the Bay State this season, most tourists will take their sight-seeing here in larger doses.

A motorist leaving the New York Thruway at Exit 24 at Albany can follow New York State Routes 7 and 2 eastward to Taconic Summit on the Massachusetts line. There he will find an entrance park two miles long that affords a new vista with every sweeping curve.

This is not to say that motoring is the only way to enter Massachusetts. The major airlines serve the Commonwealth from the United States hinterlands, as well as from Europe. Three railroads, the Boston & Maine, Boston & Albany, and New York, New Haven & Hartford have frequent service. Greyhound and regional bus lines, too, cater to summer visitors as well as year-round travelers.

But those traveling into the region by public transportation probably will want to transfer to a hired car or a sight-seeing bus on arrival. Since highway travel is best for seeing the countryside, most of the brochures on the subject of vacations here deal with that phase of seeing the Bay State.

Side Roads

What the brochures almost completely omit, however, are hints on how to take blacktopped side roads that wind through scenes known only to residents. These are fine for tourists who like to see something new and realize full well that even side roads, these days, eventually lead to a major highway again.

Thus, the Taconic and Mohawk Trails, or highways, serve as scenic portals for the Massachusetts-bound tourist. They are situated in the Berkshire Hills, which are small by comparison even with other mountains in New England, but bow to none in scenic appeal.

Hotels, inns, camps, ranches and guest houses afford hospitality in this area. Handy state forests and picknicking areas along the roadside tempt the traveler to hesitate for a while at least.

The stops are well worth it. Some of the better known attractions are the Pleasant Valley bird and wildflower sanctuary at Lenox, Bartholomew's Cobble, a geologic formation with varieties of wild flowers, shrubs and trees, at Ashley Falls. Another, Berkshire Garden Center at Stockbridge, opened with a May Day festival and is continuing through the season toward the October Harvest Festival.

There also are such activities as swimming, sailing, fishing, riding, golfing, tennis and hiking for those who are too restless to look at scenery. In Sheffield, for example, a visitor may pay a small fee and catch his own trout for dinner at a hatchery.

Although Massachusetts culture is associated largely with Greater Boston, it may be found throughout the Commonwealth. The Boston Symphony Orchestra, under Charles Munch, spends from July 6 through Aug. 14 at the Tanglewood Music Center in the Berkshires. Guest conductors will appear with the orchestra throughout the season.

Jazz, Dance, Drama

At the Music Inn, Lenox, folk musicians such as Richard Dyer-Bennet, Cynthia Gooding, Carlos Montoya and Clarence Cooper will appear at afternoon sessions during the summer. Jazz concerts, more appropriate in the evening hours, at which time they will be held, will be given by the Louis Armstrong, Count Basie and Duke Ellington orchestras, along with such smaller groups and soloists as Dave Brubeck and the Modern Jazz Quartet, and Art Tatum and Sarah Vaughan. From Aug. 12 to Sept. 2, discussions will be held by musicians and well-known jazz critics.

The New York Times (by Sam Falk)

"Hail to the Sunrise," the memorial to the Mohawk Indians on the Mohawk Trail near Rowe.

In the same general area, there is Ted Shawn's School of the Dance at Jacob's Pillow, in Becket. The Stockbridge Playhouse, directed by William Miles, opens its second season within the next week, with a drama school operating concurrently.

Any visitor in the area would be well repaid for a stop at any of the campuses, such as Williams, Smith, Mount Holyoke, Amherst and Harvard, at Cambridge. The new Clark Art Museum at Williamstown is reputed to have the largest private collection in North America.

In Shelburne Falls, the Woman's Club for the last twenty-seven years has maintained an abandoned trolley bridge, better known now as the Bridge of Flowers. Not far distant is Old Deerfield, scene of an Indian massacre, where some of the original houses still stand.

A swing down through Pioneer Valley, a region of rolling countryside in mid-state, brings the tourist to Sturbridge Village. This stands in a 200-acre tract of meadow, woodland and river shore and is made up of restored colonial buildings that have been moved from other sites. Among them is a red saltbox house from Podunk, which should settle any question about the existence of such a place. Podunk is a section that takes in parts of Brookfield, Charlton and Spencer.

Moving east toward Boston, the tourist may ride through Lexington and Concord, scenes of the beginning of the American Revolution. Many shrines of the Revolution are maintained for visitors, and the fees are low. That particular area also has its literary shrines, commemorating Thoreau, Emerson, Louisa May Alcott and others of a golden age of writing.

Boston itself is a modern city of good hotels and growing motels on the periphery. From here, the visitor might live in city comfort and take day trips for 100 miles around with little effort.

Around Boston

Stately homes, museums, libraries and colleges and universities crowd in on the Greater Boston area, with numerous historic shrines such as the Old North Church, Faneuil Hall, Boston Common and Bunker Hill monument. At the Boston Naval Shipyard lies the U. S. Frigate Constitution, "Old Ironsides" to those who remember Oliver Wendell Holmes' poem that saved the ship from being scrapped.

A pleasant walk that takes in several important shrines within a mile radius of the Massachusetts State House is marked out as the Freedom Trail. This includes the Granary burial ground, where lie Paul Revere, John Hancock, James Otis and Samuel Adams; Copp's Hill burying ground, whose gravestones show bullet marks of the Revolutionary seige; Faneuil Hall, Old South Meeting House, the Common and the Garden.

Ten miles north of Boston, in Saugus, is a restoration of the ironworks that the steel industry calls the undisputed birthplace of America's iron and steel industry. Another ten miles or so in the same direction is Newburyport, where the Towle Silversmiths this season have an exhibition of work by Paul Revere.

Anywhere in Massachusetts, but particularly in Boston, Gloucester, New Bedford and Plymouth the visitors find lobsters and other seafood for which the region is famous. From Boston, excursion steamers take tourists as far as Provincetown, at the eastern tip of Cape Cod. There also are charter boats and deep sea fishing.

Artists' Colonies

Other worthwhile trips are visits to Gloucester and Rockport, for views of artists' colonies and summer theatres. Salem and Marblehead are two historic seaports. Revere Beach is for those who like noise and canned music. So, too, is Nantasket, to the south of Boston.

Almost anyone who has heard of Massachusetts has heard of Cape Cod. This is a land of scrub pine and sand, extending, as a peninsula, nearly 100 miles out to sea from the mainland. It has long stretches of beach, snug harbors and even inland lakes and ponds. Deluxe motels overlooking the ocean have sprung up in the last few years to augment the older inns and hotels. Bathing in 72-degree water is available on the south side of the Cape. On the northern, or Arctic side, the water is somewhat more air-conditioned, in fact, sometimes downright rugged.

The Cape is reachable by air, on regularly scheduled flights of Northeast Airlines, the region's own company with service to New York and Montreal. This, of course, is in addition to New Haven Railroad and bus service.

Yacht clubs and charter wharves abound along the Cape, and a movement is under way to add more public marinas, such as the lone one of any size at Barnstable. Fishing boats may be chartered, or groups may hire skippers to take them out to the deep sea grounds.

Cape Islands

Six miles off the Cape is Martha's Vineyard and thirty miles off is Nantucket, two islands that have particular charm. They are reached easily by air or sea, and private cars may be carried on ferries.

The price of a Masachusetts vacation is within reach of anyone who can afford a vacation. Prices start at $2 per person in guest houses and tourist courts. Other accommodations, in hotels, inns, motels and similar places start at $5 a day, European plan, and $10 American plan. Cottages with housekeeping facilities start at $45 to $50 a week.

J. H. F.

NEW YORK, N. Y.
TIMES
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JUN 10 1956

MASSACHUSETTS

Arts Festival, Boston, today through June 24. Music, ballet.

Blessing of Fishing Fleets: Gloucester, June 19; Provincetown, June 24.

$50,000 Handicap, Suffolk Downs, Boston, June 20.

St. Peter Fiesta, Gloucester, June 24-26.

Cape Cod Flower Shows: Hyannis, June 26; West Dennis, June 28; Harwichport, July 24.

Castle Hill Festival, Ipswich, June 29-Aug. 18. Music and the dance.

Jazz, Folk Festival, Lenox, July 1-Sept. 3. Thursday and Sunday nights, Saturday afternoons.

Berkshire Music Festival, Tanglewood near Lenox, July 4-Aug. 12.

Memorial Art Show, Pittsfield, July 7-Aug. 26. Works of Albert Sterner at the Berkshire Museum.

South Mountain Concerts, Pittsfield, Saturdays in July, August.

Golf, Canton, July 20-24. $40,000 P. G. A. championship.

National Morgan Horse Show, Northampton, July 27-29.

Pilgrim Processional, Plymouth, Fridays in August.

Fishermen's Memorial Service, Gloucester, Aug. 9.

Olympic Trial Boat Races, Marion, Aug. 10.

Tennis: Women's Championship, Manchester, Aug. 13; U. S. L. T. A. Doubles Championship, Chestnut Hill, Aug. 20-26.

House, Garden Pilgrimage, West Dennis, Aug. 14.

Artists' Costume Ball, Provincetown, Aug. 17.

Indian Powwow, Popponesset, Aug. 18, 19.

Challenge Cup Yacht Race, Marblehead, Aug. 29-31.

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NEW YORK, N. Y.
MAY 26 1956

NEW YORK, N. Y.
TIMES
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JUN 3 1956

FESTIVALS IN AMERICA

East Coast, West Coast, All Around the Land

THIRTEENTH AMERICAN MUSIC FESTIVAL, WASHINGTON, D.C., MAY 20, 27; JUNE 3, 10. Orchestral, chamber, piano, and choral music. Series under general direction of Richard Bales, who will conduct the orchestral programs, and present the first performance of his Cantata, "The Union," based on music of the North during 1861-65. In the National Gallery of Art.

OJAI FESTIVAL, OJAI, CALIF., MAY 25-27. Five concerts. Featured artists will be Robert Craft, conductor; Magda Laszlo, soprano; Igor Stravinsky, guest conductor.

OLD SOUTH HARMONY FESTIVAL, BENTON, KY., MAY 27.

FESTIVAL OF SACRED MUSIC, BARRINGTON, R.I., MAY 30. At Providence-Barrington Bible College.

STARLIGHT POPS CONCERTS, PROVIDENCE, R.I., JUNE 19; JULY 10, 24. Martin Fischer to conduct the Rhode Island Philharmonic Orchestra in Mt. Pleasant Stadium.

"PINAFORE" AND "TRIAL BY JURY," LONGWOOD GARDENS, KENNETT SQ., PENNA., JUNE 1. Performed by the Savoy Company.

OLD-FASHIONED BOHEMIAN BAND CONCERTS, CLUTIER, IOWA, WEDNESDAY EVENINGS, JUNE, JULY, AUGUST.

MUNICIPAL OPERA, ST. LOUIS, MO., JUNE 7-SEPT. 2. "Annie Get Your Gun," "Paint Your Wagon," "The Student Prince," "Hit the Deck," "The Great Waltz," "The Chocolate Soldier," "Wish You Were Here," "Kiss Me, Kate," "An Evening of Great Music," "Peter Pan," "Kismet."

BOSTON ARTS FESTIVAL, BOSTON, MASS., JUNE 9-24. Choral music, contemporary, and classic opera, ballet, folk dances.

AMERICAN FOLK SONG FESTIVAL, ASHLAND, KY., JUNE 10. At the Traipsin' Woman Cabin on U. S. 23 about eighteen miles south of Ashland.

CONCERT, LONGWOOD GARDENS, KENNETT SQUARE, PENNA., JUNE 14-16. The DuPont Chorus.

CONCERTS, NEW YORK CITY, JUNE 18-JULY 28. Pierre Monteux, Vladimir Golschmann, Alexander Smallens, Thomas Scherman, Howard Mitchell and William Strickland to conduct the Stadium Symphony Orchestra in Lewisohn Stadium.

CONCERTS, STOCKTON, CALIF., JUNE 24; JULY 1, 8, 15, 22. At the Pacific Music Camp.

"CALL ME MADAM," LONGWOOD GARDENS, KENNETT SQUARE, PENNA., JUNE 21-23.

CHAMBER MUSIC FESTIVAL, TAMIMENT, PENNA., JUNE 21-24. Curtis String Quartet and New Chamber Orchestra of Philadelphia.

FIESTA DE LA QUADRILLA, SAN DIEGO, CALIF., JUNE 22-24. Some 20,000 square-dancers expected to participate in three-day meet.

TRI-STATE SINGING CONVENTION, LINVILLE, N.C., JUNE 24. Hymn-singing.

CONCERTS, BREVARD, N.C., FRIDAYS, SATURDAYS, SUNDAYS, JUNE 24-AUG. 26. At Brevard Music Center.

POP CONCERTS, NEW HAVEN, CONN., JUNE 26; JULY 10, 24, 31; AUG. 14, 28. Concert version of "Porgy and Bess" to open season at Yale Bowl. Lawrence Winters and Theresa Green in principal roles.

RAVINIA FESTIVAL, CHICAGO, ILL., JUNE 26-AUG. 2. Marian Anderson will be soloist and Eugene Ormandy will conduct the Chicago Symphony Orchestra on June 26.

CONCERTS, WHEELING, WEST VIRGINIA, TUESDAYS AND THURSDAYS, JUNE 26-AUG. 28. Sponsored by Oglebay Institute on outdoor stage in Oglebay Park.

OPERA UNDER THE STARS, ROCHESTER, N.Y., JUNE 27, 30; JULY 18, 21; AUG. 8, 11. Operas sung in English by students of Eastman School of Music. "Rigoletto," "Magic Flute," "Faust" scheduled.

ASPEN MUSIC FESTIVAL, ASPEN, COLO., JUNE 27-SEPT. 2. Concerts on Wednesdays, Saturdays, Sundays. Under direction of Izler Solomon.

LIGHT OPERA, SAN DIEGO, CALIF., JUNE 28-SEPT. 9. "Kismet" and "The King and I" to be sung in Balboa Park.

WESTERN REGIONAL GYMANFA GANU, MENLO PARK, CALIF., JUNE 29-JULY 1. Welsh songfest.

DANCE FESTIVAL, LEE, MASS., JUNE 29-AUG. 12. Season at Jacobs Pillow.

SPECTACLE OF MUSIC, WILLIAMSPORT, PENNA., JUNE 30.

OPERA FESTIVAL, CENTRAL CITY, COLO., JUNE 30-JULY 28. "The Ballad of Baby Doe" and "Tosca."

SYMPHONY CONCERTS, SAN DIEGO, CALIF., JULY 3, 10, 17, 24, 31; AUG. 7, 14, 21, 28.

BERKSHIRE FESTIVAL, TANGLEWOOD, LENOX, MASS., JULY 4-AUG. 12. Chamber music and "Bach-Mozart" Concerts, July 4-Aug. 8. Boston Symphony Orchestra in the Music Shed, July 20-Aug. 12. Munch, Bernstein, Burgin, De Carvalho, Foss and Monteux to conduct.

AMERICAN JAZZ FESTIVAL, NEWPORT, R.I., JULY 5-7. Louis Armstrong, Count Basie, Dave Brubeck, Dizzie Gillespie, Eddie Condon, Friedrich Gulda, Toshiko Akiyosh to participate.

OPERAS, SYMPHONY CONCERTS, CHAUTAUQUA, N.Y., JULY 6-AUG. 22.

CASTLE HILL CONCERTS, IPSWICH, MASS., FRIDAYS AND SATURDAYS, JUNE 29-AUG. 18. Count Basie, Jose Limon, Leontyne Price, Shimich Yuize, Rudolf Serkin, Martial Singher, Alec Templeton, Martha Lipton, Trinidad Ballet and Carmen de Lavalade to perform.

HOLLYWOOD BOWL CONCERTS, HOLLYWOOD, CALIF., JULY 10-AUG. 30. Concerts Tuesdays, Thursdays, Saturdays.

N. H. MUSIC FESTIVAL, GILFORD, N.H., JULY 12, 26, 31; AUG. 9, 23, 27. N. Y. Symphony Orchestra directed by Maurice Bonney to play at Belknap Mountains Recreation Area. At Wolfeboro, N.H., July 19, 24; Aug. 2, 16, 26.

"ROSE MARIE," LONGWOOD GARDENS, KENNETT SQ., PENNA., JULY 26-28; AUG. 2-4. Presented by the Brandywiners.

CONCERTS, SOUTH MOUNTAIN, PITTSFIELD, MASS., JULY 8; AUG. 4, 11, 18, 25; SEPT. 1. Claremont String Quartet, Beaux Arts Trio, Robert Goldsand, N. Y. Philharmonic Piano Quartet, John Corigliano, Stradivarius Society, Joseph and Lilliam Fuchs, Artur Balsam, Gerald Warburg.

MOUNTAIN DANCE FOLK FESTIVAL, ASHEVILLE, N.C., AUG. 2-4.

INTERNATIONAL DANCE FESTIVAL, DULUTH, MINN., AUG. 3.

CHICAGOLAND MUSIC FESTIVAL, CHICAGO, ILL., AUG. 18. Piano, accordion bands, concert bands.

NATIONAL GYMANFA GANU, CLEVELAND, O., AUG. 31-SEPT. 2.

COONAMESSETT MUSIC FESTIVAL, FALMOUTH, MASS., SEPT. 7-9; 14-16. Chamber music, choral program, Paul Draper and Daniel Pinkham, Boris Goldovsky. Singing Festival, Lawrenceburg, Tenn., Sept. 22, 23.

—Compiled by ROBERT MEYER, JR.

NEW YORK

1. **New York City**
   June 18-July 28—Lewisohn Stadium symphonic concerts.
   June 20-Aug. 17—Goldman Band park concerts.
2. **Stony Brook, L. I.**
   July 7-28—Dogwood Hollow symphony concerts.
3. **Katonah**
   June 16-30—Three programs: one opera, two instrumental.
4. **Ellenville**
   July 4-29—Programs include symphonic music, opera and drama.
5. **Chautauqua**
   July 3-Aug. 26—Concerts and opera.
6. **Woodstock**
   July 6-Aug. 14—Turnau Opera Players; chamber music.
7. **Rochester**
   June 27-Aug. 11—Opera Under the Stars.

CONNECTICUT

8. **Fairfield**
   July 6-Aug. 17—Connecticut Symphony concerts.
12. **Pittsfield**
    Aug. 12-Sept. 2—New York Pro Musica Antiqua.
13. **Boston**
    June 9-24—Arts Festival.
14. **Lenox**
    July 4-Aug. 12—Berkshire Music Festival at Tanglewood. Boston Symphony.
15. **Lenox**
    July 1-Sept. 2—Jazz and folk music at The Berkshire Music Barn.

RHODE ISLAND

16. **Newport**
    July 5-7—Jazz Festival.
19. July 2-Aug. 26—Chamber Music at Kneisel Hall.

PENNSYLVANIA

20. **Philadelphia**
    June 1-July 18—Orchestral concerts at Robin Hood Dell.
21. **Tamiment-in-the-Poconos.**
    June 21-24—Chamber music.

WEST VIRGINIA

22. **Wheeling**
    June 26-Sept. 3—Opera and concerts at Oglebay.

KENTUCKY

23. **Ashland**
    June 10—Mountain folk songs at Traipsin' Woman's cabin.
27. **Chicago**
    June 26-Aug. 11—Ravinia Park symphonic and ballet programs.
    June 27-Aug. 19—Orchestral concerts in Grant Park.

COLORADO

28. **Central City**
    June 30-July 28—"Tosca" and "Baby Doe" in Opera House.
29. **Denver**
    June 26-Aug. 10—Symphonic programs in Red Rocks Amphitheatre.
30. **Aspen**
    June 27-Sept. 2—Instrumental programs in Big Tent.
34. June 25-July 1—Programs of chamber music, mostly Brahms.
35. **Carmel**
    July 16-22—Bach Festival.

WASHINGTON

36. **Bellevue**
    July 27-29—Contemporary music by Pacific NW Arts and Crafts Association.

CANADA

37. **Stratford, Ont.**
    July 9-Aug. 11—"Rape of Lucretia," jazz and chamber music.
38. **Weir, Que.**
    July 1-15—Chamber music and choral singing.

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TIMES
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JUN 3 1956

A MUSICAL MAP Summer 1956

NEW YORK

1. **New York City**
   June 18-July 28—Lewisohn Stadium symphonic concerts.
   June 20-Aug. 17—Goldman Band park concerts.
2. **Stony Brook, L. I.**
   July 7-28—Dogwood Hollow symphony concerts.
3. **Katonah**
   June 16-30—Three programs: one opera, two instrumental.
4. **Ellenville**
   July 4-29—Programs include symphonic music, opera and drama.
5. **Chautauqua**
   July 3-Aug. 26—Concerts and opera.
6. **Woodstock**
   July 6-Aug. 14—Turnau Opera Players; chamber music.
7. **Rochester**
   June 27-Aug. 11—Opera Under the Stars.

CONNECTICUT

8. **Fairfield**
   July 6-Aug. 17—Connecticut Symphony concerts.
9. **New Haven**
   June 26-Aug. 18—Yale Bowl Pop Concerts.
10. **Stratford**
    Aug. 13-Sept. 3—New York Pro Musica Antiqua.

MASSACHUSETTS

11. **Ipswich**
    June 29-Aug. 18—Castle Hill classical, jazz and dance programs.
12. **Pittsfield**
    Aug. 12-Sept. 2—New York Pro Musica Antiqua.
13. **Boston**
    June 9-24—Arts Festival.
14. **Lenox**
    July 4-Aug. 12—Berkshire Music Festival at Tanglewood. Boston Symphony.
15. **Lenox**
    July 1-Sept. 2—Jazz and folk music at The Berkshire Music Barn.

RHODE ISLAND

16. **Newport**
    July 5-7—Jazz Festival.

VERMONT

17. **Marlboro**
    July 14-Aug. 26—Chamber music directed by Rudolf Serkin.
18. **Stowe**
    July 9-Aug. 30—Trapp Family Music Camp.

MAINE

19. **Blue Hill**
    July 2-Aug. 26—Chamber Music at Kneisel Hall.

PENNSYLVANIA

20. **Philadelphia**
    June 1-July 18—Orchestral concerts at Robin Hood Dell.
21. **Tamiment-in-the-Poconos.**
    June 21-24—Chamber music.

WEST VIRGINIA

22. **Wheeling**
    June 26-Sept. 3—Opera and concerts at Oglebay.

KENTUCKY

23. **Ashland**
    June 10—Mountain folk songs at Traipsin' Woman's cabin.

NORTH CAROLINA

24. **Brevard**
    August—Symphonic concerts.

OHIO

25. **Cleveland**
    July 7-Sept. 1—Cleveland Pop Concerts.
26. **Cincinnati**
    June 30-July 28—Opera at Cincinnati Zoo Park.

ILLINOIS

27. **Chicago**
    June 26-Aug. 11—Ravinia Park symphonic and ballet programs.
    June 27-Aug. 19—Orchestral concerts in Grant Park.

COLORADO

28. **Central City**
    June 30-July 28—"Tosca" and "Baby Doe" in Opera House.
29. **Denver**
    June 26-Aug. 10—Symphonic programs in Red Rocks Amphitheatre.
30. **Aspen**
    June 27-Sept. 2—Instrumental programs in Big Tent.

CALIFORNIA

31. **La Jolla**
    June 10-Aug. 5—Symphonic programs by Musical Arts Society.
32. **Los Angeles**
    June 11-18—L. A. Music Festival ("School for Wives").
33. **Hollywood**
    July 10-Aug. 30—Hollywood Bowl symphonic concerts.
34. **Santa Barbara**
    June 25-July 1—Programs of chamber music, mostly Brahms.
35. **Carmel**
    July 16-22—Bach Festival.

WASHINGTON

36. **Bellevue**
    July 27-29—Contemporary music by Pacific NW Arts and Crafts Association.

CANADA

37. **Stratford, Ont.**
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38. **Weir, Que.**
    July 1-15—Chamber music and choral singing.

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New England Newsclip
Box 2078, Boston 6 • Richmond
Transcript-Telegram
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
JUN 15 19

Tanglewood Modern Con

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New England Newsc
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Independent Republican
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JUN 15 1956

Tanglewood Offers Modern Concerts

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The concerts are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet," by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 12 1956

Modern Chamber Concerts Planned For Tanglewood

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

JUN 5 1956

Tanglewood Ticket Sale

Only this week remains in which to purchase tickets for the Berkshire Festival at Tanglewood at the Festival ticket office in Symphony Hall.

Next Monday the ticket office will have transferred to Tanglewood in Lenox and will open there at 9 a. m.

An all-time attendance record was set last summer when nearly 140,000 persons attended the 24 Boston Symphony Orchestra concerts of the 1955 Festival. Officials are hopeful that this figure will be bettered at this summer's Festival.

Charles Munch will conduct the majority of the concerts, with Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux as guest conductors. Prominent soloists to be heard include violinists Zino Francescatti and William Kroll and pianists Rudolf Serkin and Luboshuts and Nemenoff.

Featured vocalists to appear will be Margaret Harshaw, Albert Da Costa and James Pease who will sing the major roles in extended concert presentations of selections from Wagner's "Die Walkure" and "Die Meistersinger."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

-Gazette (e)
IELD, Mass.
pendent
12,640

5 1956

NEW ENGLAND'S GREATEST SINGLE CULTURAL ATTRACTION this year as always o the Boston Symphony Orchestra, the 16th in which the orchestra has participated. Thousands a the huge Music Shed, shown above with music lovers relaxing while they await the start of

[236]

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUN 10 1956

THE WORLD OF

By ROSS PARMENTER

ORCHESTRAS, opera singers, dancers and more recently jazz players, have been moving in on the summer music scene in such numbers in recent years that chamber music players are apt to be overlooked. They shouldn't be. After all, they were almost the first musicians to provide good music outside the cities during the summer months. And not only are they continuing to do so, but they, too, are expanding their summer activities.

The Maverick Concerts in Woodstock, N. Y., provide an example of summer music pioneering: They began in 1916. And there will be ten of them again this summer, one each Sunday afternoon from July 1 to Sept. 2. South Mountain at Pittsfield, Mass., has a tradition almost as long, and its thirty-ninth season of summer concerts will open with a children's concert by the Dulcimore Quartet on July 20. The six adult concerts of the series will be given in the Temple of Music on the Saturday afternoons from July 28 to Sept. 1. Performers will include the Claremont String Quartet, the Beaux Arts Trio, the New York Philharmonic

Smaller Offer

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 7 1956

MBER ENSEMBLES

Summer Events For Friends Listed At Tanglewood

Numerous performances by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox.

This orchestra's music school in the Berkshire hills is now preparing for its 14th year, which will commence with the arrival of some 400 students from all parts of the U.S.A., Canada and foreign countries on Sunday, July 1. The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony Orchestra.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockefeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources.

The complete schedule of student performances for 1956 follows:

Department I (Orchestra): Music Shed, 8:30 p.m., July 5, 12, 19, 26, August 2; 3:00 p.m., Saturday, Aug. 11. Six full programs of large-scale symphonic music performed by the orchestra of scholarship students playing under the direction of Eleazer de Carvalho, Richard Burgin, Lukas Foss and the most outstanding student conductors.

Department 1 (Chamber Music): Chamber Music Hall, 10:00 a.m., July 8, 15, 22, 29, August 5, 12. Six Sunday morning programs of chamber music played by outstanding students.

Department 11 (Chorus): Theatre 8:30 p.m., July 16, 24. Hugh Ross conducting the Tanglewood Choir in two programs of great choral music.

Department 111 (Composition): Chamber Music Hall, 8:30 p.m., July 15, 22; 3:00 p.m., July 28, August 4. Student composers discussing their own and fellow students' works.

Department IV (Opera): Theatre, 8:30 p.m., August 6, 7. The Mozart operas. Theatre, 8:30 p.m., July 30—Four complete acts from 19th century operas.

Department IV (Opera): Theatre, 8:30 p.m., August 6, 7. The stage premiere of Lukas Foss' "Griffelkin" conducted by the composer and staged by Boris Goldovsky.

Department V (Tanglewood Study Group). From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUN 15 1956

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 10 1956

112 Berkshire Streams Are Open to Fishermen

By Richard V. Happel

PITTSFIELD, Mass.

That the fishing is good and the water fine in the Berkshires may come as a surprise to those who have thought only of the area as a music, art and dance center. Actually, long before the large festivals sprang up, Berkshire County was famous for the facilities it offered sportsmen.

There are 112 streams and brooks in this corner of Western Massachusetts, a dozen lakes and ponds and all are open to the visitor at reasonable license fees. Non-residents may obtain year-long fishing licenses from any city or town clerk for $7.75; minors between the ages of fifteen and eighteen, $2.25. A special fishing license good for any three consecutive days sells for $2.75.

Trout season opened April 21 and will continue through Oct. 20. The daily creel limit is twelve except on ponds and the Deerfield and Millers Rivers, where it is six. Bass season opens July 1. Berkshire waters are noted for pan fish—perch, bullheads, bluegills—as well as pickerel; and the season is now open on all these species and will continue to Feb. 28.

Stocking Delayed

Trout stocking was delayed by high water in the spring with the result that more in-season planting of hatchery fish has been done than ever before. The stocking program is now about 90 per cent completed, and the remainder will be released in the streams during the season.

As for the related subject of swimming, resort managers of the area are breaking out in a rash of heated swimming pools.

Two theaters have announced their first plays. The Berkshire Playhouse opens its twenty-fifth season at Stockbridge on Monday, June 25, with Alan Bunce in "The Seven Year Itch." The Williamstown Summer Theater is staging "The Chalk Garden for the first offering of its second season commencing June 26. At the Ted Shawn Theater near Lee, the fifteenth season of the Jacob's Pillow Dance Festival will get under way with Mia Slavenska and Robert Murrow, the Texas State College Modern Dance Group and Sahomi Tachibana, a classic Japanese dancer.

Tanglewood Concerts

First concert of the Berkshire Festival programs will be held Wednesday evening, July 4, at Tanglewood with the Kroll String Quartet playing works of Mozart, Prokofieff and Beethoven.

Music in a lighter vein will again be presented at the Berkshire Music Barn in Stockbridge; the Jazz Festival opens on July 4 with Count Basie.

For Chamber Music there is South Mountain at Pittsfield. The series here begins July 1. Chanterwood, the former studio of Daniel Chester French in Stockbridge, will be open by that time as well as the old Mission House Museum in the same village. The Clark Museum in Williamstown promises an exhibition devoted to the French painter Corot, and the Berkshire Museum Little Theater is scheduling a series of art films as well as special summer showings of the Berkshire Art Association.

There are all types of accommodations for the visitor; fine hotels, tiny cottages, camping facilities, modern motels. The roads are good, and access from the metropolitan areas is easy. Many fine restaurants are located in colonial New England houses and dancing and after-theater entertainment are abundant. Rates vary with the type of hostelry. Specific information and reservations may be obtained from the Berkshire Hills Conference, Chamber of Commerce Building, Pittsfield.

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Transcript-Telegram (e)
HOLYOKE, Mass.
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JUN 15 1956

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New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUN 10 1956

THE WORLD OF MUSIC: CHAMBER ENSEMBLES

Smaller Units From East to West Coasts Offer Expanded Summer Activities

By ROSS PARMENTER

ORCHESTRAS, opera singers, dancers and more recently jazz players, have been moving in on the summer music scene in such numbers in recent years that chamber music players are apt to be overlooked. They shouldn't be. After all, they were almost the first musicians to provide good music outside the cities during the summer months. And not only are they continuing to do so, but they, too, are expanding their summer activities.

The Maverick Concerts in Woodstock, N. Y., provide an example of summer music pioneering. They began in 1916. And there will be ten of them again this summer, one each Sunday afternoon from July 1 to Sept. 2. South Mountain at Pittsfield, Mass., has a tradition almost as long, and its thirty-ninth season of summer concerts will open with a children's concert by the Dulcimore Quartet July 20. The six adult concerts of the series will be given in the Temple of Music on the Saturday afternoons from July 6 to Sept. 1. Performers will include the Claremont String Quartet, the Beaux Arts Trio, the New York Philharmonic Quartet, the Stradivarius Society, John Corigliano and Robert Goldsand.

Music Mountain, near Falls Village, Conn., is another place with a long tradition of summer chamber music. Its twenty-seventh season will be opened by the Berkshire String Quartet on July 1 and there will be concerts on the ten Sunday afternoons running through to Sept. 2. They will include many works by contemporary American and British composers and ten of Mozart's string quartets.

OUT WEST: A locale where perhaps the most closely-knit program of summer chamber music is to be presented is Santa Barbara in California. There the Pacific Coast Festival Association is giving an eight-concert Brahms cycle between June 25 and July 1. It will traverse his entire chamber music output. The Hungarian String Quartet will be the chief ensemble, but there will also be a Festival Trio assembled for the occasion consisting of Joanna and Nikolai Graudan, pianist and 'cellist, and Eudice Shapiro, pianist.

Perhaps the place that is offering the largest amount of chamber music is Aspen, Colo. There the Music Associates of Aspen are presenting a total of thirty programs—three a week from June 27 to Sept. 2 Seven of the Sunday afternoon concerts will be orchestral ones led by Izler Solomon, but the rest will be chamber music concerts. Performers will include the Juilliard Quartet, Rosina Lhevinne, Alexander Uninsky, Szymon Goldberg, Roman Totenberg, Mack Harrell and Leslie Chabay.

ELSEWHERE: Wednesday is the night reserved for chamber music at the Berkshire Music Festival and there will be programs at Tanglewood each Wednesday from July 4 to Aug. 8. The Kroll Quartet, Benny Goodman, Rudolf Serkin and Zino Francescatti and Artur Balsam will be among the instrumentalists. . . . The Curtis String Quartet and the New Chamber Orchestra of Philadelphia will provide the music for the annual chamber music festival from June 21 to 24 at Tamiment-in-the-Poconos, Pa. . . . For a second year there will be a "Starlight Festival of Chamber Music" in the sculpture court of the Yale University Art Gallery. Tuesday has been selected as the concert night and July 3 and 17 and Aug. 7 and 21 as the dates. . . . The four Tuesdays in August are the nights for the annual festival in Ventnor, N. J.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679
JUN 15 1956

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NEW ENGLAND'S GREATEST SINGLE CULTURAL ATTRACTION this year as always will be the Berkshire Festival of the Boston Symphony Orchestra, the 16th in which the orchestra has participated. Thousands attend the week-end concerts at the huge Music Shed, shown above with music lovers relaxing while they await the start of an afternoon program.

[236]

Recorder-Gazette (e)
GREENFIELD, Mass.
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JUN 15 1956

Berkshire Music Festival Marks Boston Symphony's Anniversary

LENOX — Jazz clarinetist Benny Goodman, Brazilian conductor-composer Eleazar de Carvalho, Monterey violinist Zino Francescatti and pianist Rudolf Serkin are among the guest artists scheduled to appear at Tanglewood, the Boston Symphony Orchestra's summer home, this summer.

The six-week Berkshire Festival at Tanglewood will run from July 4 to Aug. 12, following last summer's plan of weekend orchestral concerts and a Wednesday - evening chamber music series.

Charles Munch will conduct the Boston Symphony Orchestra in a majority of its festival appearances. The festival, followed by a European tour, will mark the orchestra's 75th anniversary season.

Guest conductors will be Mr. de Carvalho, Pierre Monteux, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Goodman Plays Mozart

Mr. Goodman will play Mozart's clarinet concerto at one of the series of Bach Mozart concerts to be presented in the Theater Concert Hall from July 6 through July 15 by a chamber orchestra composed of Boston Symphony musicians.

The famed jazz clarinetist will appear July 11 at the second in a series of six Wednesday evening concerts of chamber music. Mr. Goodman, violinist Francescatti, pianist Serkin and other artists scheduled to participate in the mid-week series, will donate their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

The center, a summer school maintained by the orchestra, will open its 14th season July 2.

Mr. Munch will conduct two all-Wagner programs, including the first act of "Die Valkyrie" and the final scene of "Die Meistersinger."

Four New Works

Four new works composed for the orchestra's 75th anniversary will be given their Tanglewood premieres. The works, by Aaron Copland, Walter Piston, Howard Hanson and Heitor Villa-Lobos, were premiered by the orchestra during the winter season.

Choral works performed will include Bach's "Passion According to St John" and Bohuslav Martinu's "Field Mass", in which the Yale Glee Club will be heard.

The complete programs to be given in the Tanglewood Music Shed follow:

Friday Eve. July 20

BERLIOZ Overture, the Roman Carnival
DEBUSSY Prelude to the Afternoon of a Faun
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: Charles Munch
Saturday Eve. July 21

WAGNER
A Faust Overture
Waldweben from Siegfried
Prelude and Love-Death from Tristan and Isolde

Die Walkure, Act I
Soloists:
Margaret Harshaw, Soprano
Alfred Da Costa, Tenor;
James Pease, Bass
Conductor: Charles Munch
Sunday Aft. July 22

ROSSINI Overture to L'Italiana in Algeri
BARTOK Concerto for Orchestra

SCHUBERT Symphony No. 7, in C major
Conductor: Pierre Monteux
Friday Eve. July 27

BEETHOVEN Overture Leonore No. 2
PETRASSI Symphony No. 4, in F Minor

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: Charles Munch
Saturday Eve. July 28

HANSON Elegy in Memory of Serge Koussevitsky
SCHUMANN Piano Concerto in A minor
Soloist: Rudolf Serkin

HONEGGER Symphony No. 5
DEBUSSY La Mer
Conductor: Charles Munch
Sunday Aft. July 29

HANDEL Concerto Grosso in D minor, Op. 6, No. 10
HINDEMITH Violin Concerto
Soloist: Ruth Posselt

MAHLER Symphony No. 1, in D Major
Conductor: Richard Burgin
Friday Eve. Aug. 3

HINDEMITH Mathis der Maler
RAVEL Piano Concerto
Soloist: Jocy de Oliveira
STRAVINSKY Ballet, Petrouchka (Complete)
Conductor: Eleazar de Carvalho
Saturday Eve. Aug. 4

MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427
(with Chorus and Soloists)
Adele Addison, Soprano, David Lloyd, Tenor, Eunice Alberts Contralto

PROKOFIEFF Symphony No. 5
Concert in memory of Serge Koussevitzky
Conductor: Leonard Bernstein
Sunday Aft. Aug. 5

COPLAND Symphonic Ode
BRAHMS Concerto for Violin and Cello
Soloists:
Zino Francescatti, Violin,
Samuel Mayes, Cello

SCHUMANN Symphony No. 2 in C major
Conductor: Charles Munch
Friday Eve. Aug. 10

HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUS Don Juan
DUKAS L'Apprenti Sorcier
Conductor: Charles Munch
Saturday Eve. Aug. 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, Op. 9
STRAUS Suite from Der Rosenkavalier
Conductor: Pierre Monteux
WAGNER
Overture and Bacchanale, from Tannhauser
A Siegfried Idyl

Die Meistersinger von Nurnberg, Act. III (opening and final scene)
Chorus and Soloists, including James Pease, Alfred Da Costa and Margaret Willauer
Conductor: Charles Munch

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 17 1956

Two Tanglewood Concerts Of Modern Chamber Music

Fromm Foundation to Sponsor Pair of Special Programs, July 9 and 23

Lenox, June 16—Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theater-Concert Hall at Tanglewood, July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

Hartford Composer

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-Aug. 12, and also extra to the 40-odd concerts and demonstrations by students of Berkshire Music Center given during the same period, are open on a nonreserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

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The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer.

The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

mosphere he made his own. There are countless, beautiful villas with countless beautiful vistas from the North Cape to the tip of Sorrento; but there is only one Troldhaugen.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 3 1956

NEW ATTENDANCE RECORD EXPECTED AT TANGLEWOOD

Festival Office at Lenox to Open Next Week For Season

Boston, June 2—The box office for the Berkshire Festival is preparing to move to Tanglewood, in Lenox, next week to open there Monday, June 11, at 9 a. m. In the meantime tickets for the concerts of this summer's Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director, may be obtained for the remainder of this week from the festival ticket office in Symphony Hall, Boston.

An all-time attendance record was set last summer when nearly 140,000 persons attended the 24 concerts of the 1955 festival, and officials are hopeful that this figure will be bettered this summer.

Conductors and Soloists

Mr. Munch will conduct the majority of the concerts, with Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux as guest conductors and prominent soloists including violinists Zino Francescatti and William Kroll and pianists Rudolf Serkin and Luboshutz and Nemenoff.

Featured vocalists to appear will be Margaret Harshaw, Albert Da Costa and James Pease who will sing the major roles in extended concert presentations of selections from Wagner's "Die Walkure" and "Die Meistersinger." Miss Harshew is currently in London where she is singing in the operas of Wagner's Ring cycle at Covent Garden. Da Costa, the young American tenor who created such a stir as Walther in the Metropolitan Opera Co. production of "Die Meistersinger." this past season, will make his Tanglewood debut this summer.

Pease, a former student at the Berkshire Music Center, will return for the first time in several years to the scene of some of his earliest triumphs, having in the meantime gone on to great European successes as leading bass-baritone of the Hamburg Opera Co. and through appearances at London's Covent Garden and with the Glyndebourne Opera Co. in the roles of Hans Sachs in "Die Meistersinger" and the title role in Mozart's "Don Giovanni."

ELIZABETH, N. J.
JOURNAL
Circ. D. 48,228

JUN 7 1956

JACQUELYN CURETTE
Mezzo-soprano will sing Sunday at Vail-Deane.

Recital Scheduled By Miss Curette

Miss Jacqueline Curette, mezzo-soprano, will present a recital at 8 p.m. Sunday at Vail-Deane School, from which she was graduated in 1952.

She is the daughter of Mr. and Mrs. A. Frank Curette of 560 Westminster Ave.

While a student at Vail-Deane, she studied voice under the direction of Miss Zeta Collins of the faculty. She was active in the Dramatic Club and was soloist for the Glee Club.

Miss Curette was the recipient of an honor and voice scholarship to Georgian Court College, Lakewood, from which she was graduated Saturday with a baccalaureate degree in music, history and English.

During the summer of 1955 Miss Curette received a scholarship to the Berkshire Music Center, Tanglewood - Lenox, Mass., where she was chorus leader and soloist with The Small Choir under the direction of Hugh Ross.

She was chosen to record for RCA with the Boston Symphony Orchestra and Pierre Monteux. She is a member of the Schola Cantorum of New York City, the Ann Lucky Opera Group of Princeton and the Madrigal Singers of Princeton.

Miss Curette plans to attend the Columbia University Graduate School of Music.

Accompanied by Miss Helen

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Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640

JUN 15 1956

Berkshire Music Festival Marks Boston Symphony's Anniversary

LENOX — Jazz clarinetist Benny Goodman, Brazilian conductor-composer Eleazar de Carvalho, Monterey violinist Zino Francescatti and pianist Rudolf Serkin are among the guest artists scheduled to appear at Tanglewood, the Boston Symphony Orchestra's summer home, this summer.

The six-week Berkshire Festival at Tanglewood will run from July 4 to Aug. 12, following last summer's plan of weekend orchestral concerts and a Wednesday - evening chamber music series.

Charles Munch will conduct the Boston Symphony Orchestra in a majority of its festival appearances. The festival, followed by a European tour, will mark the orchestra's 75th anniversary season.

Guest conductors will be Mr. de Carvalho, Pierre Monteux, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Goodman Plays Mozart

Mr. Goodman will play Mozart's clarinet concerto at one of the series of Bach Mozart concerts to be presented in the Theater Concert Hall from July 6 through July 15 by a chamber orchestra composed of Boston Symphony musicians.

The famed jazz clarinetist will appear July 11 at the second in a series of six Wednesday evening concerts of chamber music. Mr. Goodman, violinist Francescatti, pianist Serkin and other artists scheduled to participate in the mid-week series, will donate their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

The center, a summer school maintained by the orchestra, will open its 14th season July 2.

Mr. Munch will conduct two all-Wagner programs, including the first act of "Die Valkyrie" and the final scene of "Die Meistersinger."

Four New Works

Four new works composed for the orchestra's 75th anniversary will be given their Tanglewood premieres. The works, by Aaron Copland, Walter Piston, Howard Hanson and Heitor Villa-Lobos, were premiered by the orchestra during the winter season.

Choral works performed will include Bach's "Passion According to St John" and Bohuslav Martinu's "Field Mass", in which the Yale Glee Club will be heard.

The complete programs to be given in the Tanglewood Music Shed follow:

Friday Eve. July 20

BERLIOZ Overture, the Roman Carnival
DEBUSSY Prelude to the Afternoon of a Faun
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: Charles Munch
Saturday Eve. July 21

WAGNER
A Faust Overture
Waldweben from Siegfried
Prelude and Love-Death from Tristan and Isolde

Die Walkure, Act I
Soloists:
Margaret Harshaw, Soprano
Alfred Da Costa, Tenor;
James Pease, Bass
Conductor: Charles Munch
Sunday Aft. July 22

ROSSINI Overture to L'Italiana in Algeri
BARTOK Concerto for Orchestra

SCHUBERT Symphony No. 7, in C major
Conductor: Pierre Monteux
Friday Eve. July 27

BEETHOVEN Overture Leonore No. 2
PETRASSI Symphony No. 4, in F Minor

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: Charles Munch
Saturday Eve. July 28

HANSON Elegy in Memory of Serge Koussevitsky
SCHUMANN Piano Concerto in A minor
Soloist: Rudolf Serkin

HONEGGER Symphony No. 5
DEBUSSY La Mer
Conductor: Charles Munch
Sunday Aft. July 29

HANDEL Concerto Grosso in D minor, Op. 6, No. 10
HINDEMITH Violin Concerto
Soloist: Ruth Posselt

MAHLER Symphony No. 1, in D Major
Conductor: Richard Burgin
Friday Eve. Aug. 3

HINDEMITH Mathis der Maler
RAVEL Piano Concerto
Soloist: Jocy de Oliveira
STRAVINSKY Ballet, Petrouchka (Complete)
Conductor: Eleazar de Carvalho
Saturday Eve. Aug. 4

MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427
(with Chorus and Soloists)
Adele Addison, Soprano, David Lloyd, Tenor, Eunice Alberts Contralto

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PROKOFIEFF Symphony No. 5
Concert in memory of Serge Koussevitzky
Conductor: Leonard Bernstein
Sunday Aft. Aug. 5

COPLAND Symphonic Ode
BRAHMS Concerto for Violin and Cello
Soloists:
Zino Francescatti, Violin,
Samuel Mayes, Cello

SCHUMANN Symphony No. 2 in C major
Conductor: Charles Munch
Friday Eve. Aug. 10

HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUS Don Juan
DUKAS L'Apprenti Sorcier
Conductor: Charles Munch
Saturday Eve. Aug. 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, Op. 9
STRAUS Suite from Der Rosenkavalier
Conductor: Pierre Monteux
WAGNER
Overture and Bacchanale, from Tannhauser
A Siegfried Idyl

Die Meistersinger von Nurnberg, Act. III (opening and final scene)
Chorus and Soloists, including James Pease, Alfred Da Costa and Margaret Willauer
Conductor: Charles Munch

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 17 1956

Two Tanglewood Concerts Of Modern Chamber Music

Fromm Foundation to Sponsor Pair of Special Programs, July 9 and 23

Lenox, June 16—Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theater-Concert Hall at Tanglewood, July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

Hartford Composer

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Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of the Hartt College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer.

The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 3 1956

ELIZABETH, N. J.
JOURNAL
Circ. D. 48,228

JUN 7 1956

JACQUELYN CURETTE
Mezzo-soprano will sing Sunday at Vail-Deane.

Recital Scheduled By Miss Curette

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She is the daughter of Mr. and Mrs. A. Frank Curette of 560 Westminster Ave.

While a student at Vail-Deane, she studied voice under the direction of Miss Zeta Collins of the faculty. She was active in the Dramatic Club and was soloist for the Glee Club.

Miss Curette was the recipient of an honor and voice scholarship to Georgian Court College, Lakewood, from which she was graduated Saturday with a baccalaureate degree in music, history and English.

During the summer of 1955 Miss Curette received a scholarship to the Berkshire Music Center, Tanglewood - Lenox, Mass., where she was chorus leader and soloist with The Small Choir under the direction of Hugh Ross.

She was chosen to record for RCA with the Boston Symphony Orchestra and Pierre Monteux. She is a member of the Schola Cantorum of New York City, the Ann Lucky Opera Group of Princeton and the Madrigal Singers of Princeton.

Miss Curette plans to attend the Columbia University Graduate School of Music.

Accompanied by Miss Helen Cordes of Rahway, a Georgian Court student, she will sing "Domine Deus" from the Gloria Mass by Vivaldi, "Virgin Tutto Amor," by Durante, "Dido's Lament," by Purcell, "Gypsy Song," by Dvorak, and "Una Voco Poco Fa" from Rossini's "Barber of Seville."

The program also will include "Air Delia" from "L'Enfant Progigue," by DeBussy, "Mon Coeur S'Ouvre a Ta Voix" from "Samson and Delila," by Saint-Saens, "The Crucifixion" and "Sleep Now," by Samuel Barber, and "Fix Me Jesus" and "O What a Beautiful City," spirituals.

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Transcript (e)
NORTH ADAMS, Mass.
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Circ. 13,357

JUN 15 1956

Noted Musicians to Appear At Tanglewood This Summer

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Six-week Festival

The six-week Berkshire Festival at Tanglewood will run from July 4 to Aug. 12, following last summer's plan of orchestral concerts on Friday and Saturday evenings and Sunday afternoons and a Wednesday evening chamber music series.

Charles Munch will conduct the Boston Symphony Orchestra in a majority of its festival appearances. The festival, followed by a European tour, will mark the orchestra's 75th anniversary season.

Guest conductors will be Mr. de Carvalho, Pierre Monteux, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Mr. Goodman will play Mozart's clarinet concerto at one of the series of Bach-Mozart concerts to be presented in the theater-concert hall from July 6 through July 15 by a chamber orchestra composed of Boston Symphony musicians.

The famed jazz clarinetist will appear July 11 at the second in a series of six Wednesday evening concerts of chamber music. Mr. Goodman, violinist Francescatti, pianist Serkin and other artists scheduled to participate in the mid-week series, will donate their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

Summer School

The center, a summer school maintained by the orchestra, will open its 14th season July 2.

Mr. Munch will conduct two all-Wagner programs, including the first act of "Die Valkyrie" and the final scene of "Die Meistersinger."

Math Seminar

Four new works composed for the orchestra's 75th anniversary will be given their Tanglewood premieres. The works, by Arron Copland, Walter Piston, Howard Hanson and Heitor Villa-Lobos, were premiered by the orchestra during the winter season.

Choral works performed will include Bach's "Passion According to St. John" and Bohuslav Martinu's "Field Mass," in which the Yale Glee club will be heard.

The complete programs to be given in the Tanglewood Music Shed follow:

Friday Evening, July 20
BERLIOZ Overture, the Roman Carnival
DEBUSSY Prelude to the Afternoon of a Faun
RAVEL Rapsodie Espagnole
BRAHMS Symphony No. 2 in D major.
Conductor, Charles Munch

Saturday Evening, July 21
WAGNER
A Faust Overture
Waldweben from Siegfreid
Prelude and Love-Death from Tristan and Isolde
Die Walkure, Act I
Soloists:
Margaret Harshaw, Soprano; Alfred Da Costa, Tenor; James Pease, Bass
Conductor, Charles Munch

Sunday Afternoon, July 22
ROSSINI Overture to L'Italiana in Algeri
BARTOK Concerto for Orchestra
SCHUBERT Symphony No. 7, in C major
Conductor: Pierre Monteux

Friday Evening, July 27
BEETHOVEN Overture Leonore No. 2
PETRASSI Symphony No. 4, in F minor
TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: Charles Munch

Saturday Evening, July 28
HANSON Elegy in memory of Serge Koussevitzky
SCHUMANN Piano Concerto in A minor
Soloist: Rudolf Serkin
HONEGGER Symphony No. 5
DEBUSSY La Mer
Conductor: Charles Munch

Sunday Afternoon, July 29
HANDEL Concerto Grosso in D minor, Op. 6, No. 10
HINDEMITH Violin Concerto
Soloist: Ruth Posselt
MAHLER Symphony No. 1 in D major
Conductor: Richard Burgin

Friday Evening, Aug. 3
HINDEMITH Mathis der Maler
RAVEL Piano Concerto
Soloist: Jocy de Oliveira
STRAVINSKY Ballet, Petrouchka (Complete)
Conductor: Eleazar de Carvalho

Saturday Evening, Aug. 4
MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427 (with Chorus and Soloists)
Adele Addison, Soprano; David Lloyd, Tenor; Eunice Alberts, Contralto
PROKOFIEFF Symphony No. 5
Concert in memory of Serge Koussevitzky
Conductor: Leonard Bernstein

Sunday Afternoon, Aug. 5
COPELAND Symphonic Ode
BRAHMS Concerto for Violin and Cello
Soloists:
Zino Francescatti, Violin; Samuel Mayes, Cello
SCHUMANN Symphony No. 2 in C major
Conductor: Charles Munch

Friday Evening, Aug. 10
HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6
STRAUSS Don Juan
DUKAS L'Apprenti Sorcier
Conductor: Charles Munch

Saturday Evening, Aug. 11
FREED Festival Overture
BRAHMS Symphony No. 3, in F major
ENESCO Suite for Orchestra, Op. 9
STRAUS Suite from Der Rosenkavalier
Conductor: Pierre Monteux

Sunday Afternoon, Aug. 12
WAGNER
Overture and Bacchanale, from Tannhauser
A Siegfried Idyl
Die Meistersinger von Nurnberg, Act. III
(opening and final scene)
Chorus and Soloists, including James Pease, Alfred Da Costa and Margaret Willauer
Conductor: Charles Munch

Sunday Republican
SPRINGFIELD, Mass.
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JUN 17 1956

Tanglewood Topics

By WALTER ALFORD

Lenox, June 16—The Berkshire Festival ticket office at Tanglewood is now open for individual sale of seats, from 9 a. m. to 5 p. m., daily except the Sundays June 17 and 24. Reserved seats for six Wednesday evening chamber music concerts (July 4, 11, 18, 25, Aug. 1, 8) are available, as well as tickets for six chamber orchestra concerts by first-chair members of the Boston Symphony Orchestra given in the Theater-Concert Hall on July 6-7-8 and July 13-14-15.

Seats for the four weekends of Music Shed concerts by the entire 104-piece Boston Symphony (July 20-21-22; July 27-28-29; Aug. 3-4-5 and Aug. 10-11-12) are also ready. Tickets may be ordered by mail, by sending checks or money orders payable to Boston Symphony Orchestra, Inc., and sending accompanied by stamped, self-addressed envelope to Festival Ticket Office, Tanglewood, Lenox, Mass. The box office is currently staffed by treasurers Allan Smith and Richard Berry, and inquiries are handled by telephoning Lenox 600.

* * *

Early Arrivals

The earliest arrivals of the 60-man staff at Tanglewood are Boston Symphony Orchestra assistant manager Gail W. Rector, who is also executive secretary of the orchestra's summer music school, the Berkshire Music Center, again occupying a cottage at Mah-Kee-Nac Heights, where he will be joined shortly by his wife and children; school registrar Edith M. Bossler, again living at Chef Karl's in Lenox; assistant Bostony Symphony treasurer James W. Brosnahan, living near the Lee cutoff on Route 7.

Also Kelly Raffman, who will have charge of the music and bookstore, living with his family in Stockbridge; treasurers Allan Smith and Richard Berry; press officer Walter Alford, of New York; Miss Jo Testa, of Pittsfield, secretary to Mr. Rector; and Miss Mary Bross, of East Orange, N. J., secretary in the press office. Roger Hinman, of the staff of the Lenox School, is holding down the office the Friends of the Berkshire Music Center.

* * *

Registrar Bossler advises that the Berkshire Music Center has need still, to round out the 100 scgolarship students who make up the student symphony orchjestra, of "first-rate" bassoon players, violists and cellists. The Festival Chorus, composed of opera and chorus students, who this summer will sing such major works as the third act of Wagner's "Die Meistersinger" with the Boston Symphony Orchestra conducted by Charles Munch, and the "Kyrie" and "Gloria" from Mozart's C-Minor Mass conducted by Leonard Bernstein, has still need of good tenors and basses. Application, especially for Festival Chorus singers and Department V students (Tanglewood Study Group) remain open until July 1.

* * *

When Hugh Ross, who heads the chorus department of the Berkshire Music Center, returns to Tanglewood this summer, it will be with a bride. The popular choral conductor was married during May to the former Ruth Reilly of New York City, and the Rosses will be living this summer in Stockbridge on the old Sedgwick estate.

* * *

Visitors to Tanglewood this season will note some changes planned and carried out by workmen under the supervision of superintendent Ward Gaston. Some repairs have been made in the stage of the 6000-seat Music Shed, whose winter shutters came off this week. The ticket office has been enlarged and separated from the office of the Friends of the Berkshire Music Center, with a new entrance from the Tanglewood grounds. Extensive landscaping has also been carried out, with new maples and screening evergreens planted.

Transcript (e)
NORTH ADAMS, Mass.
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JUN 16 1956

2 Modern Chamber Music Concerts Tanglewood 'Bonus'

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the theater-concert hall at Tanglewood, Lenox, on July 9 and 23 under the auspices of the Fromm Music foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists to be announced. Each program will include two compositions commissioned by the Fromm foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm foundation concerts are open on a non-reserved seat basis to Friends of the Berkshire Music center whose contributions help support the music school, and to the general public.

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The program for the second concert July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

It has been estimated that over 50 million people or nearly a third of the country population lives within an easy day's drive of the Mohawk and Taconic trail.

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Large-Scale Choral Work Added To Program At Berkshire Festival

Bach's 'Passion' To Be Performed Sunday, July 15

Special to The Blade

LENOX, Mass., June 16 Large-scale choral music, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, again figure prominently in the plans for the 1956 Festival this summer.

Charles Muench, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John for Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

* * *

ONE WEEK earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune No. 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor, with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor.

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Muench will conduct Act I of "Die Walkuere" with Margaret Harshaw, soprano; Albert da Costa, tenor, and James Pease, bass. The Festival will conclude Sunday afternoon, Aug. 12, with scenes from Act 3 of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus.

* * *

INSTRUMENTAL soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertaute); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E) and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four weekends (July 20-Aug. 12) will include Rudolf Serkin, July 28 (Schumann's piano concerto); Ruth Posselt, July 29 (Hindemith's violin concerto); Jocy de Olivoira, Aug. 3 (Ravel's piano concerto); Zino Francescatti, Aug. 5 (Tchaikowsky's violin concerto).

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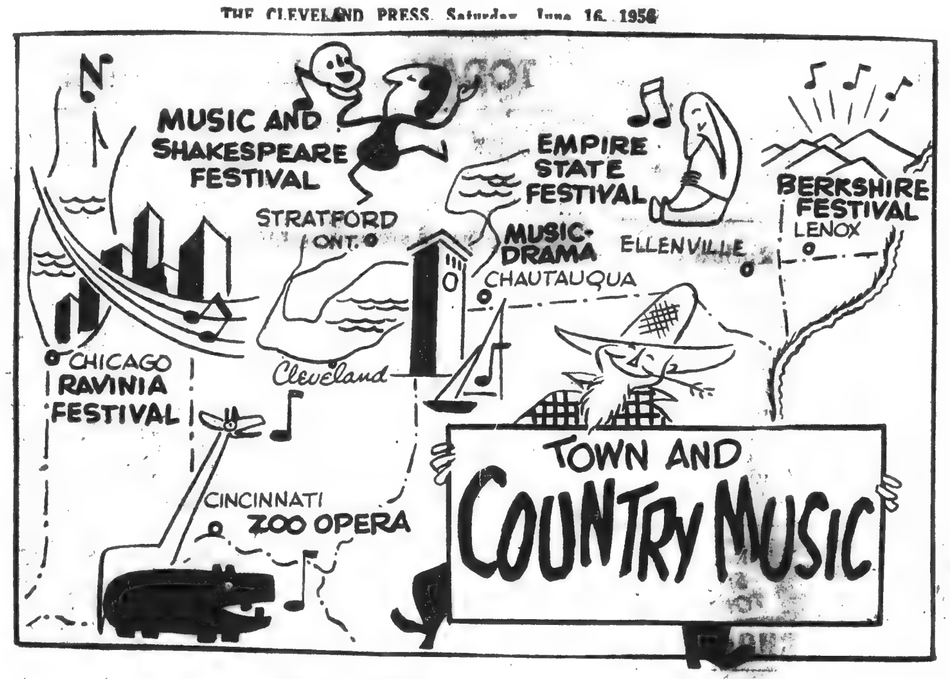
THE CLEVELAND PRESS Saturday June 16 1956



Music festival chart by Jim Herron.

Why Europe? Music Fetes Less Than 510 Miles Away

If you're longing for a musical vacation but can't afford passage to the celebrated European festivals, America and Canada can provide a solution to your frustration.

It is now possible to embark on a grand musical tour and encounter top quality talent within 600 miles of Cleveland. The festivals within this radius are:

BERKSHIRE FESTIVAL, Tanglewood, Mass.: Small concerts begin July 6, major shed concerts begin July 20, end Aug. 12.

CHAUTAUQUA, N. Y.: Season of music and drama (by our Play Housers) opens July 1, ends Aug. 26.

CINCINNATI ZOO OPERA: Downbeat is June 30, finale July 28.

EMPIRE STATE MUSIC FESTIVAL, Ellenville, N. Y.: From July 4 through 29.

RAVINIA FESTIVAL, Highland Park, Ill.: Concerts, ballet and art shows from June 26 through Aug. 11.

STRATFORD, Ont.: Music and drama fete. Shakespeare season opens Monday, June 18, for two months. Music is from July 7 through Aug. 11.

Here is a brief briefing on each center:

* * *

BERKSHIRE: Tanglewood, Mass., is 510 miles from Cleveland via the New York Thruway. You can make it in a day, but why rush?

Main events are on week ends. Bach-Mozart concerts are the week ends of July 6 and 13. Three shed concerts each week end are scheduled by the Boston Symphony from July 20 through Aug. 12.

Conductors include Charles Munch, Pierre Monteux, Leonard Bernstein. Soloists include Soprano Margaret Harshaw, Clarinet Benny Goodman and Pianist Rudolf Serkin. Several Wagner opera acts will be featured.

The Berkshire area has excellent feeding and housing facilities, but they're not cheap. Write the Berkshire Hills Conference, Pittsfield, Mass., for data on everything, including other artistic events.

* * *

CHAUTAUQUA is 150 miles from here in New York State. The oldest summer culture camp, it stages concerts, operas and plays in abundance, although it does not draw on big-name talent. It is an all-round vacationland as well as a summer school.

Operawise, Chautauqua begins July 13 with "Fledermaus," "Rigoletto," "Cosi Fan Tutti," "Barber of Seville," among others. Play House thespians perform in shows done this year in Cleveland. For information, write Chautauqua Institute, Chautauqua, N. Y.

CINCINNATI: Operas at the Zoo Pavilion are Puccini's "Turandot," Mozart's "Marriage of Figaro," Donizetti's "Don Pasquale," as well as "Traviata," "Rigoletto," "Butterfly," "Boheme," "Carmen" and "Martha."

Glittering stars will sing: Licia Albanese, Rise Stevens, Brian Sullivan, Italo Tajo, Nadine Conner, Frances Yeend, Jarmila Novotna, John Brownlee among others. For tickets, write Summer Opera, Fifth and Vine Sts., Cincinnati. Trip from here: 245 miles.

JAZZ'S ARMSTRONG, BRUBECK, GOODMAN

* * *

EMPIRE STATE: In its second year, this music fete is 85 miles north of New York in the Catskills—and not far from Tanglewood.

This year the Symphony of the Air will perform under Igor Markevitch, Leopold Stokowski and Heitor Villa-Lobos (he'll conduct the premiere of his ballet, "Emperor Jones," with the Jose Limon troupe.)

Stokowski will premiere Carl Orff's "Midsummer Night's Dream" music. Opera production is "Carmen." For complete data (including housing), write Empire State Music Festival, 46 W. 44th St., New York 36.

RAVINIA FESTIVAL is 350 miles from Cleveland in Highland Park, a suburb of Chicago. The Chicago Symphony will play 23 times under Eugene Ormandy, George Solti, William Steinberg, Arthur Fiedler, Bernstein, Markevitch and Monteux.

The Ballet Russe dances Aug. 6-11. Other stars include Singers Marian Anderson, Martial Singher, Jan Peerce and Inge Borkh, a Swedish sensation; Pianists Leon Fleisher, Walter Gieseking and Serkin; Violinists Tossy Spivakovsky and Zino Francescatti; Jazzmen Dave Brubeck and Louis Armstrong.

For data, write Ravinia Festival, 11 S. LaSalle St., Chicago 3, Ill.

* * *

STRATFORD: Via Buffalo it is 317 miles. Shakespeare productions are "Henry V" and "Merry Wives of Windsor." Opera is Benjamin Britten's "Rape of Lucretia." A movie festival is scheduled also.

Guest stars include Pianists Claudio Arrau, Glenn Gould and Serkin; Singers Jennie Tourel, Singher and Miss Borkh; Jazzmen Art Tatum and Brubeck.

Stratford housing is rough, but it is a peaceful place. For details, write 109 Erie St., Stratford, or call Gift & Gallery here, ER. 1-3636.

SINGERS BORKH, YEEND, HARSHAW

CONDUCTORS BERNSTEIN, VILLA-LOBOS, MONTEUX

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704
JUN 17 1956

Berkshire Music Fete Opens July 4

THE Boston Symphony Orchestra's Berkshire Music Festival will open this season on Fourth of July with a Mozart Quartet as the first thing on the program, and thereafter that composer's music will resound frequently across the clipped lawns and forested hills of Tanglewood during the summer.

The July 4 program will launch a series of six Wednesday night chamber concerts in the Theater-Concert Hall. The participants include the Kroll String Quartet, Benny Goodman and the Boston Symphony String Quartet, the Brass Ensemble, with Margaret Harshaw; the Beaux Arts Trio, Rudolf Serkin and the Boston Symphony Woodwind Quartet.

Starting July 6 the regular "Bach-Mozart" concerts in the Theater-Concert Hall will offer six programs on two consecutive weekends. Charles Munch will conduct the first two and the last two; Lukas Foss the third; and Boris Goldovsky and Pierre Luboshutz, the fourth.

Two of the programs will be all-Mozart, two all-Bach. Soloists will be Benny Goodman, Foss, Luboshutz and Nemenoff, William Kroll, Doriot Anthony Dwyer, Adele Addison, David Lloyd and Mac Morgan. The Yale Glee Club, Hugh Ross, conductor, will appear on one of the programs.

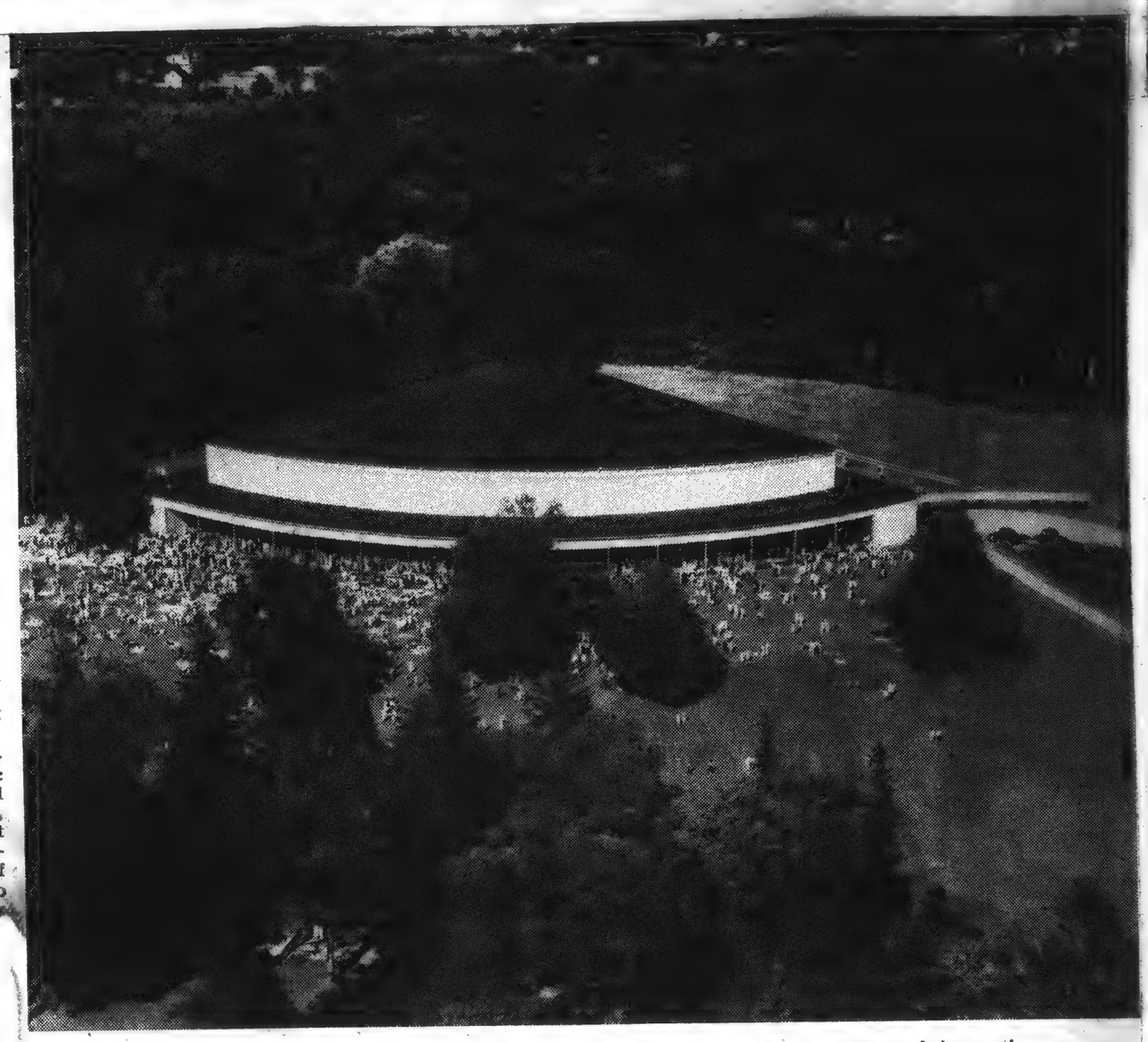
The weekend concerts by the full Boston Symphony Orchestra in the Music Shed will be held July 20, July 27, Aug. 3 and Aug. 10, making 12 in all, including two all-Wagner and one in memory of Dr. Serge Koussevitzky conducted by Leonard Bernstein. Pierre Monteux will conduct two of the concerts, Eleazar De Carvalho and Richard Burgin, one each. The others will be conducted by Munch.

Soloists at the Shed concerts are Margaret Harshaw, Albert Da Costa, James Pease, Rudolf Serkin, Ruth Posselt, Jocy De Oliveira, Eunice Alberts, David Lloyd, Zino Francescatti, Adele Addison and Marguerite Willauer. Works by Goffredo Petrassi, Walter Piston, Howard Hanson and Aaron Copland, composed for the orchestra's 75th anniversary season, will be performed.

Chosen for the Koussevitzky memorial concert, Aug. 4, are Variations for Orchestra, Moevs; Kyrie and Gloria from Mozart's Mass in C Minor, and Prokofieff's Fifth Symphony.

In addition to the concert series, the Berkshire Music Center, the Boston Symphony's music school for advanced students, will hold its 14th season. Munch is director, assisted by Copland and Ralph Berkowitz, dean. Eleazar De Carvalho, assisted by Seymour Lipkin and solo players of the orchestra, will teach orchestral conducting and playing.

Burgin, Kroll and Gregor Piatigorsky head the chamber music department; Hugh Ross, choral music; Copland, composition, and Goldovsky, opera. Student performances through the summer are open to the Friends of the Berkshire Music Center who help support the school with their contributions.



Pie-shaped Music Shed at Tanglewood, scene of the Berkshire Music Festival, seats 6,000 and thousands more overflow onto green lawns where listening's easy and informal. Programs this summer will start July 4, emphasize Mozart.

Author Rates Pittsfield Tops In Own State

In a national magazine article full of description and personal ecdotes, a well-known author month placed Pittsfield at the top of his list of beautiful cities in his native Massachusetts.

Henry Morton Robinson, in "Return to Massachusetts," in the July issue of Holiday, said, "Because of Pittsfield's elm-shaded streets, broad lawns, substantial homes, the bustle of its business center, I'm inclined to rank it first among the municipal 'proud spots' of Massachusetts."

Robinson's article is accompanied by pictures of Tanglewood and the Egremont Tavern, as well as a view of Mt. Greylock, taken south of Williamstown, that spreads across almost two pages.

'Green and Peaceful'

Speaking of the Berkshire Music Center, he said, "For six midsummer weeks the Berkshire glade vibrates like a harp string." He called the Berkshires a "scenic upland, green and peaceful, that seems to contradict the sea-minded coastal areas of Massachusetts yet actually helps round out its varied character."

The 57-year-old writer was born in Boston, but traveled in various parts of the state as a boy. In a search for laurel he once climbed Greylock where he said he found "not only laurel but, infinitely more valuable, the taproots of an inner tranquility to which I often return, in memory at least, for renewal and courage."

Robinson's article gives a detailed account of high spots across what he calls "the fourth-smallest and sixth-richest" state in the country. The author has published several novels, including "The Cardinal," in 1950, and contributed articles, stories and verse to national magazines.

Notes and Footnotes

BIG CASINO: Local attorney observed on way to office wearing a linen summer suit, with topcoat, trying to outwit the weather . . . More drunk driving arrests foreseen, result of Kitterman hearing. Officer criticized for taking car keys from person he believed in no condition to drive. Was favor to imbiber. Now must wait until drunks actually start car, then make arrest . . . Latest *Holiday* magazine features Massachusetts. Gives Berkshires attention with photos of South Egremont and Egremont Tavern dining room, Tanglewood and huge color page of Mount Greylock from Williamstown side. Lists Pittsfield as a "municipal proud spot of Massachusetts, with elm-shaded streets." Author adds that he pays life insurance premiums "to a Pittsfield company" . . . Clever idea of GE plant photographer Merrill Powell in *Works News* this week. Ran paired pictures taken in mid-April with snow everywhere, and identical shots last week. Season leaped right into summer . . . Optometrists say youngsters are taught to read at too early an age in school. Age 8 they regard as youngest . . . Original wedding announcement sent out by Clemens Kalischer, photographer: "Angela Wottitz

Tanglewood Back in Business

TANGLEWOOD—The box office at the main gate of Tanglewood has been opened for the season and a brisk demand for tickets for the 1956 Berkshire Festival has been reported by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. The six-week season of 24 concerts, from July 4 to Aug. 12, may top all previous attendance records if subscription sales continue at the present pace, BSO officials said today. Last year the Festival drew an all-time record crowd of 136,087 persons.

Office Open Daily

All remaining tickets for the Tanglewood season are now on sale at the box office, which is open Monday through Saturday from 9 a.m. to 5 p.m. The box office will also be open Sundays commencing July 1, with the start of the 14th season of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts.

The 1956 pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, with Charles Munch as conductor, will have as guest conductors this summer Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin. The 12 major concerts will be given over four weekends, July 20 to Aug. 12.

First Performances

Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger." Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists, and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

The Berkshire Festival Shed series is preceded by two weekends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the 1,200-seat Theater-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors.

Six Wednesday evening chamber music concerts are also given during the Festival, July 4-Aug. 8, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Frances atti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

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Charles Münch en URSS

L'Orchestre symphonique de Boston, que dirige M. Charles Münch, a accepté jeudi dernier l'invitation du gouvernement soviétique de se rendre en URSS en septembre, au cours de sa tournée européenne. Ce sera la première fois qu'un orchestre symphonique américain se produira en Russie.

The Berkshire Eagle

Pittsfield, Massachusetts, Saturday, June 23, 1956.

The Lively Arts

By Milton R. Bass

US KIDS don't like to complain, but unless something is done to provide entertainment and recreational facilities for us around here, we won't be responsible for the results. It's very easy for the judge to sit up there and say "You shouldn't of ought to of done it" each time, but you got to do something or you'll flip in this menagerie.

Now every time we offer a little complaint about this problem a whole bunch of adults starts yelling that kids are spoiled and what ever became of the old-fashioned taffy pull. Now they know perfectly well that you can't pull taffy nowadays without belonging to the union. They're just trying to get us involved in an intrajurisdictional dispute.

* * *

OKAY, let's take a look at what they laughingly call recreational facilities around here. First of all, there are the movies, indoor and out. But the people who run them think you're only supposed to go there to watch the movies. If they catch you slashing seats or ripping up the rest rooms, they get all excited and huffy. And the drive-ins have put up CinemaScope screens which reflect so much light that it's hard to find a dark spot anywhere. Movies are out.

Then there are the playhouses. They show such things as "The Chalk Garden," "Saint Joan," "Tea and Sympathy" and "Bus Stop." Not one of them is running such circuit hits as "Strip for Action," "Twin Beds" or "Up From the Gutter and Back Again." You have to go to the roadhouses to see any good theater around here.

* * *

AND DON'T bother mentioning Tanglewood. I'll admit they play the wildest dance music this side of Birdland, but every time you get up to dance on the lawn some clown of an usher makes you quit. I'll bet they won't even allow dancing when Benny Goodman plays there.

And it's just as bad at the Music Barn in Lenox. Sure they've got Louis Armstrong and Count Basie and Duke Ellington and the Dorsey Brothers and Dave Brubeck and a lot of other big names. But I know for a fact they didn't even try to get Elvis Presley. They've got a good beginning but Pelvis Elvis is the end.

* * *

ALL RIGHT, I know just what you're thinking. You're sitting there saying that it's pretty easy to tear something down, but it's a lot harder to offer constructive ideas to improve the community. Well, here's where you're fooled. My group has given a lot of thought to this subject and we've come up with the following suggestions:

First of all, stop wasting money on all these Girls' Leagues, Boys' Clubs, hospital drives and other such foolishness. Let's take the dough and build a huge municipal gambling casino right over our uranium field. Then the losers can work off their debts in the pits. If things work out right we can do away with our present system of municipal government and name the first son of Grace and Ranier as our reigning prince.

The worst thing about living in Pittsfield is that there are no jai alai courts. Sure, they have basketball, baseball, bocce, tennis, softball and all those other ordinary games. But we youngsters today crave something different. We want to live life to the fullest and you can't do that while being chaperoned by the Junior Chamber of Commerce.

* * *

NOW DON'T bother raving about the wonderful lakes and beaches we have around here, the fine Museum and library and the active Park Department and the scenery and the clubs and group activities. Next you'll be saying that maybe once in a while we should sit home and watch television or even talk to the members of our family. The outsiders who froth with envy every time they see the things available in Berkshire County are just plain stupid. They wouldn't feel that way if they had to live here.

What the city should do is build us a big dance hall where we can listen to name bands for free and have cafés on the sidewalks where we can meet our buddies and whoop it up. Then there wouldn't be all this delinquency. Because all us kids are basically good and if you give us everything we want, we won't attack Czechoslovakia.

* * *

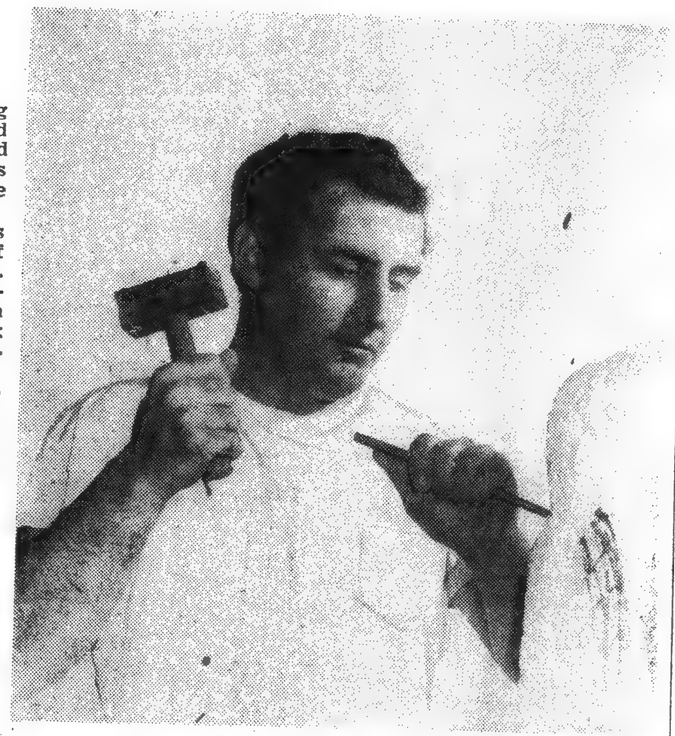
WHICH REMINDS me of the time a New York sportswriter walked into the Hotel Commodore and spied Yogi Berra sitting forlornly in an easy chair in the lobby.

"Why are you sitting like this all alone in the lobby, Yogi?" the journalist asked.

"What can you do in this town?" the slugger answered.

Peter Abate To Teach Sculpture at Museum

Boston Instructor Here in 1948-49 With Mestrovic



Peter Abate, well-known modern sculptor, returns to the Berkshires this summer to teach his art at the Berkshire Museum, where he worked under Ivan Mestrovic eight years ago.

Peter Abate, talented young sculptor, has worked and studied in Florida, Boston, Mexico, and Italy, but the Berkshires are as familiar to him as any of these places.

This summer he returns to this area to teach the summer school of sculpture at the Berkshire Museum. Abate, head of the sculpture department at the School of the Boston Museum of Fine Arts, will work with beginners and advanced students from July 2 to Aug. 24.

Classes at the museum include modeling, figure and head from life, design in three dimensions, wood, stone and marble carving and ceramic sculpture.

Impressed Mestrovic

Abate, son of a monument carver, was born in Salem and grew up in Beverly. He came to the attention of Ivan Mestrovic, considered one of the greatest living sculptors, while they were both teaching summer sessions for the Boston Museum here in 1948 and 1949.

Since the two summers he taught here, Abate has returned to the Berkshires for his vacation nearly every year, staying in Stockbridge. He has worked at Chesterwood, estate of the late noted sculptor, Daniel Chester French, in a studio made available by the sculptor's daughter, Mrs. Margaret French Cresson.

Abate also did a great deal of his marble work in Mrs. Cresson's garden because he liked to work outdoors. He often worked there from daybreak until sunset.

Won Prix de Rome

Mestrovic was impressed enough in 1948 with the young sculptor's work to urge him to apply for the Prix de Rome. Abate won the prize and then received a Fullbright scholarship, giving him two uninterrupted years of study at the American Academy in Rome.

While a resident at the Academy, he traveled across Europe, studying the old masters and European culture. These were productive years. Abate completed over 50 pieces in plaster, bronze, marble and wood. He did his own bronze casting in a furnace he constructed himself.

In Rome he met many well-known contemporary artists including Marino Marini and Fazzini. He held three exhibitions there and received many commissions.

'Everlasting Life'

Abate says he finds sculpture not simply a matter of material and form. To him it is the purest way to express the fourth dimension, or everlasting life. The sculptor believes anything worth expressing is past, present, and future, and he wants to put these ideas in a timeless form.

Abate's career had an early start with a four-year scholarship to the Boston Museum School, where he studied under Frederick W. Allen. Then, in 1939, he won the Hunt scholarship for travel in Europe, but unsettled world conditions made it necessary to go to Mexico instead. He remained there three years, working with a group of artists who became known as the Circle of Mexican Sculptors.

Just before winning the Prix de Rome, Abate organized the New England Association for Contemporary Sculpture, feeling that a way must be found to bring the works of young sculptors to the attention of the public and to give the public an understanding of contemporary sculpture.

Exhibited Here

The sculptor's works have been exhibited at the Berkshire Museum and in the gardens at Tanglewood. Among the portraits he has done are those of Mrs. Bruce Sanborn, Mrs. Margaret French Cresson, and Mrs. David Karick of Stockbridge, and Ivan Mestrovic and his son, Mate.

Lady Berkely commissioned him to make "St. Theresa" for her garden at her Villa San Lorenzo, atop Assisi, while he was in Rome. A life-sized relief, "The Holy Family," was done by Abate for a chapel in the Church of the Holy Sacrament in Holyoke.

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
SINGLE TICKETS NOW!
Fri. & Sat. Eves. & Sun. Afts. through 6 weeks
First 2 week-ends: "Bach-Mozart" concerts (July 6-15)
Tickets $4 and $5
Last 4 week-ends: Shed concerts (July 20-Aug. 12)
Tickets $2.50, $3, $3.50, $4, $5.50, (Box Seats $6.50)
Also Chamber Music concerts on 6 Wed. Eves.
Tickets $2 and $3
Baldwin Piano
RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

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Berkshire Week in Review

Generosity Unlimited

FUND-RAISING RECORDS fell like nine-pins this week as the Pittsfield General Hospital campaign for urgently needed modernization money crossed the finish line in a blaze of gold and glory that established it as the biggest and most successful charitable appeal in the area's history.

At a jubilant final report meeting in the Masonic Temple, a small army of volunteer solicitors brought in pledges totalling $1,739,805—nearly 40 per cent more than the $1,250,000 minimum goal. Together with a substantial grant expected from the federal government, the money will permit a wholesale expansion and rehabilitation of the building, plus extensive purchase of new equipment.

Biggest single source of contributions for the unprecedented campaign was Berkshire industry, which contributed $712,000, including more than $275,000 from General Electric Co. The 99 doctors on the hospital staff contributed an average of more than $1,000 apiece, while 145 other individuals gave memorial gifts totalling $514,000. An additional $408,000 came from smaller individual contributions, mostly in the form of payroll deductions.

Building fund chairman Harrison L. Amber said that the oversubscription will enable the hospital to restore to its plans many desirable improvements that had been eliminated in order to keep costs at a minimum. The extra funds will also provide a cushion against the danger of rising construction and equipment costs.

Guided with businesslike precision by a team of professional New York fund-raisers (who took only a three per cent cut of the proceeds) the campaign appeared to reaffirm two major points. Despite the leveling-off of local employment, Pittsfield is in the chips; and despite the multiplicity of charity appeals, its residents still have an extraordinarily well-developed civic conscience.

Municipal Week

AT PITTSFIELD'S City Hall, the big news was City Council approval of a brand new salary ordinance that will cost upwards of $160,000 a year and will establish for the first time a system of periodic step-rate pay raises, based on seniority and merit, for the city's 600-odd employes outside of the School Department.

Immediate raises under the new plan ranged from five to 29 per cent, with the biggest increase earmarked for the part-time post of city solicitor, which would be bumped from $3,500 a year to $4,500. On the short end were the city clerk, auditor, tax collector and director of administrative services, all slated for five per cent boosts; the police and fire chiefs, plus their deputies, were raised 10 per cent.

Although the schedule provided five step-rate increases for new and future employes, most incumbents would start in at Step 3 of the escalator, moving to Step 4 in January of 1957. Despite objections from employes to many specific points of the new schedule, Mayor Lake, who vetoed a flat five per cent increase six weeks ago, said he would sign the new measure.

Also working toward a City Hall decision this week was the controversial proposal for a $1,200,000 expansion of Pittsfield Airport, for which federal funds are available if the city will ante $303,000 as its share. In an attempt to spur city action, President John A. Heaton of Greylock Airways, a charter service, offered to build a new airport administration building at his own expense if expansion is approved.

A new entry in the airport argument was the Pittsfield Restaurant Owners' Assn., which told Mayor Lake (who is cool to expansion) that improved local air service would give a big boost to the Berkshire tourist trade. Meanwhile, the city's Capital Outlay Committee (which advises the mayor on long-range expenditures) scheduled a big public hearing on the project for next Friday evening.

County Notes

IN NORTH ADAMS, Sprague Electric Co. painted a thin silver lining on the gloomy textile picture by donating $10,000 "with no strings attached" for use in local industrial promotion. The gift, presumably to be the nucleus of a private development campaign, will be administered by five North Adams leaders, including Mayor Julius M. Calvi and City Manager Robert H. Harp. . . . Two more Berkshire tax rates joined the upward spiral: Lanesboro's jumped $6 to a new high of $70; Peru's was set at $67, a hike of $7. . . . At their weekly meeting, the County Commissioners noted that the Lee District Court was again the only one of six in the county to show a profit in 1955 and suggested that this should be borne in mind when court consolidation is discussed.

At Tanglewood, the main gate box office opened to a brisk reservations business, spurring predictions that last year's all-time attendance record of 136,087 will be broken during the coming six-week, 24-concert season. An addition to this year's series will be two concerts of new chamber music, donated by the Fromm Music Foundation of Chicago. . . . In Tyringham Mr. and Mrs. Joseph di Lorenzo, ex-proprietors of Beaupre in Lenox, announced that they will open the former Marshall estate as a summer resort for amateur musicians. . . . In South Lee, the Episcopal Church of the Good Shepherd observed the centennial of its founding as a mission of St. Paul's in Stockbridge.

A new and promising weapon against Dutch elm disease, a spray with a 12 per cent DDT base, was described by a quartet of state insect-fighters to the County Commissioners, who indicated they will put it to a Berkshire test next spring. . . . A large black bear, estimated at more than 200 pounds and apparently the vanguard of a slow southern migration, was sighted in Sheffield for the third time in a month.

City Notes

AFTER TWO WEEKS of searching by police and volunteers following her failure to return from a shopping trip, the body of Mrs. Margaret Broad, 72-year-old amnesia victim, was found in Sykes Brook off lower Williams Street, not far from her Dodge Avenue home. Death was attributed to exposure. . . . Establishment of a radioactive isotope laboratory — first of its kind in the Berkshires — was announced at St. Luke's Hospital, which said the new equipment will be used for diagnosis and treatment of such conditions as certain thyroid maladies and various types of cancer and leukemia.

Following a lengthy public hearing before Mayor Lake, Patrolman Roy J. Kitterman was found guilty of "conduct unbecoming a police officer" on grounds of removing the keys from an individual's car without adequate reason and failing to halt a fight growing out of the same episode, which took place outside a New West Street restaurant at 1

Obituaries

Dr. Joseph W. Farrell Sr., 69, for 45 years a practicing dentist in Pittsfield, for 10 years a member of the state Board of Dental Examiners, long active in Democratic politics . . . **L. William Evans**, 72, retired GE design engineer for lightning arresters, entered employ of Pittsfield GE in 1912 as architect in building department, prominent in Masonry, since GE retirement in 1949, designer of several area residences . . . **James W. Parsons**, 64, long active in Pittsfield, Democratic politics, former superintendent of Public Welfare Department, World War I veteran, as young man engaged in mercantile pursuits . . . Other deaths:

Benson, Mrs. M. S. (86) ex-Dalton
Betts, James T. (68) Pittsfield
Broad, Mrs. Edw. F. (72) Pittsfield
Chapman, Henry C. (78) No. Egremont
DeBard, Mrs. Eugenie (90) Pittsfield
Dragon, Mrs. John J. Ex-Lee
Dwyer, Mrs. Nellie (82) Pittsfield
Farley, Mrs. Joseph Ex-Stockbridge
Fortin, Alfred (78) Williamstown
Gorman, Miss Ellen (75) Lenox
Guerdan, Mrs. Eliz. H. Ex-Pittsfield
Grazianni, Joseph (82) Cheshire
Jacob, William P. (85) Pittsfield
Johnson, Miss Fanny (74) Dalton
Larkin, Patrick J. Ex-Lee
Loveless, Felix A. (75) Ex-Pittsfield
Markell, Mrs. Dora (81) Pittsfield
Mohl, Mrs. Joseph N. (31) Pittsfield
Penoyer, Harry M. (73) Ex-Pittsfield
Phelps, Mrs. Henry A. (50) Monterey
Sainio, Arvo A. (61) Chester
Sullivan, Leo T. (56) Pittsfield
Wells, Arthur M. (82) Williamstown
Williams, Raymond (61) Pittsfield

400 WILL STUDY IN TANGLEWOOD'S MUSIC CLASSES

Dr. Charles Munch Greets Students Week From Today

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, in connection with the annual Berkshire Festival concerts July 4-August 12, has passed the 325 mark, Miss Edith A. Bossler, registrar, reports. Additional applications are being processed daily until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and 13 foreign countries.

The 14th Session

The Berkshire Music Center, founded in 1940, will open its 14th session on Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Rector, assistant manager of the orchestra, is executive secretary.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, while department head Leonard Bernstein is on leave of absence; choral singing and conducting under Hugh Ross; composition from Mr. Copland and Italian modern composer Goffredo Petrassi; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl. Since enrollment in the latter may be for the either the full six weeks or for periods of four weeks or two weeks, applications for this department are stil lbeing accepted.

Study Group students, professional and amateur, have an opportunity to spend their vacations in extensive chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts. Tanglewood Study Group registration to date accounts for 65 students, 29 of whom are registered for the six-week term, five for four weeks, 27 for two weeks.

Scholarship Grants

The 325 students to date have been chosen from 600 applications, which resulted from some 1,500 inquiries, of which 680 were new this year. Berkshire Music Center scholarship grants have been awarded to 175, including 100 who comprise the student symphony orchestra which gives weekly full-scale symphonic concerts to which the public is invited through membership in the society of Friends, whose contributions help the support of the school. Although eligible for scholarship, so far 23 students have declined tuition assistance, 12 in the orchestra, three in composition, four in choral conducting, one in opera dramatics.

The bulk of Tanglewood's young musicians come from New York, Massachusetts, Pennsylvania, Illinois, New Jersey, with impressive enrollment also from Ohio, California, Maryland, Michigan, Virginia, Connecticut, and Iowa.

The 28 foreign students to date come from Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Columbia, Brazil, Finland, Uruguay and West Germany.

A calendar listing the 40-odd concerts and demonstrations to be given by Tanglewood students during the course of the Berkshire Festival may be obtained by writing to the Friends' Office, Tanglewood, Lenox, Mass.

Box Office Opens At Tanglewood

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony orchestra at Tanglewood, Lenox, is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box-office.

1956's pattern of 12 concerts by the 104-piece Boston Symphony orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-August 12. Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center Students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger." Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, planists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

Williamstown

Theater Figures Will Attend Summer Opener

WILLIAMSTOWN—Several well-known figures in the field of drama have accepted invitations to the opening performance of the Williamstown Summer Theater's 10-week season, starting Tuesday with "The Chalk Garden" by Enid Bagnold.

Among those planning to attend are Eddie Dowling, producer-director of 45 Broadway shows, Dean and Mrs. Curt Canfield of the Yale School of Drama and Walter Alford, public relations representative for the Playwright's Company. Mr. Alford is press representative for the Berkshire Music Festival at Tanglewood.

Although he will be unable to attend the opening, director Elia Kazan, a 1930 alumnus of Williams College, praised the theater's choice of plays and expressed an interest in attending later in the season.

Performances will be given in the Adams Memorial Theater at Williams at 8:40, with Saturday afternoon matinees set for 2:40. Tickets are on sale at England Brothers in Pittsfield, Smith Studio in Adams, Peebles Jewel Shop in North Adams, and Bastien's and the AMT box office in Williamstown.

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Copland and Foss Returning to Tanglewood; Faculty Complete for Music Center Opening

TANGLEWOOD—Two prominent faculty members who were on leave of absence from the Berkshire Music Center in 1955 are returning to Tanglewood this summer, in addition to three former staff members who were absent last season.

Returning for the season is Aaron Copland, assistant director of the Center, who will head the school's composition department. Last year Mr. Copland enjoyed his first sabbatical since the Center was started in 1940. He spent the season abroad composing and conducting. On Sunday, Aug. 5, the Boston Symphony Orchestra will pay honor to the composer with a performance of his "Symphonic Ode" in the Berkshire Festival concert to be conducted by Charles Munch, a work commissioned for the 75th anniversary of the orchestra this season.

Foss Completes Opera

Also returning is composer Lukas Foss, who has been invited by Mr. Copland to become a permanent member of his composition department. Mr. Foss spent the summer of 1955 composing at his home in Beverly Hills, Calif., completing his opera, "Griffelkin," which will be the major work produced by the Tanglewood Opera Department this summer on Aug. 6 and 7, and also completing his "Psalms for Chorus," commissioned by the Stockbridge Bowl Assn., which will be premiered here this summer.

Mr. Foss will conduct the Berkshire Festival concert on Sunday afternoon, July 8, leading the BSO chamber orchestra in works by Haydn, Fine, Haieff, Ives and will be piano soloist in Bach's Piano Concerto in D minor. Mr. Foss is associate professor of music at the University of California in Los Angeles.

Eleazar de Carvalho, the composer-conductor from Rio de Janeiro, who is director of the Brazil Symphony Orchestra, will head the student symphony orchestra and the conducting department at the Berkshire Music Center this summer. He will head Tanglewood's Department 1 while its permanent head, Leonard Bernstein, is on leave of absence preparing two musicals for Broadway next season. Bernstein, however, will be at Tanglewood for one Berkshire Festival concert this season, to conduct a memorial to the late Serge Koussevitzky on Aug. 4.

Mr. de Carvalho was a conducting student of Koussevitzky in 1946 when he first came to this country from South America. He was a member of the orchestra conducting faculty under the former conductor of the BSO from 1947 to 1951. In 1950 he conducted about 20 concerts with the Israel Philharmonic Orchestra in Tel Aviv, Haifa and Jerusalem. When the orchestra made its tour of the U.S. early in 1951, he conducted a number of its concerts. He has since divided the musical seasons between concerts in Brazil and Europe.

Aaron Copland

James Aliferis

Wife a Soloist

In addition to his post as artistic director and permanent conductor of the Brazil Symphony Orchestra, he is general director of the Sociedade Civil Juventude Musical Brasileira, which he organized in 1952 with the blessing of the Ministry of Education and Culture. Mr. de Carvalho will be guest conductor of the Berkshire Festival concert on Friday, Aug. 3, leading the BSO in music by Falla, Barraud, Stravinsky. His wife, pianist Jocy de Oliveira, will be soloist on that occasion in Ravel's Piano Concerto.

After a year's absence, Irving Fine of the music department at Brandeis University in Waltham, will return to the Berkshire faculty. His new composition, "Serious Song, for Strings," will be performed on Lukas Foss' Festival concert July 8. Others returning to the faculty are two assistants to Hugh Ross in the department of choral singing and conducting, James Aliferis, choral director of the University of Minnesota since 1946, and Mrs. Lorna Cooke de Caron, conductor of the chorus of the New [illegible] Conservatory of Music in Boston.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100

JUN 9 1956

Third Mozart Broadcast Set On Festivals

William Backhaus and Clara Haskil are piano soloists, and Carl Schuricht and Herbert von Karajan conduct, respectively, the Vienna Philharmonic and the London Philharmonic Orchestras on the third broadcast from the Mozart Bicentennial Festival in Salzburg on CBS Radio's World Music Festivals tomorrow (2:05 p.m., WRVA).

The Boston Pops Orchestra, directed by Arthur Fiedler, will present a program of concert favorites Monday on NBC Radio (8:15 p.m., WLEE).

The Pops concert will open with the Prelude to Act III from "Lohengrin" by Wagner, Handel's Suite from "The Water Music," Gould's "American Salute," and the Suite from "Graduation Ball" by Strauss as the finale.

Metropolitan Opera baritone Robert Merrill will be guest soloist on The Voice of Firestone Monday (7:30 p.m., WTVR). Howard Barlow will conduct the Firestone orchestra and chorus, and will combine with Merrill to offer a program of classical and semi-classical music.

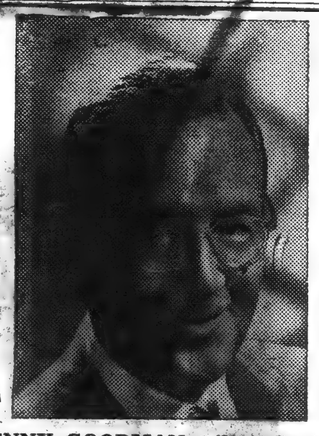
LILY PONS GUEST

Lily Pons, noted coloratura soprano of the Metropolitan Opera, will make her 49th appearance on the Telephone Hour, Monday (9 p.m., WLEE).

Accompanied by the orchestra with Donald Voorhees conducting, she will sing two selections from Donizetti's "The Daughter of the Regiment,"—the gay "Chacun Le Sait" and "Salute a France." Also on her program are Noel Coward's ballad "I'll Follow My Secret Heart" and Johann Strauss' "The Blue Danube" which will conclude the broadcast.

The orchestra will present the "Hungarian Rhapsody No. 2" by Liszt and Richard Rodgers' "June Is Bustin' out All Over."

THE LAKEVILLE JOURNAL Thursday, June 28, 1956



BENNY GOODMAN will make his Tanglewood debut on Friday, July 6 (8:30 p.m., Theatre-Concert Hall), at the opening of the "Bach-Mozart Concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622. On Wednesday, July 11 (8:30 p.m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,758

JUN 2 1 1956

Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4 to August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

NEW YORK HERALD TRIBUNE, SUNDAY, JUNE 24, 1956

* * *

Modern Chamber Music

The Fromm Foundation is sponsoring two concerts of modern chamber music at Tanglewood, Lenox, Mass., on Monday nights, July 9 and 23. Each program will include two works commissioned by the foundation and one by a former student in the Berkshire Music Center's composition department. Benjamin Britten, Ben Weber, Igor Stravinsky, Aaron Copland and Alvin Epstein will be represented in the first program, and Samuel Barber, Manuel de Falla, Darius Milhaud, Goffredo Petrassi, Leland Smith and Julian Orbon in the second.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929

JUN 9 1956

U.S. Symphony Will Tour Russia

BOSTON —(UP)— The Boston Symphony Orchestra has accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union during the orchestra's visit to Europe starting in August, Manager Thomas D. Perry Jr. said.

Washington Post and Times Herald
June 24, 1956

Tschaikowsky: Symphony No. 4. Boston Symphony under Munch. Victor.

It's big, it's powerful, it's magnificently played. If you need one, you can't do better, taken all in all, which means for sound, playing, and general conducting. There are better ways of playing some of this, but not on contemporary records.

Tebaldi in Opera Arias from "Cecilia," "La Wallay," "L'Arlesiana," "William Tell." Tebaldi with orchestra. London LL 1255.

Twenty years ago, last month Claudia Muzio died suddenly in Rome. She was only 44 and her voice was still, in some ways at least, in its prime. Her mezza voce was a thing never equaled by any other soprano, and her sense of the shape and unique loveliness of a phrase has been absent from our stages until the coming of Renata Tebaldi. Naturally Tebaldi, a great singer and artist, does things her way, and it is an extraordinarily compelling way. But there are strong resemblances to Muzio both in style and in repertoire. These are more strongly suggested in this most recent of her discs than in anything released since the comparative flood of discs made for Columbia by Muzio just before her untimely death.

In Refice's Annunciation, we have a scene from a role created for Muzio, and first sung by her. Tebaldi is so great in it that we have no small wish that she might be any greater. And her singing of "Poveri Fiori," a Muzio vehicle, not to forget her legato in the "William Tell" aria, is memorable. This is a disc of vocal treasures for lovers of opera and of great singing.

Hume.

VARIETY
NEW YORK, N. Y.

JUN 1 3 1956

400 STUDENTS HIT TANGLEWOOD JULY 1

Boston, June 12.

Berkshire Music Center, summer school of the Boston Symphony Orchestra, is now preparing for its 14th year at Tanglewood, Lenox, Mass., which will commence with the arrival of some 400 students from all parts of the U. S., Canada and Europe on Sunday, July 1.

Charles Munch, music director of the Boston Symphony, is director of the center; Ralph Berkowitz is dean, and faculty members include Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Geoffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first chair members of the Boston Symphony.

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June 8 -

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

JUN 24 1956

Boston Symphony To Appear Behind The Iron Curtain

Manager Thomas D. Perry of the Boston Symphony Orchestra, yesterday informed the Bushnell Memorial management of details involved in plans of the orchestra to perform a series of concerts this summer behind the Iron Curtain. Under the direction of Charles Munch and Pierre Monteux, the Boston 104-piece ensemble, a longtime favorite with Hartford music lovers, will become the first from this country ever to play in Russia.

Last August during the Geneva Conference, it was made known to the Soviet delegation that the Boston Symphony would make a tour of Europe late this summer and would be willing to include a number of concerts in Russia if proper arrangements could be made. Nothing came of the matter until very recently when a formal invitation from the Ministry of Culture in Moscow was extended to Mr. Perry by Yuri Gouk, cultural attache of the Russian Embassy in Washington.

The invitation, which has been accepted, provides for the Soviet officials to assume responsibility for the orchestra following a September 4 concert in Helsinki, Finland, transporting the players to Leningrad and Moscow, among other cities, and delivering them to Prague, Czechoslovakia, September 11 for a scheduled concert. It is anticipated that about a half-dozen performances will be given in Russia.

The Boston Symphony, which has performed approximately 40 concerts in the Bushnell Memorial since its opening in 1930, will return next March to play in the annual Bushnell Symphony Series. Other outstanding orchestras making up this series will be the Philadelphia, Eugene Ormandy conducting: Minneapolis Symphony, Antal Dorati conducting; Cleveland Orchestra, George Szell conducting; New York Philharmonic-Symphony, Dimitri Mitropoulos conducting. Applications for series seats are now being accepted.

TWO CONCERTS OF MODERN CHAMBER MUSIC PLANNED

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its fourteenth season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copeland, assistant director of the Berkshire Music Center, as pianist in his own trio, *Vitebsk*. The commissioned works are *Serenade for String Quintet* by Ben Weber of New York City; and *Sabrina Fair*, a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are *Quintet for Bassoon and Strings* by Leland Smith of The University of Chicago's Music Department; and *Himnus ad Galli Cantum* (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

JUN 22 1956

Tanglewood Prepares For Big Season

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., is reported by Mgr. Thomas D. Perry, Jr. The six-week season of 24 concerts, from July 4 to Aug. 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

This season's pattern of 12 concerts by the 194-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-Aug. 12. Features of the season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera singers Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Mezistersinger". Other noted soloists during the season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

The Berkshire Festival Shed series is preceded by two week ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200 - seat theater-concert hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors.

June 28, 1956. WALLINGFORD POST 6

BENNY GOODMAN will make his Tanglewood debut on Friday, July 6 (8:30 p. m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

CHARLES MUNCH, Music Director for the past seven years of the Boston Symphony Orchestra, conducts concerts by the Symphony at the annual Berkshire Festival in the hills of Western Massachusetts at Tanglewood, during the six-week season, July 4-August 12, 1956. Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival.

BerkshireFestival Concerts Open July 4 - August 12

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

The Berkshire Eagle, Friday, June 29, 1956

College Students Join Summer Staff At Tanglewood

TANGLEWOOD — Ten college student guides have joined the staff at Tanglewood to conduct visitors during the daytime on tours of the Boston Symphony Orchestra's estate, and to assist in ushering at the Berkshire Festival weekend concerts and at programs by students of the Berkshire Music Center. Three are from Harvard, two from Haverford, one each from the University of Connecticut, Antioch, Columbia, Dartmouth and Potsdam, N.Y., State Teachers College.

Returning from last season are Phillip A. Burgess, 21, of New York City, a junior at Antioch College majoring in literature and history; and Donald Smith, 20, of Lebanon, N.H., who has just graduated in music and economics from Dartmouth College.

A former student at Tanglewood is Steven Paul, 18, of Toms River, N.J., Columbia University class of 1958, majoring in classics.

Five New Englanders are: Henry Hoover, 20, of South Lincoln, a junior at Harvard, a music major; Maurice Ford, 21, of Jamaica Plain, a junior at Harvard where he is assistant manager of the Harvard Glee Club; David W. Bryan, 27, of Rockville, Conn., a music major, class of 1957 at the University of Connecticut, and a veteran of four years in the U.S. Air Force; John E. Little, 22, of Suncock, N.H., a history major at Harvard, class of 1957; John Coleman, 21, of Hartford, Conn., a Harvard senior majoring in Spanish.

Two guides are from New York state, David Nowlis, 19, of Rochester, a psychology major at Harvard College, class of 1958; and David O'Hara, 19, or Weedsport, N.Y., a voice student at Potsdam State Teachers College.

BUTTE, MONT.
STANDARD

JUN 8 1956

To Play in Russia

BOSTON (AP) — The Boston Symphony Orchestra Thursday night announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. The world famed orchestra will be the first American symphony to play in Russia.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUN 22 1956

America's Musical Mecca

The Berkshire Festival is so famous that it may seem unnecessary at this point to tell people what it is. Yet every year we hear someone from Holyoke who has just been to Tanglewood for the first time exclaim in enthusiastic wonder, "Why, I had no idea . . . . ." and so on. You have to go there to know.

Tanglewood has become the musical mecca of the country. It has grown from a few outdoor symphonic concerts to a great organization including a summer music school where talented youngsters study under the leading composers, conductors, and instrumentalists of the country. Its network of concerts includes chamber music and opera, student as well as Boston Symphony performances, and one one gala day it even includes dancing on the grass.

Tanglewood draws crowds from all over. There is not quite the contrast there used to be, of jeweled dowagers brushing elbows with bearded bohemians. Music is not for the financially or intellectually elite any more, if it ever was. Everybody goes to Tanglewood, and when the music is playing, you never heard a quieter crowd.

The crowd is thickly sprinkled with musicians. There are thousands of music-lovers there, people who listen to records or radio constantly as part of their everyday life. There are also thousands of people who go to see what Tanglewood is like, or because they like a concert once in a while, or because music at Tanglewood is an experience that thrills them even if music under other circumstances does not.

It is a delightful summer experience to drive up into the beautiful Berkshire country, walk about the spreading lawns of Tanglewood, and as the light fades hear what many consider the world's finest orchestra play the masterpieces of Western music. It is close at hand, available to everyone. We especially urge people who have never bought a concert ticket in their lives to risk a couple of dollars for a chance to sit on the grass at Tanglewood and listen.

[244]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUN 23 1956

Boston Symphony Will Visit Russia

THE Boston Symphony Orchestra has accepted a formal invitation from the USSR to include Soviet Russia in the tour of Europe the symphony will make during August and September, the orchestra's manager, Thomas D. Perry Jr. announces. The Boston Symphony will be the first American symphony orchestra to perform in Russia.

Russia has invited the orchestra to spend six days of its Autumn tour within the Soviet border. Concerts are planned in Leningrad and Moscow. It is understood that the USSR, as in the case of "Porgy and Bess" company last January, will assume expenses of transporting the orchestra, staff and equipment from Helsinki, where a concert is planned Sept. 4, to its next date in Prague, Sept. 11. The USSR will also pay a stipend.

The tour will follow conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., July 4-Aug. 12.

VARIETY
NEW YORK, N. Y.

JUN 13 1956

Boston to Russia

Boston, June 12.

The Boston Symphony Orchestra has accepted the invite of the Russian Government to give concerts in Moscow and Leningrad late this summer. Russians assume all transportation costs for the 104 members and their conductor, Charles Munch, during a six-day stay. In addition, the orchestra is expected to receive a stipend.

A skedded tour of Europe has already been set for August and September at the end of the Tanglewood Festival in the Berkshires.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 22 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 24 1956

400 WILL STUDY IN TANGLEWOOD'S MUSIC CLASSE

Dr. Charles Munch Gree Students Week From Today

Student registration at t Berkshire Music Center, the si week summer school of mus maintained by the Boston Syr phony Orchestra at Tanglewoo Lenox, in connection with the a nual Berkshire Festival concer July 4-August 12, has passed th 325 mark, Miss Edith A. Bossle registrar, reports. Additional a plications are being processe daily until the full enrollment some 400 is reached. To dat students have been enrolled fror 37 states, Canada and 13 fo eign countries.

The 14th Session

The Berkshire Music Center founded in 1940, will open its 14t session on Sunday afternoon, Jul 1, when students will be wel comed by Dr. Charles Munch music director of the Bosto Symphony Orchestra, in his ca pacity as director of the summe music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Bector, assistant mana ger of the orchestra, is execu tive secretary.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho, con ductor of the Brazil Symphony Orchestra of Rio de Janeiro, while department head Leonard Bern stein is on leave of absence; choral singing and conducting under Hugh Ross; composition from Mr. Copland and Italian modern composer Goffredo Pet rassi; opera under Boris Gold ovsky; or are enrolled in the Tan glewood Study Group under In golf Dahl. Since enrollment in the latter may be for the either the full six weeks or for periods of four weeks or two weeks, appli cations for this department are stil lbeing accepted.

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The 325 students to date have been chosen from 600 applica tions, which resulted from some 1,500 inquiries, of which 680 were new this year. Berkshire Music Center scholarship grants have been awarded to 175, including 100 who comprise the student symphony orchestra which gives weekly full-scale symphonic con certs to which the public is in vited through membership in the society of Friends, whose con tributions help the support of the school. Although eligible for scholarship, so far 23 students have declined tuition assistance, 12 in the orchestra, three in com position, four in choral conduct ing, one in opera dramatics.

The bulk of Tanglewood's young musicians come from New York, Massachusetts, Pennsyl vania, Illinois, New Jersey, with impressive enrollment also from Ohio, California, Maryland, Mich igan, Virginia, Connecticut, and Iowa.

The 28 foreign students to date come from Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Colum bia, Brazil, Finland, Uruguay and West Germany.

A calendar listing the 40-odd concerts and demonstrations to be given by Tanglewood students during the course of the Berk shire Festival may be obtained by writing to the Friends' Of fice, Tanglewood, Lenox, Mass.

Copland and Foss Returning to Tanglewood; Faculty Complete for Music Center Opening

TANGLEWOOD—Two prominent faculty members who were on leave of absence from the Berkshire Music Center in 1955 are returning to Tanglewood this summer, in addition to three former staff members who were absent last season.

Returning for the season is Aaron Copland, assistant director of the Center, who will head the school's composition department. Last year Mr. Copland enjoyed his first sabbatical since the Center was started in 1940. He spent the season abroad composing and conducting. On Sunday, Aug. 5, the Boston Symphony Orchestra will pay honor to the composer with a performance of his "Symphonic Ode" in the Berkshire Festival concert to be conducted by Charles Munch, a work commissioned for the 25th anniversary of the orchestra this season.

Foss Completes Opera

Also returning is composer Lukas Foss, who has been invited by Mr. Copland to become a permanent member of his composition department. Mr. Foss spent the summer of 1955 composing at his home in Beverly Hills, Calif., completing his opera, "Griffelkin," which will be the major work produced by the Tanglewood Opera Department this summer on Aug. 6 and 7, and also completing his "Psalms for Chorus," commissioned by the Stockbridge Bowl Assn., which will be premiered here this summer.

Mr. Foss will conduct the Berkshire Festival concert on Sunday afternoon, July 8, leading the BSO chamber orchestra in works by Haydn, Fine, Haieff, Ives and will be piano soloist in Bach's Piano Concerto in D minor. Mr. Foss is associate professor of music at the University of California in Los Angeles.

Eleazar de Carvalho, the composer-conductor from Rio de Janeiro, who is director of the Brazil Symphony Orchestra, will head the student symphony orchestra and the conducting department at the Berkshire Music Center this summer. He will head Tanglewood's Department 1 while its permanent head, Leonard Bernstein, is on leave of absence preparing two musicals for Broadway next season. Bernstein, however, will be at Tanglewood for one Berkshire Festival concert this season, to conduct a memorial to the late Serge Koussevitzky on Aug. 4.

Mr. de Carvalho was a conducting student of Koussevitzky in 1946 when he first came to this country from South America. He was a member of the orchestra conducting faculty, under the former conductor of the BSO from 1947 to 1951. In 1950 he conducted about 20 concerts with the Israel Philharmonic Orchestra in Tel Aviv, Haifa and Jerusalem. When the orchestra made its tour of the U.S. early in 1951, he conducted a number of its concerts. He has since divided the musical seasons between concerts in Brazil and Europe.

Aaron Copland

James Aliferis

Wife a Soloist

In addition to his post as artistic director and permanent conductor of the Brazil Symphony Orchestra, he is general director of the Sociedade Civil Juventude Musical Brasileira, which he organized in 1952 with the blessing of the Ministry of Education and Culture. Mr. de Carvalho will be guest conductor of the Berkshire Festival concert on Friday, Aug. 3, leading the BSO in music by Falla, Barraud, Stravinsky. His wife, pianist Jocy de Oliveira, will be soloist on that occasion in Ravel's Piano Concerto.

After a year's absence, Irving Fine of the music department at Brandeis University in Waltham will return to the Berkshire faculty. His new composition, "Serious Song, for Strings," will be performed on Lukas Foss' Festival concert July 8. Others returning to the faculty are two assistants to Hugh Ross in the department of choral singing and conducting, James Aliferis, choral director of the University of Minnesota since 1946, and Mrs. Lorna Cooke de Caron, conductor of the chorus of the New England Conservatory of Music in Boston.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

JUN 26 1956

Berkshire Festival Program Announced by Orchestra

A six-week calendar of annual musical events has been announced by the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, of which Charles Munch is music director.

The six-week Summer School of Music, maintained by the Boston Symphony Orchestra, will open July 1, and the festival concerts, 25 of which are for ticket-bearing patrons, will begin Wednesday, July 4.

A full enrollment of student registration, totaling 400, is expected at the Music Center for the 14th annual sessions.

Type of Concerts

The festival concerts include six Wednesday night chamber music concerts, six Bach-Mozart concerts by the chamber orchestra of the Boston Symphony, and 12 music shed concerts by the full Boston Symphony Orchestra.

A special announcement will be made at a later date of the "Tanglewood on Parade" program.

Soloists this year will include Benny Goodman, Lukas Foss, Luboshuutz and Nemenoff, Boris Goldovsky, William Kroll.

Also, Rudolph Serkin, Ruth Posselt, Jocy de Oliveira and Zino Francescatti.

A sample of programs announced for this season is as follows:

Opening night, July 4, the Kroll String Quartet playing Mozart's "Quartet in C major," Prokofieff's "Quartet No. 1," and Beethoven's "Quartet, Opus 59, Number Three."

Symphonies July 6

Friday, July 6, the Chamber Orchestra, directed by Charles Munch, will play Mozart's "Symphony in G minor" and "Symphony in D major." Benny Goodman will be soloist for Mozart's "Concerto for Clarinet."

On Friday, July 20, the Boston Symphony will perform the Berlioz overture, "The Roman Carnival"; the Debussy prelude, "Afternoon of a Faun"; Ravel's "Rapsodie Espangnole" and Brahms "Symphony No. 2 in D major."

Sunday, July 15, the Chamber Orchestra will present Bach's "The Passion According to St. John." Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; MacMorgan, bass and James Joyce, bass.

'Romeo and Juliet'

Sunday, July 29, the Boston Symphony will be heard in Prokofieff's "Romeo and Juliet" and Mahler's "Symphony No. 1." Ruth Posselt will be the soloist for Hindemith's "Violin Concerto."

On Friday, August 10, the Boston Symphony again will present Haydn's "Symphony No. 102," Piston's "Symphony No. 6," Strauss' "Don Juan," and Dukes' "L'Apprenti Sorcier."

Conductors, in addition to Munch, will include Lukas Foss, Boris Goldovsky and Pierre Luboshutz, Pierre Monteux, Richard Burgin, Leonard Bernstein and Eleazar de Carvalho.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

JUN 24 1956

Berkshire Music Festival Outlook Bright

A banner season for this summer's Berkshire Music Festival is anticipated on the basis of good subscription sales to date. An all-time attendance record was chalked up last year when 136,087 persons were in attendance.

The coming festival schedule will be the same as that of last year with a six-week season of 24 concerts from July 4 to August 12. Featured in the Shed concerts by the 104-piece Boston Symphony will be four commissioned works by American composers which will receive their premiere performances this season. Howard Hanson, Walter Piston, Goffredo Petrassi, and Aaron Copland, are the composers represented.

KINGSTON, N. Y.
FREEMAN
Circ. D. 13,619

JUN 8 1956

Berkshire Music Center Announces Summer Events Open to Friends

Numerous performances by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This Orchestra's music school in the Berkshire hills is now preparing for its 14th year, which will commence with the arrival of some 400 students from all parts of the U.S.A., Canada and foreign countries on Sunday, July 1. The Berkshire Music Center has Charles Munch music director of the Boston Symphony Orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahn and first-chair members of the Boston Smphony Orchestra.

Young musicians of high skill —instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the Orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockefeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources.

A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available from the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

[245]

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 27 1956

Wonderful Weekend On Cape Cod

Three Days For $50

By MARGARET MOORE

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Rooms in many Berkshire inns and guest houses run $15 a day including meals for one person. So you'd spend $30 to stay Friday and Saturday nights.

A ticket to an evening performance at Tanglewood is $5. Both accommodations and festival tickets should be bought far in advance for this weekend.

A Maine weekend also fits into the $50 price bracket. The train fare to Portland is $5.72 round trip. Fare to such nearer resort spots as Kennebunk is, of course, less.

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BOSTON, Mass.
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Continued on Page Four

majority of the Festival concerts. Immediately after the conclusion of the Festival, on August 12th, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on August 24. Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union marking the first time an American symphony orchestra will have played in Russia.

Dr. Munch and the Boston Symphony Orchestra will return to Boston just in time to start rehearsals on October 1 for the Orchestra's 76th season which will begin on Friday afternoon, October 5.

MILLBROOK ROUND TABLE Thursday, June 21, 1956

Modern Cham[...]

[...]ESDAY AUGUST 17 1955

[...]p of the [...]oundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists. Each program will include two compositions commissioned by the Fromm Foundation.

The Fromm Foundation concerts to be given in addition to the Berkshire Festival's regular schedule of 24 concerts July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

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Demand for Seats

A brisk demand for seats is reported since the box office opened on June 11 at the main gate at Tanglewood. All remaining tickets for the season are now on sale[...]e. The box office is open Mon[day] through Saturday from 9 a.m. [...]p.m. and commencing July 1, [will a]lso be open on Sundays.

[...] detailed Berkshire Festival [progra]ms for a complete list of the [...]'s more than 40 student [...] to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

* * *

BOSTON ORCHESTRA AND RUSSIA

PROPOSED VISIT IN 1956

FROM A NEW YORK CORRESPONDENT

The Boston [...] Orchestra may appear at the [...] Festival before undertaking a tour of Europe in the course of which it is proposed to give concerts in the U.S.S.R. in September, 1956. If this plan materializes, the orchestra will be the first important western one to appear in Russia since the revolution, and the first American one ever to play there.

The projected visit to Russia is part of a new pattern of cultural exchange between the two countries that will [...] pianist Mr. Emil Gilels, winner of the Stalin Prize, making his first appearance at Carnegie Hall next autumn, and an American concert tour next spring by Mr. David Oistrakh. It is reported that neither the United States State Department nor the Russian Foreign Office is putting undue obstacles in the way of these visits.

During its visit to Brit[ain the] Boston Symphony Orchestra will [...], it is hoped, to hold auditions for s[tudents f]or the 1957 session of the Berkshire [...] Centre, the summer music [...] which [the Or]chestra runs in conjunc[tion with] the Berkshire Festival. It was S[...]'s dream that the school whi[...] would in time become an [...] centre for young musicians. [...] students now come from [...] the world; this year [...] from 18 countries, [...] Finnish composer [...] nominated by no less a pe[rsonage th]an [Si]belius. The Dominions are always well represented, but it has been some years since a student from Great Britain has been at the centre. Orchestra and school officials hope that leading British music schools will nominate outstanding pupils in composition, conducting, vocal, or instrumental work for consideration as scholarship students at the 1957 session.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

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THE TIMES WEDNESDAY AUGUST 17 1955

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This same helpful friend can also reduce your taxi fares by telling you how to walk and take busses about the city.

She or a guide book can give you tips on inexpensive restaurants, too.

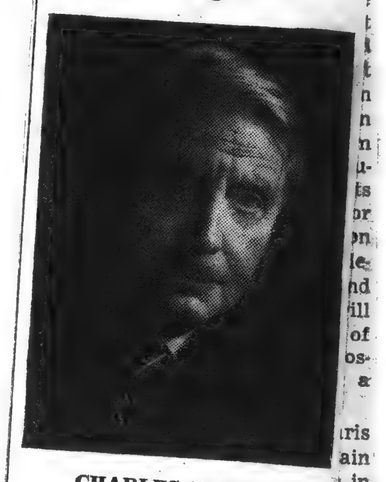
Naturally you will think of other places to go and things to do once you get there.

The important thing is to go and have a wonderful time.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 21 1956

Charles Munch Is Awarded Three Degrees



CHARLES MUNCH

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, yesterday concluded a busy five-day re-

Continued on Page Four

the majority of the Festival concerts. Immediately after the conclusion of the Festival, on August 12th, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on August 24. Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union marking the first time an American symphony orchestra will have played in Russia.

Dr. Munch and the Boston Symphony Orchestra will return to Boston just in time to start rehearsals on October 1 for the Orchestra's 76th season which will begin on Friday afternoon, October 5.

Modern Chamber Music Listed for Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists. Each program will include two compositions commissioned by the Fromm Foundation.

The Fromm Foundation concerts to be given in addition to the Berkshire Festival's regular schedule of 24 concerts July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk."

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For detailed Berkshire Festival programs for a complete list of the summer's more than 40 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

* * *

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUN 23 1956

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[246]

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 27 1956

Wonderful Weekend On Cape Cod

Three Days For $50

By MARGARET MOORE

Treat yourself **right.** Every working girl deserves at least one really wonderful weekend each summer.

Of course, if you have rich friends with a yacht or a summer house, the only problem is to persuade them to invite you.

But for most people, a grand weekend has to be a do-it-yourself job.

POSSIBILITIES
NUMEROUS

Fortunately, the possibilities are numerous. You have a wide choice of locations, hotels, and things-to-do once you get there.

The important thing is to choose the ones that will make your own dreams come true.

You'll probably have the most fun if you can arrange to make this a three-day weekend.

Most bosses are good natured about letting you take an extra Monday or Friday off if you don't have a long vacation coming to you.

As for that all-important question of money, you have a wide range of choice here, too.

But since this is to be a special weekend, why not set aside $50 for it?

CAPE COD OR
THE ISLANDS

That sum will, for example, take you on an active weekend on Cape Cod or the Islands. Here's how to do it.

Spend Thursday night doing your hair and packing your suitcase. Be sure to get to bed early because your train leaves Boston at 8:40 next morning.

Your round trip ticket to Hyannis will cost $5.19. Count on spending $2.15 for tips and cabs in Boston and Hyannis.

Accommodations for one person in a guest house will run about $4 a night. After paying for a room for two nights in advance, you have $34.66 left.

After you hang up your clothes, get right out on the beach and start to work on a sun tan. A simple lunch on the beach will cost about .85.

CURIOSITY SHOPS
AND ANTIQUES

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Continued From [illegible]

turn visit to Boston, from his Paris home during which time he became one of the most honored men in musical and academic circles. Since last Sunday Dr. Munch has been the recipient of no fewer than three honorary degrees from three Greater Boston institutions of higher learning. Tufts University made him a Doctor of Humane Letters; Boston College granted him the degree of Dootor of Music; and today Harvard University will confer the degree of Doctor of Music upon him. In 1955 Boston University awarded him a similar degree.

Dr. Munch returns to Paris tomorrow, but he will again fly back to the United States in two weeks in time to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, Mass., of which he is the Director, on July 1. During the six weeks of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Dr. Munch will conduct the majority of the Festival concerts. Immediately after the conclusion of the Festival, on August 12th, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on August 24. Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union marking the first time an American symphony orchestra will have played in Russia.

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Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

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[246]

Noted Musicians to Appear At Tanglewood This Summer

Jazz clarinetist Benny Goodman, Brazilian conductor-composer Eleazar de Carvalho, Monterey violinist Zino Francescatti and pianist Rudolf Serkin are among the guest artists scheduled to appear at Tanglewood, the Boston Symphony orchestra's summer home, this summer.

Six-week Festival

The six-week Berkshire Festival at Tanglewood will run from July 4 to Aug. 12, following last summer's plan of orchestral concerts on Friday and Saturday evenings and Sunday afternoons and a Wednesday evening chamber music series.

Charles Munch will conduct the Boston Symphony Orchestra in a majority of its festival appearances. The festival, followed by a European tour, will mark the orchestra's 75th anniversary season.

Guest conductors will be Mr. de Carvalho, Pierre Monteux, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Mr. Goodman [illegible] Mozart's clarinet concerto [illegible] one of the series of Beethoven concerts to be presented in the theater-concert hall from July 6 through July 15 by a chamber orchestra composed of Boston Symphony musicians.

The famed jazz clarinetist will appear July 11 at the second in a series of six Wednesday evening concerts of chamber music. Mr. Goodman, violinist Francescatti, pianist Serkin and other artists scheduled to participate in the mid-week series, will donate their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

Summer School

The center, a summer school maintained by the orchestra, will open its 14th season July 2.

Mr. Munch will conduct two all-Wagner programs, including the first act of "Die Valkyrie" and the final scene of "Die Meistersinger."

Math Seminar

Four new works composed for the orchestra's 75th anniversary will be given their Tanglewood premieres. The works, by Arron Copland, Walter Piston, Howard Hanson, and Heitor Villa-Lobos, were premiered by the orchestra during the winter season.

Choral works performed will include Bach's "Passion According to St. John" and Bohuslav Martinu's "Field Mass," in which the Yale Glee club will be heard.

The complete programs to be given in the Tanglewood Music Shed follow:

Friday Evening, July 20
BERLIOZ Overture, the Roman Carnival
DEBUSSY Prelude to the Afternoon of a Faun
RAVEL Rapsodie Espagnole
BRAHMS Symphony No. 2 in D major
Conductor, Charles Munch

Saturday Evening, July 21
WAGNER
A Faust Overture
Waldweben from Siegfreid
Prelude and Love-Death from Tristan and Isolde
Die Walkure, Act I
Soloists:
Margaret Harshaw, Soprano; Alfred Da Costa, Tenor; James Pease, Bass
Conductor, Charles Munch

Sunday Afternoon, July 22
ROSSINI Overture to L'Italiana in Algeri
BARTOK Concerto for Orchestra
SCHUBERT Symphony No. 7, in C major
Conductor: Pierre Monteux

Friday Evening, July 27
BEETHOVEN Overture Leonore No. 2
PETRASSI Symphony No. 4, in F minor
TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: Charles Munch

Saturday Evening, July 28
HANSON Elegy in memory of Serge Koussevitzky
SCHUMANN Piano Concerto in A minor
Soloist: Rudolf Serkin
HONEGGER Symphony No. 5
DEBUSSY La Mer
Conductor: Charles Munch

Sunday Afternoon, July 29
HANDEL Concerto Grosso in D minor, Op. 6, No. 10
HINDEMITH Violin Concerto
Soloist: Ruth Posselt
MAHLER Symphony No. 1 in D major
Conductor: Richard Burgin

Friday Evening, Aug. 3
HINDEMITH Mathis der Maler
RAVEL Piano Concerto
Soloist: Jocy de Oliveira
STRAVINSKY Ballet, Petrouchka (Complete)
Conductor: Eleazar de Carvalho

Saturday Evening, Aug. 4
MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427 (with Chorus and Soloists)
Adele Addison, Soprano; David Lloyd, Tenor; Eunice Alberts, Contralto
PROKOFIEFF Symphony No. 5
Concert in memory of Serge Koussevitzky
Conductor: Leonard Bernstein

Sunday Afternoon, Aug. 5
COPELAND Symphonic Ode
BRAHMS Concerto for Violin and Cello
Soloists:
Zino Francescatti, Violin; Samuel Mayes, Cello
SCHUMANN Symphony No. 2 in C major
Conductor: Charles Munch

Friday Evening, Aug. 10
HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6
STRAUSS Don Juan
DUKAS L'Apprenti Sorcier
Conductor: Charles Munch

Saturday Evening, Aug. 11
FREED Festival Overture
BRAHMS Symphony No. 3, in F major
ENESCO Suite for Orchestra, Op. 9
STRAUS Suite from Der Rosenkavalier
Conductor: Pierre Monteux

Sunday Afternoon, Aug. 12
WAGNER
Overture and Bacchanale, from Tannhauser
A Siegfried Idyl
Die Meistersinger von Nurnberg, Act. III
(opening and final scene)
Chorus and Soloists, including James Pease, Alfred Da Costa and Margaret Willauer
Conductor: Charles Munch

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUN 21 1956

Business Brisk At Tanglewood Office

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood.

All remaining tickets for the Tanglewood season are now on sale at the box-office, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The box-office will also be open commencing Sunday, July 1, with the start of the 14th session of the Berkshire Music Center.

1956's pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazer de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-August 12. Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students, Act I of "Die Walkure" and the opening and final scene of Act II of "Die Meistersinger". Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, panists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Margarite Willauer, James Pease and David Lloyd.

The Berkshire Festival Big Shed series is preceded by two week ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors. Seats for these two weekends, July 6-7-8 and July 13-14-15 are already scarce, with the latter weekend almost sold out. Great interest attaches to the Tanglewood debut, as soloist in Mozart's Concerto for Clarinet (K. 622), of eminent jazz musician Benny Goodman. Other soloists are: vocalists Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan, James Joyce; duo pianists Luboshutz and Nemenoff, opera director Boris Goldovsky appearing as pianist; William Kroll, violinist; the Yale Glee Club; and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Six Wednesday evening chamber music concerts, are also given during the Festival, July 4-August 8, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

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[247]

Lenox

Goodman To Be Guest At Elm Court

Festival Soloist Will Perform at Concert on July 6

LENOX — Members of the late Mrs. Henry White's family will be guests at her former home, Elm Court, next week for the opening of the Tanglewood season, it was announced today by H. George Wilde, owner of the resort.

Benny Goodman, the famed clarinetist, who is married to Mrs. White's granddaughter, will stay at the resort with Mrs. Goodman, her mother, Mrs. John Henry Hammond, Miss Harriet Hammond of New York and Mr. and Mrs. John Franklin.

Mr. Goodman will be the guest soloist Friday evening, July 6, at the Bach-Mozart series opener when he will perform with the Boston Symphony Orchestra, Mozart's Concerto for Clarinet.

Opens Thursday

Elm Court will open its eighth season Thursday. The staff this year will remain the same as for the past five seasons. Robert L. Curry will be manager with David H. Wood, assistant manager and Stanton Roberts, chef. All three are from Lenox School for Boys. Mrs. Dorothy Crawford of Lee will return as housekeeper and John Nesbit of Pittsfield as head waiter.

The inn is reported to be booked to capacity for the week of July 4, and reservations for this season are well ahead of past years.

Among guests coming this year are Dr. Charles Munch, conductor of the Boston Symphony Orchestra, who will be spending his sixth season at Elm Court, and Pierre Monteux, guest conductor at Tanglewood.

The dining rooms of Elm Court again will be open to the public and available for special parties and receptions. The inn will remain open until Aug. 25.

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
JUN 15 1956

Harvard Honors 4 in Government

CAMBRIDGE, Mass., June 14 (UP).—Harvard University Thursday conferred honorary degrees on Sen. Kennedy (D-Mass.) and two members of President Eisenhower's Cabinet, Commerce Secretary Weeks and Treasury Secretary Humphrey.

Honorary degrees also were awarded U. S. Supreme Court Justice Frankfuter, newspaper publisher John Cowles, Boston Symphony Orchestra conductor Charles Munch and Dartmouth College president John Sloan Dickey.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 22,452
JUN 22 1956

Big Season On Tap At Tanglewood

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SCHENECTADY GAZETTE, TUESDAY, JUNE 26, 1956

can World Airways

Music Notes

By D. E. RITZ

The 60th anniversary convention of the American Guild of Organists opened yesterday in New York city and will continue through Friday with special programs in the larger churches and auditoriums.

PRE-CONVENTION activities included a West Point recital and tour Sunday afternoon with a recital by Jack A. Davis, organist-choirmaster of the Cadet Chapel and a choral program at St. Paul's Chapel Sunday evening. Ruth Diel, soprano; Beatrice Krebs, contralto; and Chester Watson, baritone, all Octavo Singer soloists, were featured in "The Green Blade Riseth" with the Oratorio Society of New Jersey and M. Searle Wright, composer, conducting Sunday evening.

GUEST ORGANISTS featured in programs during the week include Pierre Cochereau of the Cathedral of Notre Dame, Paris; David R. Fuller, organist of Dartmouth College; Alexander Schreiner, organist of the Tabernacle at Salt Lake City Utah; Claire Coci; George Thalben-Ball, official organist of the BBC Orchestra of London; E. Power Biggs; and Clarence Mader, organist at Immanuel Presbyterian Church of Los Angeles.

Then there will be a high mass Friday marking the observance of the Feast of Saints Peter and Paul at the Church of St. Paul the Apostle, a Sabbath evening service at Temple Emanu-El directed by Lazare Saminsky; a Lewisohn Stadium concert tomorrow evening featuring the New York Philharmonic and the Oratorio Society of New York. A Guild Festival Choral Service was held last evening at St. Bartholomew's Church with choirs from Calvary Church, St. Mark's-in-the-Bouwerie and St. Bartholomew's Church participating.

Two multiple programs will be held. One this afternoon will include Gustav Holst's "The Coming of Christ;" a lecture and demonstration of "Recent Developments in Tape Music" with Dr. Vladimir Ussachevsky of Columbia University as speaker and a chamber music program by the Guilet Quartet.

A multiple program Friday morning will include a lecture on "Trends in European Organ-Building" by D. A. Flentrop, organ-builder from Holland; a lecture on "Worship, Architecture and Acoustics" by Ray Berry, of the national committee on architecture and acoustics.

THE TRI-CITY SYMPHONY Orchestra, conducted by Edgar Curtis and with Edward A. Rice as concertmaster will present a benefit concert for the Rensselaerville library Saturday at 8:30 p.m. at the Greenville, NY, high school auditorium.

Betty Haines of this city will be featured on the viola with Joseph Malfitano, first violinist of the Metropolitan Opera orchestra, in the Mozart "Symphonie Konzertante for violin and viola."

The program is the first of three scheduled to benefit the Rensselaerville library.

Other numbers scheduled for Saturday are the Schubert "Symphony number 5 in B flat major"; the Wagner "Siegfried Idyll" and the Rossini "Overture to the Barber of Seville."

MIA SLAVENSKA, famed ballerina, will dance with Robert Morrow in the Jacob's Pillow Dance Festival programs Friday and Saturday in the Ted Shawn Theater near Lee, Mass. Matinees will be at 4 and evening programs at 9 o'clock.

Other participants in the programs will include a group of 12 dancers in the Texas State College for Women's Modern Dance Group of Denton, Texas; and Sakomi Tachibana, a leading exponent of the classical dance art of Japan.

STUDENTS from 37 states, Canada and 13 foreign countries are among the 325 who have registered so far for the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., The school will open July 1 and conclude with the Berkshire Festival concerts on Aug. 12.

Miss Edith A. Bossler, registrar, reports that additional applications are being processed daily and the full enrollment will be about 400 students.

Dr. Charles Munch, who serves as director of the school, will welcome the students on July 1 to the 14th annual session of the school.

Aaron Copeland is serving as assistant director; Ralph Berkowitz, dean; and Gail W. Rector, assistant manager of the Boston Symphony, as executive secretary.

Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, is in charge of the department of orchestra playing and conducting. Hugh Ross heads choral singing and conducting. Mr. Copland and Goffredo Petrassi, the Italian modern composer, will head the composition department and Boris Goldovsky the opera workshops.

The Tanglewood Study Group will be directed by Ingolf Dahl. Enrollment in this group is either for the full six weeks or for periods of four weeks and two weeks, and applications for this department still are being accepted. Study group students, professional and amateur, have an opportunity for extensive chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in the Berkshire Festival concerts.

So far, the study group registration has accounted for 65 students, 29 of whom are registered for the six-week term, five for four weeks and 27 for two weeks.

The 325 students have been chosen from 600 applicants, resulting from some 1,500 inquiries of which 680 were new this year. Berkshire Music Center scholarship grants have been awarded to 175 students, including 100 who make up the student symphony orchestra.

The 28 foreign students come from: Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Colombia, Brazil, Finland, Uruguay and West Germany.

OPENING NIGHT of second 10-week season of Williamstown Theater Foundation last night at Adams Memorial Theater attracted audience of more than 400 to see "The Chalk Garden." Left to right are: John Soles, director of the Friends of Tanglewood; George W. Schryver, executive committee member of theater foundation; Louis Rudnick, foundation president, of Williamstown; and Walter Alford, press agent for Tanglewood.

INTERMISSION in theater lobby are Mr. and Mrs. Noah Greenberg, director of Pro Musica Antiqua, which has rented the Delta Phi House in Williamstown; and Mr. and Mrs. Ernest Brundage of Williamstown, formerly of Pittsfield and Lee, at right. The audience included persons from all over Berkshire County as well as from towns in nearby Vermont and New York.

RECEPTION at the Williamstown Theater following the production was attended by about 100 invited guests. At left, Nikos Psacharopoulos, director of the summer theater, chats with Mrs. Alexander Dean of New Haven, Conn., administrative assistant for Yale School of Drama. Standing are Mrs. John M. Coyle of Williamstown, and Richard F. Treadway, managing director of the Treadway Inns. Receptions are planned each Tuesday night.

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Transcript (e)
NORTH ADAMS, Mass.
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JUN 23 1956

anglewood Music Center Sign-Up s Past 325-Mark

Student registration at the Berkshire Music center, the six-week summer school of music maintained by the Boston Symphony orchestra at Tanglewood, Lenox, in connection with the annual Berkshire Festival concerts, July 4-Aug. 12, has passed the 325 mark, Miss Edith A. Bossler, registrar, said today.

Full Enrollment 400

Additional applications are being processed daily until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and 13 foreign countries.

The Berkshire Music center, founded in 1940, will open its 14th session Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Rector, assistant manager of the orchestra, is executive secretary.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony orchestra of Rio de Janeiro, choral singing and conducting under Hugh Ross; composition from Mr. Copland and Italian modern composer Goffredo Petrassi; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study group under Ingolf Dahl. Since enrollment in the latter may be for either the full six weeks or for periods of four weeks or two weeks, applications for this department are still being accepted. Study group students, professional and amateur, have an opportunity to spend their vacations in extensive chamber orchestra reading and to sing in the Festival chorus with the Boston Symphony in Berkshire Festival concerts. Tanglewood Study group registration to date accounts for 65 students, 29 of whom are registered for the six-week term, five for four weeks, 27 for two weeks.

600 Applications

The 325 students to date have been chosen from 600 applications, which resulted from some 1,500 inquiries, of which 680 were new this year. Berkshire Music center scholarship grants have been awarded to 175, including 100 who comprise the student symphony orchestra which gives weekly full-scale symphonic concerts to which the public is invited through membership in the society of Friends, whose contributions help support the school. Although eligible for scholarship, so far 23 students have declined tuition assistance, 12 in the orchestra, three in composition, four in choral conducting, one in opera dramatics.

The bulk of Tanglewood's young musicians come from New York, Massachusetts, Pennsylvania, Illinois, New Jersey, with impressive enrollment also from Ohio, California, Maryland, Michigan, Virginia, Connecticut, and Iowa.

The 28 foreign students to date come from Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Colombia, Brazil, Finland, Uruguay and West Germany.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
JUN 24 1956

Summer Activities Are Well Under Way As Season Officially Begins

SUMMER CAME IN by the calendar last week, and despite the vagaries of our June weather most summer activities are well under way. The recent dry spell was favorable to sports events if not to gardens, and last week the Massachusetts State Tennis Tournament for girls was held at Worcester Tennis Club and the Worcester County Women's golf championship at Toy Town Tavern in Winchendon. The weekly Thursday afternoon summer exhibitions sponsored by Worcester County Horticultural Society in Horticultural Hall are under way, though the late spring has thrown off the usual exhibition schedule. Outdoors, the magnificent many-colored azaleas blooming in Elm Park have provided a beautiful floral display for passersby. And at this time of year the most universal summer activity of all is at its height—vacation planning for summer holidays at the beach or mountains or in travel through the United States or abroad.

Tanglewood Concerts Will Begin on July 4

A MUSICAL EVENT of world renown is the Berkshire Festival, a series of concerts by the Boston Symphony Orchestra held at Tanglewood in Lenox. We are fortunate in being within a few hours' drive of the festival, where audiences have the unique pleasure of hearing the world's great music performed in Tanglewood's beautiful setting in the Berkshire Hills.

This year marks the 75th anniversary season of the Boston Symphony Orchestra and the 19th season of the festival. Several works on the programs have been composed especially for the anniversary. Charles Munch is conductor of the orchestra and director of the Berkshire Festival.

Three series of concerts are scheduled in July and August. Six chamber music concerts will be given on Wednesday evenings beginning July 4, with artists including Benny Goodman, the Kroll String Quartet, the Beaux Arts Trio, Rudolf Serkin, the Boston Symphony Woodwind Quartet, String Quartet and Brass Ensemble.

Two series of "Bach-Mozart" chamber music concerts will be given on the weekends of July 6-8 and 13-15, with three concerts in each series. Among the artists will be duo pianists Luboshutz and Nemenoff, Benny Goodman, Adele Addison, David Lloyd, Mac Morgan, the Yale Glee Club, Lukas Foss and Boris Goldovsky.

The major concert series in the big Music Shed will be held on the weekends of July 20-22, July 27-29, Aug. 3-5 and Aug. 10-12. Each weekend a concert will be given Friday evening, Saturday evening and Sunday afternoon. Guests conductors alternating with Mr. Munch will be Pierre Monteux, Richard Burgin, Eleazar de Carvalho and Leonard Bernstein.

Tanglewood is an estate of 210 acres given in 1936 to the Boston Symphony Orchestra. It was once the meeting place of Emerson, Holmes and Melville. In 1850-51 Nathaniel Hawthorne lived at Tanglewood, wrote The House of the Seven Gables and began his Tanglewood Tales. In 1940 the Berkshire Music Center was established, where students come for work in every phase of musical activity. Tanglewood now includes a main administration building, theater-concert hall, rehearsal stage, gardens, a replica of Hawthorne's cottage, and the huge open Music Shed, built in 1938, which holds 6,000 with room for thousands more on the lawns outside.

Schenectady UNION-STAR, Monday, May 28, 1956

Tanglewood Festival to Feature Bach

Bach's "Passion According to St. John" is one of the large-scale choral compositions which will be presented this summer during the Berkshire Festival at Tanglewood near Lenox, Mass., the Boston Symphony Orchestra and various choral groups.

The Berkshire Festival Chorus will be heard in the Bach number, scheduled July 15.

Martinu's "Military Mass" and Henry Cowell's "Hymn and Fuguing Tune No. 11" also will be heard in July with the Yale Glee Club. Slated Aug. 4, in observance of the 200th anniversary of the birth of Mozart, are the Kyrie and Gloria from that composer's "Mass in C Minor."

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas. These have been set for July 21 and Aug. 12.

The Boston Symphony Orchestra concerts in the Music Shed will be held Friday and Saturday evenings and Sunday afternoons, starting July 20 and ending Aug. 12.

There will be six Wednesday evening chamber music concerts starting July 4 and ending Aug. 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
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Berkshire Festival Opening Is Just Around the Corner

All remaining tickets for the Boston Symphony's Tanglewood season are now on sale at the boxoffice in Lenox, Mass., open Monday through Saturday from 9 a. m. to 5 p. m. The boxoffice will also be open Sunday, commencing July 1, with the start of the 14th session of the Berkshire Music Center, the Summer school of music maintained by the orchestra in conjunction with the Festival concerts.

The 1956 pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four week-ends, July 20-Aug. 12.

Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland. Two all-Wagner programs will be presented with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students.

Other noted soloists during the Shed season are Rudolf Serkin and Joey de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists, and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

Chamber Music Concerts

The Berkshire Festival Shed series is preceded by two week-ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular Bach-Mozart concerts given in the intimate 1200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors. These two week-ends concerts will be given on July 6-7-8 and July 13-14-15. Soloists will include clarinetist Benny Goodman; vocalists, Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan, James Joyce; duo pianists Luboshutz and Nemenoff, opera director Boris Goldovsky appearing as pianist; William Kroll, violinist; the Yale Glee Club, and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Six Wednesday evening chamber music concerts are also given during the Festival, July 4-Aug. 8. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

For detailed Berkshire Festival programs write the Berkshire Festival, Tanglewood, Lenox, Mass.

Lenox

Tel. Eagle Office Lee 683 or Lenox 775

Eve of Season Finds Shortage of Rooms

LENOX — With the Tanglewood season little more than a week away, a shortage of rooms has been reported by the Kiwanis information booth at the Community Center on Walker Street.

This year there is a particular shortage of single rooms, Mrs. John M. O'Brien, attendant at the center, said yesterday. She urged everyone who plans to have rooms for rent during the season to register them with the center as soon as possible. This will avoid last-minute rushing when summer visitors arrive, she pointed out.

Although single rooms are the scarcest, the unusual pre-season lull in registrations is responsible for a shortage of all types of accommodations listed at the center.

Mrs. O'Brien emphasized that early registration of rooms enables the information center to do a better job. The same registration fee will keep a room active in the center's file throughout the season.

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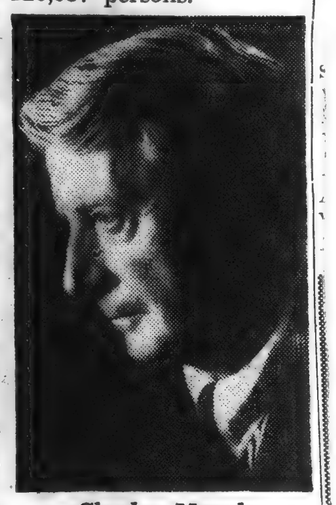
Albany, Tues., June 26, 1956 5

TANGLEWOOD SEES TOP ATTENDANCE

The box office at the main gate of Tanglewood is now open for the season and a brisk demand for tickets for the 1956 Berkshire Music Festival has been reported by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. The six-week season of 24 concerts from July 4 to Aug. 12 may top all previous attendance records if subscription sales continue at the present pace. Last year the festival drew an all-time record audience of 126,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office which is open Mondays through Saturdays from 9 A. M. to 5 P. M. The box office will be open Sundays commencing July 1 with the start of the Berkshire Music Center, the Summer school of music maintained by the orchestra in conjunction with the Festival concerts. The telephone for the box office is Lenox, Mass., 600.



Charles Munch

12 MAJOR CONCERTS

The 1956 pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, with Charles Munch as conductor, have as guest conductors this Summer, Pierre Monteux, Eleazar de Carvalhe, Leonard Bernstein and Richard Burgin. The 12 major concerts will be given over four week-ends, July 20 to Aug. 12.

Features of the large shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season to commorate the 75th anniversary of the orchestra, to include works by Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland.

Two all-Wagner programs with Metropolitan Opera stars, Margaret Harshaw and Albert DaCosta, Amsterdam, N. Y.-born tenor, and other soloists and the Festival Chorus of Berkshire Center students are listed. The program will include Act 1 of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger." Other noted soloists during the Shed season are Rudolf Serkin, and Jocy de Oliviera, pianists; Zino Francescatti and Ruth Posselt, violinist; and Phyllis Curtin, Eunice Alberts, Margaret Willauer, James Pease and David Lloyd, vocalists.

The Berkshire festival Shed series is preceded by two week-ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the 1,200-seat Theatre-Concert Hall, under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Lubosutz as guest conductors.

Six Wednesday evening chamber music concerts are also presented during the festival, proceeds to be devoted to the Berkshire Festival's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam;) Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the brass ensemble of the orchestra under the direction of BSO trumpeter, Roger Voisin; the Beaux Arts Trio and the Boston Symphony Woodwind Quartet are the scheduled performers.

T... Berkshire Eagle, Tuesday, June 26, 1956 ★★

Museum Lists Art Exhibits For Summer

Ralph Berkowitz Of Boston Symphony To Show Paintings

The Berkshire Museum has announced its complete schedule of art exhibitions for July, August and September, including an exhibit of paintings by Ralph Berkowitz on the Boston Symphony Orchestra.

Mr. Berkowitz, who will exhibit his work from July 3 to 31, has lectured widely on music and painting. He studied painting at the Barnes Foundation in Merion, Pa., and held his first one-man show in 1955 at the Donovan Gallery in Philadelphia, Pa.

The late Serge Koussevitsky appointed Mr. Berkowitz his executive assistant at the Berkshire Music Center, and after the conductor's death in 1951, Berkowitz became dean of the Center.

As a professional pianist, Mr. Berkowitz has traveled widely with Gregor Piatigorsky, cellist, and has done a number of recordings with him. Mr. Berkowitz studied music at the Curtis Institute in Philadelphia. This year he and the cellist will tour in the Orient, after the Tanglewood season.

Other exhibitions include photographs by Sydney R. Kanter, local commercial photographer, from July 1 to 31; photographs by Charles H. Vickery, local amateur, from Aug. 1 to 31; the Pittsfield Art League annual exhibition, Sept. 1 to 23; and "Tops in Photography," lent by the Photographic Society of America, Sept. 1 to 15.

Previously announced were the retrospective exhibitions of the works of Albert Sterner, showing from July 7 to Aug. 26; stage designs by Oskar Kokoschka for the opera "The Magic Flute," July 4 to 31; "The Eye Listens," prints lent by Abraham Kamberg, July 7 to Aug. 25.

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
MAY 27 1956

Mostly About Music

Annual Festivals Stripped Of Zest

By JULIAN SEAMAN
Blade Music Editor

DEADLY routine has all but withered the fresh zest of our music festivals. What began as melodic adventure outdoors, with music rising once more like the sap of springtime, has slipped into wrinkled safety and the dull round of conformity.

Instead of several orchestras, a medley of new sounds and faces, different each year, we now have the same names and well-tried talents at any given fiesta. The same singers and instrumentalists move about, from one point to another.

We have indifferent performances of accepted masterpieces, carried off by mediocre and often incompetent maestri, by so-so voices and recitalists, by orchestras grown heavy, fatigued and perfunctory.

★ ★ ★

MUCH OF THIS can be blamed upon political cabal and the maddening social interference of bustful ladies, by "committees" and "group," trying desperately to sell tickets for nothing in particular.

A good deal more can be laid to the state of stifled or half-baked criticism allowed to flourish in the attendant press. In many and many a case, critics who know better are forbidden to say so, lest the paper be accused of "destroying" local enterprise.

I am thinking just now of Cincinnati, wearied to death of its flabby orchestra, committed to an empty tradition because, for some reason, the festival begun in 1873 by Theodore Thomas "must go on" every other year. Why, if it is impossible to sustain a festival upon normal enthusiasm? The last two such enterprises have been singularly vapid and uncouth.

★ ★ ★

I COULD THINK, also, of Ann Arbor, administered by the agile Charles A. Sink, who does a commercial job right well, and no aesthetic job at all. Eugene Ormandy and the Philadelphia Orchestra have become a legend in his eyes. The fact that Mr. Ormandy and his players, at the end of an exhausting tour and inclined to the expedient of playing at any cost, might be rather fed up on the whole business, apparently never has occurred to him.

Let me say, a bit hastily, that Mr. Ormandy's ensemble conscientiously tries to do its best, and this best often is glorious. But would it not benefit Mr. Sink and his box office, the Philadelphians and the ears of his audience to hear another band from time to time?

And there are soloists galore, all over Europe, North and South America, to say nothing of byways in Scandinavia, who never have been heard in this part of the world. I can hear the agile Mr. Sink murmur: "Too much work!"

The Philadelphians, as a unit, cannot quite manage to give a bad concert, but the margin of their distinction is wide and they can play a lot better than they do at Ann Arbor.

★ ★ ★

THE FESTIVAL at Ravinia, outside Chicago, also harnessed to one orchestra and a recurring personnel, seems to be a mite freer and more interesting. But here again are signs of local endeavor. The annual fete at Tanglewood, near Lenox, Mass., is so firmly attached to the Boston Symphony Orchestra that nothing short of tornado or dynamite could part them. And these programs, dotted by moments of distinction, often are drab.

People go, I suppose, because it's something to do in vacation time; also, hope springs eternal and a vagrant touch might kindle the whole bonfire. But the touches are vagrant, indeed, and we return in philosophic calm, to wait another year. And we may marvel perhaps, at the whole-souled applause bestowed upon these temperate efforts by the local customers and managements.

But Tanglewood, on the other hand, has its special assets. New chamber music, jazz, the admirable performances of opera by the Berkshire Music School and some first-rate work by student conductors and orchestras are worth the journey.

Parking Attendants, Ushers Needed At Tanglewood

TANGLEWOOD—The Berkshire Festival, which opens its 1956 season of 24 concerts Wednesday, July 4, still has need of ushers and parking attendants.

The ushers are needed for the Wednesday evening chamber music concerts, the July 6, 7 and 8 and July 13, 14 and 15 Bach-Mozart chamber orchestra concerts in the Theater Concert Hall, as well as for the 12 concerts July 20 to Aug. 12 by the Boston Symphony Orchestra in the Music Shed. Those wishing posts as ushers should apply to Harry Steadman, 18 South St., Dalton, manager of ushers.

The parking attendants are needed to handle the huge weekend flow of traffic. Applicants should contact William J. Leary, 317 Pittsfield Rd., in Lenox.

[25¢]

NEW ENGLAND'S GREATEST SINGLE CULTURAL ATTRACTION this year as always will be the Berkshire Festival of the Boston Symphony Orchestra, the 16th in which the orchestra has participated. Thousands attend the week-end concerts at the huge Music Shed, shown above with music lovers relaxing while they await the start of an afternoon program.

Berkshire Music Festival Marks Boston Symphony's Anniversary

LENOX — Jazz clarinetist Benny Goodman, Brazilian conductor-composer Eleazar de Carvalho, Monterey violinist Zino Francescatti and pianist Rudolf the first act of 'Die Valkyrie" Serkin are among the guest artists scheduled to appear at Tanglewood, the Boston Symphony Orchestra's summer home, this summer.

The six-week Berkshire Festival at Tanglewood will run from July 4 to Aug. 12, following last summer's plan of weekend orchestral concerts and a Wednesday evening chamber music series.

Charles Munch will conduct the Boston Symphony Orchestra in a majority of its festival appearances. The festival, followed by a European tour, will mark the orchestra's 75th anniversary season.

Guest conductors will be Mr. de Carvalho, Pierre Monteux, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein will dedicate a program to the memory of Serge Koussevitzky.

Goodman Plays Mozart

Mr. Goodman will play Mozart's clarinet concerto at one of the series of Bach-Mozart concerts to be presented in the Theater Concert Hall from July 6 through July 15 by a chamber orchestra composed of Boston Symphony musicians.

The famed jazz clarinetist will appear July 11 at the second in a series of six Wednesday evening concerts of chamber music. Mr. Goodman, violinist Francescatti, pianist Serkin and other artists scheduled to participate in the mid-week series, will donate their services for the benefit of the revolving scholarship fund for students of the Berkshire Music Center.

The center, a summer school maintained by the orchestra, will open its 14th season July 2.

Mr. Munch will conduct two all-Wagner programs, including the first act of "Die Valkyrie" and the final scene of "Die Meistersinger."

Four New Works

Four new works composed for the orchestra's 75th anniversary will be given their Tanglewood premieres. The works, by Aaron Copland, Walter Piston, Howard Hanson and Heitor Villa-Lobos, were premiered by the orchestra during the winter season.

Choral works performed will include Bach's "Passion According to St John" and Bohuslav Martinu's "Field Mass", in which the Yale Glee Club will be heard.

The complete programs to be given in the Tanglewood Music Shed follow:

Friday Eve. July 20

BERLIOZ Overture, the Roman Carnival
DEBUSSY Prelude to the Afternoon of a Faun
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: Charles Munch

Saturday Eve. July 21

WAGNER
A Faust Overture
Waldweben from Siegfried
Prelude and Love-Death from Tristan and Isolde

Die Walkure, Act I
Soloists:
Margaret Harshaw, Soprano
Alfred Da Costa, Tenor;
James Pease, Bass
Conductor: Charles Munch

Sunday Aft. July 22

ROSSINI Overture to L'Italiana in Algeri
BARTOK Concerto for Orchestra
SCHUBERT Symphony No. 7, in C major
Conductor: Pierre Monteux

Friday Eve. July 27

BEETHOVEN Overture Leonore No. 2
PETRASSI Symphony No. 4, in ♭ Minor

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: Charles Munch

Saturday Eve. July 28

HANSON Elegy in Memory of Serge Koussevitsky
SCHUMANN Piano Concerto in A minor
Soloist: Rudolf Serkin

HONEGGER Symphony No. 5
DEBUSSY La Mer
Conductor: Charles Munch

Sunday Aft. July 29

HANDEL Concerto Grosso in D minor, Op. 6, No. 10
HINDEMITH Violin Concerto
Soloist: Ruth Posselt

MAHLER Symphony No. 1, in D Major
Conductor: Richard Burgin

Friday Eve. Aug. 3

HINDEMITH Mathis der Maler
RAVEL Piano Concerto
Soloist: Jocy de Oliveira
STRAVINSKY Ballet, Petrouchka (Complete)
Conductor: Eleazar de Carvalho

Saturday Eve. Aug. 4

MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427 (with Chorus and Soloists)
Adele Addison, Soprano, David Lloyd, Tenor, Eunice Alberts Contralto

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PROKOFIEFF Symphony No. 5
Concert in memory of Serge Koussevitzky
Conductor: Leonard Bernstein

Sunday Aft. Aug. 5

COPLAND Symphonic Ode
BRAHMS Concerto for Violin and Cello
Soloists:
Zino Francescatti, Violin,
Samuel Mayes, Cello
SCHUMANN Symphony No. 2 in C major
Conductor: Charles Munch

Friday Eve. Aug. 10

HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUS Don Juan
DUKAS L'Apprenti Sorcier
Conductor: Charles Munch

Saturday Eve. Aug. 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, Op. 9
STRAUS Suite from Der Rosenkavalier
Conductor: Pierre Monteux
WAGNER
Overture and Bacchanale, from Tannhauser
A Siegfried Idyl

Die Meistersinger von Nurnberg, Act. III (opening and final scene)
Chorus and Soloists, including James Pease, Alfred Da Costa and Margaret Willauer
Conductor: Charles Munch

Art Exhibit At Main Gate Of Festival

TANGLEWOOD — A weekly exhibit of paintings, sculpture, photographs and prints again will be a feature of the Berkshire Festival season, housed in the reception hall at the main gate at Tanglewood, and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Tomorrow through Saturday, July 7, features a display of designs for the stage settings of Mozart's "The Magic Flute" by the noted contemporary painter Oskar Kokoschka, circulated by the Smithsonian Institution, Washington, in connection with the bicentennial of the composer.

From July 7-14, Tanglewood's reception hall will house a retrospective exhibition of paintings by the late Albert Sterner, of Richmond, Mass., arranged by his widow.

The exhibit, July 14-21, entitled "The Eye Listens," will consist of prints, with special emphasis on music, the dance and the circus, from the collection of Abraham Kamberg, a lawyer, of 443 Court Square Building, Springfield.

Modern Paintings

The week of July 21-28 will be devoted to modern paintings, many done in Italy and Israel, by Ralph Berkowitz, dean of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Mr. Berkowitz, an eminent pianist, studied painting at the Barnes Foundation in Merion, Pa., and had his first one-man show in Philadelphia in 1952.

During the week of July 28-Aug. 4, photographs made over a 10-year period, character studies and portraits of Berkshire County residents, will be exhibited by Sydney R. Kanter of Pittsfield. Mr. Kanter is first vice president of the New England Professional Photographers' Assn., and has just received his master's degree in professional photography from Chicago. His photographs have been hung in annual conventions of the Professional Photographers' Assn. of America there.

Abate Works

The exhibit will conclude, week of Aug. 4-12, with small sculpture by Peter Abate, of Brookline, a winner of the Prix de Rome, whose work has been commissioned in Mexico and Italy. Mr. Abate teaches sculpture at the Boston Museum School of Fine Arts, and directs the summer sculpture school at Pittsfield's Berkshire Museum. A number of Mr. Abate's larger works will be on exhibit in Tanglewood's formal gardens during the six weeks of the Berkshire Festival.

During the summer a collection of photographs of Tanglewood personalities, Boston Symphony Orchestra personnel, staff and students of the Berkshire Music Center by Joseph Petrovec, of New York City, official Tanglewood photographer, will also be displayed.

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Tanglewood Tales

Official Opening Next Wednesday

The Berkshire Festival opens officially on Wednesday with the first of six Wednesday evening chamber music concerts in the Theater-Concert Hall.

Until two years ago only two or three public concerts of chamber music were given during a season at Tanglewood, through the generosity of the late Elizabeth Sprague Coolidge. In 1954, somewhat tentatively, six were announced at the low price of $2 and $3, but attendance totaled 8,750, or an average of 1,358 persons per concert. Total receipts were $13,007. Again last year the patronage grew to surprising proportions. There was a total attendance of 9,561 persons, with an average of 1,593, and total receipts were $14,724. A record for these concerts was established Aug. 3, 1955, when Rudolf Serkin gave an all-Beethoven program of piano sonatas, attracting an audience of 2,456. Mr. Serkin will be back this year to play Schumann's "Symphonic Etudes" and "Carnaval" on a program he will share with the Boston Symphony Woodwind Quartet on Wednesday, Aug. 1.

Through the generosity of many of the noted ensembles and artists who have performed in this series, the Berkshire Music Center, Tanglewood's summer music school, netted $7,850 in 1954 and approximately $11,000 in 1955. Artists donating their services for the benefit of the music school in 1956 are William Kroll of The Kroll String Quartet, jazz clarinetist Benny Goodman, Metropolitan Opera soprano Margaret Harshaw, pianist Serkin and violinist Zino Francescatti.

* * *

Munch Arrives Tuesday

Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Festival, as well as the summer music school, arrives at his Lenox home Tuesday evening to commence rehearsals Wednesday afternoon for the first orchestral concerts of the Festival on July 6 and 7. Dr. Munch's programs on the Festival's opening weekend are all-Mozart, in observance of the worldwide celebration of the composer's bicentennial. During his vacation at his home in Paris, Dr. Munch conducted a concert at the Sorbonne on June 4 with the French National Radio Orchestra, of which he was conductor before he came to the Boston Symphony in 1949. The Paris concert observed the 80th birthday of the celebrated French pianist Marguerite Long. The last week of his holiday aboard the conductor spent in the Riviera, planning the programs he will lead on the Boston Symphony's tour of 13 European countries, including the U.S.S.R., this fall.

* * *

Copland To Welcome 400 Music Students

Composer Aaron Copland, assistant director of the Berkshire Music Center, will welcome its 400 summer music students at opening exercises in the Theater-Concert Hall at Tanglewood Sunday afternoon. He received an honorary degree of doctor of music from Princeton University at its recent convocation.

* * *

Pittsfield Students Enroll at School

Eleven students from Western Massachusetts have registered to date at the Berkshire Music Center. From Pittsfield are Charlotte J. Eberwein, 52 Commonwealth Ave., a Tanglewood Study Group student; Grace Henderson, 70 Harding St., flutist in the student symphony, and Ronald W. Hebert, 106 Cole Ave., French horn player in the student orchestra, all at Tanglewood for the first time. Sue Erickson of Stockbridge is a choral student. James B. Fitzpatrick, Chicopee, is an auditor in the orchestra conducting classes. Four students from Springfield at Tanglewood for the summer are Beverly H. Mason, a choral conductor; Mrs. Elihu Glass, a full-time Tanglewood Study Group student; Joyce May Blidberg and Deborah J. Schimmel, both Study Group students for a two-week period commencing July 16. From West Springfield are Carol Dunbar, a full-term Study Group scholar and Stephen H. Podgorski Jr., trombonist in the student symphony.

* * *

Tanglewood Host To Yale Glee Club

Tanglewood will be host next weekend to 50 choristers of the Yale Glee Club. Fenno Heath, director, will be singing in the Berkshire Festival concert Saturday evening, July 7, their first appearance at Tanglewood. The Yale singers will be housed at the Windsor Mountain School on West Street, Lenox, and will rehearse with Hugh Ross on Friday evening (July 6) and with Mr. Ross and the Boston Symphony's chamber orchestra Saturday morning. The Yale Glee Club will participate in two choral works new to Tanglewood, Henry Cowell's "A Thanksgiving Psalm from the Dead Sea Scrolls" and Bohuslav Martinu's "Military Mass." Composer Cowell and Dr. Millar Burrows, Winkley professor of biblical theology at Yale, will attend the concert. Dr. Burrows made the translation from the original Aramic of the newly discovered scrolls.

* * *

Italian Composer, DeCarvalho Arriving

Arrivals at Tanglewood this weekend include Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, from Boston, who with his wife Helen and their children, Doane and Rodney, are residing at Stockbridge Bowl; Italian composer, Goffredo Petrassi, who flew to the Berkshires from his home in Rome, and Eleazar deCarvalho of Rio de Janeiro, director of the Brazil Symphony Orchestra, and his wife, concert-pianist Jocy de Oliveira. Mr. Petrassi and the deCarvalhos will reside at Chef Karl's in Lenox this summer. Mr. Petrassi shares the teaching of composition to Tanglewood's music students with Aaron Copland, Lukas Foss and Irving Fine. Mr. deCarvalho heads the conducting classes and trains the student symphony orchestra, and will conduct the Berkshire Festival concert in the Music Shed on August 3, with his wife as piano soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 21 1956

The Lively Arts

By Milton R. Bass

US KIDS don't like to complain, but unless something is done to provide entertainment and recreational facilities for us around here, we won't be responsible for the results. It's very easy for the judge to sit up there and say "You shouldn't of ought to of done it" each time, but you got to do something or you'll flip in this menagerie.

Now every time we offer a little complaint about this problem a whole bunch of adults starts yelling that kids are spoiled and what ever became of the old-fashioned taffy pull. Now they know perfectly well that you can't pull taffy nowadays without belonging to the union. They're just trying to get us involved in an intrajurisdictional dispute.

* * *

OKAY, let's take a look at what they laughingly call recreational facilities around here. First of all, there are the movies, indoor and out. But the people who run them think you're only supposed to go there to watch the movies. If they catch you slashing seats or ripping up the rest rooms, they get all excited and huffy. And the drive-ins have put up CinemaScope screens which reflect so much light that it's hard to find a dark spot anywhere. Movies are out.

Then there are the playhouses. They show such things as "The Chalk Garden," "Saint Joan," "Tea and Sympathy" and "Bus Stop." Not one of them is running such circuit hits as "Strip for Action," "Twin Beds" or "Up From the Gutter and Back Again." You have to go to the roadhouses to see any good theater around here.

* * *

AND DON'T bother mentioning Tanglewood. I'll admit they play the wildest dance music this side of Birdland, but every time you get up to dance on the lawn some clown of an usher makes you quit. I'll bet they won't even allow dancing when Benny Goodman plays there.

And it's just as bad at the Music Barn in Lenox. Sure they've got Louis Armstrong and Count Basie and Duke Ellington and the Dorsey Brothers and Dave Brubeck and a lot of other big names. But I know for a fact they didn't ever [illegible] to get Elvis Presley. They've got a good beginning but Pelvis Elvis is the end.

* * *

ALL RIGHT, I know just what you're thinking. You're sitting there saying that it's pretty easy to tear something down, but it's a lot harder to offer constructive ideas to improve the community. Well, here's where you're fooled. My group has given a lot of thought to this subject and we've come up with the following suggestions:

First of all, stop wasting money on all these Girls' Leagues, Boys' Clubs, hospital drives and other such foolishness. Let's take the dough and build a huge municipal gambling casino right over our uranium field. Then the losers can work off their debts in the pits. If things work out right we can do away with our present system of municipal government and name the first son of Grace and Ranier as our reigning prince.

The worst thing about living in Pittsfield is that there are no jai alai courts. Sure, they have basketball, baseball, bocce, tennis, softball and all those other ordinary games. But we youngsters today crave something different. We want to live life to the fullest and you can't do that while being chaperoned by the Junior Chamber of Commerce.

* * *

NOW DON'T bother raving about the wonderful lakes and beaches we have around here, the fine Museum and library and the active Park Department and the scenery and the clubs and group activities. Next you'll be saying that maybe once in a while we should sit home and watch television or even talk to the members of our family. The outsiders who froth with envy every time they see the things available in Berkshire County are just plain stupid. They wouldn't feel that way if they had to live here.

What the city should do is build us a big dance hall where we can listen to name bands for free and have cafés on the sidewalks where we can meet our buddies and whoop it up. Then there wouldn't be all this delinquency. Because all us kids are basically good and if you give us everything we want, we won't attack Czechoslovakia.

* * *

WHICH REMINDS me of the time a New York sportswriter walked into the Hotel Commodore and spied Yogi Berra sitting forlornly in an easy chair in the lobby.

"Why are you sitting like this all alone in the lobby, Yogi?" the journalist asked.

"What can you do in this town?" the slugger answered.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929

JUN 10 1956

Choral Class At Lindsey

Barth Bennitt will inaugurate a new non-credit course—a mixed chorus—Monday evening at Lindsey Hopkins vocational school. Amateur singers wishing to participate may register at the initial session.

This will be the first time a choral class has been conducted at the school. It is listed in the adult evening division.

Bennitt, a recent graduate of UM music school, has toured for two seasons with the Boston Pops Touring Orchestra, and last season toured also with the Longine Symphonette and the North Carolina Symphony Orchestra.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

JUN 6 1956

Music

The Conductor's Prestige Grows

By LOUIS BIANCOLLI.

Planned memorial concerts for the fifth anniversary of Serge Koussevitzky's death—which falls this week—point up one of the striking facts of the music of our time.

I mean the growing prestige and influence of the orchestral conductor.

Special factors in the case of Mr. Koussevitzky may explain his continuing hold on the imagination—his role as a crusader for new music, his legacy of the Berkshire Festival, which he founded.

Brilliant Technician.

There was, of course, his brilliance as a conductor. The Boston Symphony, always a fine ensemble, was brought to a rare new finish through the care and devotion he applied to it.

Yet all these things only partly explain the many observance programs that have followed his death, just as they only partly explain the compositions written, in great affection, to his memory.

These tributes, deserving as they are to the man and the musician that was Serge Koussevitzky, go beyond the individual. In a larger way, they are a recognition of the American conductor's new powers and responsibilities.

The conductor in American life has become a key figure in community activity. His reputation and function have grown with the spread of the symphony orchestra as a civic institution.

Key to Culture.

More and more, a city's cultural status is being judged as much by its music as by a combination of all the other arts. A vital part of a community's spiritual life centers in its concert halls.

This being so, the conductor inevitably takes on added stature. It is he, ultimately, who decides what music we shall hear, what artists are our soloists, what place to give the homegrown or foreign talent of the rising generation.

Recent years have seen his role grow still larger. He is called in on new projects for music sites, serves on school boards, organizes benefits and charities, bolsters the place of the arts in our national thinking.

In the public's mind, he symbolizes a powerful force for social and artistic good. Critical response may vary, but the American community has come to respect and cherish this new civic leader in its midst.

He leaves behind a great sorrow when he goes.

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Tanglewood Tales

Berkowitz Arrives; Plans Art Show

Ralph Berkowitz, concert pianist, and dean of the Berkshire Music Center, the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with the annual Berkshire Festival, has arrived in Lenox for the summer with his wife Freda and their children. In addition to preparing for the opening of the school's 14th six-week session on July 2, Mr. Berkowitz, a celebrated modern painter, is preparing for a one-man show of 35 recent canvases, some inspired by his concert tour of Israel and Italy a year ago with cellist Gregor Piatigorsky. The Berkshire Museum in Pittsfield will display the collection from July 5 to Aug. 10. Immediately following the close of the Festival and school activities Aug. 12, Mr. Berkowitz will be off to Japan and the Far East on a tour with Mr. Piatigorsky. Festival audiences will hear Mr. Berkowitz as pianist, assisting Metropolitan Opera soprano Margaret Harshaw in her program of Wagner's Wesendonck Song Cycle and songs by Richard Strauss on Wednesday, July 18.

* * *

Choral Work Completed By Lukas Foss

Composer-conductor-pianist Lukas Foss, returning to Tanglewood this summer as a member of the Berkshire Music Center's composition staff, and as guest conductor of a Berkshire Festival concert on July 8, has sent word from his home in Beverly Hills, Calif., that he has completed the choral work, a psalm for chorus, "I Will Lift Up Mine Eyes Unto the Hills," commissioned by the Stockbridge Bowl Assn., and the work will be premiered this summer at the annual informal concert of the association.

* * *

Critic Praises Monteux

Pierre Monteux opened the summer concert season at New York's Lewisohn Stadium on Monday, and drew this comment from N.Y. Times music critic Howard Taubman: "Mr. Monteux continues his amazing, stately progress as a conductor. At 81 he conducts with a firmness that would be remarkable in a man half his age."

The conductor, who led the Boston Symphony from 1919-1924, is returning to the orchestra's Berkshire Festival for the fifth consecutive summer to conduct two concerts in the Music Shed, a program of Rossini, Bartok and Schubert on Sunday afternoon, July 22, and works by Freed, Brahms, Enesco and Richard Strauss on Saturday evening, Aug. 11. During the past winter Mr. Monteux made a number of recordings with the Boston Symphony for RCA-Victor, and immediately upon the conclusion of the Tanglewood season, will fly to Europe with the orchestra to share with his friend and colleague Charles Munch, music director of the Bostonians, 5½ weeks of concerts in 13 countries, including Russia.

* * *

Now He's Dr. Munch

Charles Munch will be officially Dr. Munch in all future reference to the music director of the Boston Symphony. Recently the eminent conductor interrupted his pre-Tanglewood vacation at his Paris home to return to Boston to receive three honorary degrees, a doctor of humane letters from Tufts College, and doctor of music from both Boston College and Harvard University. A year ago Boston University also awarded Dr. Munch the degree of doctor of music. Dr. Munch will arrive at his summer home, Elm Court in Lenox, on Tuesday, to prepare for the opening concert by the chamber orchestra of Boston Symphony players, which he will conduct, in the Theater-Concert Hall on Friday, July 6.

* * *

Program Changes

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, announces four changes in the Berkshire Festival programs this summer. On Wednesday July 11, the Boston Symphony String Quartet, which shares this Chamber Music concert with clarinetist Benny Goodman, will perform Haydn's String Quartet in E-flat major, Op. 33, No. 2, in place of the scheduled Bartok String Quartet No. 2. Boris Goldovsky will conduct the chamber orchestra of Boston Symphony players, on Friday evening July 13, in Mozart's March, Andantino and Finale (Presto)from the Serenade in D major, at the commencement of the program Mr. Goldovsky shares with duo pianists Luboshutz and Nemenoff, this an addition to the announced program of three Mozart concertos. Charles Munch has substituted Roussel's "Bacchus and Ariane" for Ravel's "Rapsodie Espagnole" on the Music Shed concert of Friday, July 20; and will perform Honegger's Symphony No. 3 instead of the same composer's fifth symphony on the Shed concert of Saturday, July 28.

* * *

Staff Members

With the opening of the Berkshire Festival and the Berkshire Music Center a few days away, new arrivals have swelled the staff at Tanglewood this week. Mrs. Lucy Putnam, of Boston, is again in charge of the office of the Friends of the music school, through contributions to which the public may attend the more than 25 student performances listed this summer. She is assisted by Miss Margo Miller of Pittsfield and Vassar. Byron Bray, formerly of the office of the National Symphony Orchestra in Washington, and now of the school of journalism of the University of New Mexico at Albuquerque, is assisting registrar Edith Bossler in processing student applications, and arranging for housing at the Lenox School, Wheatleigh and in Lenox and area homes. Walter Howard, of Tyringham and Yale University, has returned to the press office, Stoddard G. Spader will again be in charge of visitors and college student guides. Thomas de Gaetani of the Juilliard School of Music staff in New York, technical director of the opera department, is here in advance of the Boris Goldovsky forces. The Tanglewood switchboard is currently manned by Robert Kanzler, of Richmond, who has just received his discharge from the U.S. Army, having been stationed until recently at Ft. Devens.

* * *

Petrassi Ends Term As Society President

Goffredo Petrassi, distinguished modern Italian composer, who will share the teaching of composition at Tanglewood this summer with Aaron Copland, Lukas Foss and Irving Fine, has just completed his term as world president of the International Society for Contemporary Music. Mr. Petrassi was succeeded at the society's 30th annual world music festival in Stockholm earlier this month by Heinrich Strobel, head of the Baden-Baden Radio.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173
JUL 1 - 1956

Benny Goodman plays next Friday at the Berkshire Music Festival, in Tanglewood.

Berkshire Festival, '56, Opens Fourth of July

Many New Works to Be Played in Six-Week, 24-Concert Series at Tanglewood

Lenox, June 28—Next week on the 200-acre pine-clad estate of Tanglewood, the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director for the past seven years, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, will commence the annual program of 24 public concerts and some 30 student demonstrations which have made the Berkshire Hills a mecca for more than 130,000 music lovers each summer for the past decade and a half during the six weeks, July 4 to Aug. 12, of the Berkshire Festival.

This is the 19th summer, since

Berkshire

Continued From Page 1

1937, that the Boston Symphony Orchestra has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire County, and which has become one of the greatest music festivals of the world.

"Little" Concerts First

The pattern of the 1956 Berkshire Festival, which commences with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the 1200-seat Theater-Concert Hall Wednesday night, July 4, is the same as in recent years. Six Wednesday evening concerts of chamber music, increasingly popular with Tanglewood audiences, will feature noted soloists and ensembles, starting July 4. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the Theater-Concert Hall by principals of the Boston Symphony Orchestra under the baton of Dr. Munch, are given during the first two week ends in July. These always attract overflow audiences. In the final four week ends of the festival, the full 104-piece Boston Symphony presents 12 week-end concerts, the "big" concerts of the festival, in the Music Shed.

Several New Works

The Berkshire Festival concerts for 1956, as planned by Charles Munch, will pay homage to the current season's 75th anniversary of the Boston Symphony Orchestra in performances for the first time at Tanglewood of four works commissioned by the orchestra, symphonic pieces by Goffredo Petrassi, noted modern Italian who is composer-in-residence at the Berkshire Music Center this summer, Aaron Copland, assistant director of the music school, Howard Hanson and Walter Piston. The three American symphonies will be played by the Boston Symphony in Europe after Tanglewood's season ends, when the orchestra makes a five-and-a-half week tour of 13 countries, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union, becoming the first American orchestra ever to perform in the U. S. S. R. The commissioned symphonies are: Petrassi, Concerto for Orchestra No. 5; Copland, Symphonic Ode; Hanson, Elegy in Memory of Serge Koussevitzky; and Piston, Symphony No. 6.

Benny Goodman Plays Mozart

Tanglewood premieres—music given for the first time by the Boston Symphony in the Berkshire hills—will include works performed in observance of the world-wide celebration of Mozart's bicentennial: the Concerto for Clarinet, K. 622, in which the soloist will be the celebrated jazz musician, Benny Goodman, in his Tanglewood debut; the Sinfonia Concertante, featuring Boston Symphony first-desk men Ralph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music Center's opera department head, Boris Goldovsky; the Concerto in F major for three pianos, K. 242, featuring Mr. Goldovsky and duo pianists Luboshutz and Nemenoff; and the massive Mass in C minor, K. 427, Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

Choral Works, Yale Glee Club

Two contemporary choral works will have their first performances at Tanglewood, sung by the Yale Glee Club in its initial appearance in the Berkshire Festival, with Hugh Ross, head of the Berkshire Music Center's choral department, the conductor: Bohuslav Martinu's Military Mass, and Henry Cowell's, A Thanksgiving Psalm, from "The Dead Sea Scrolls."

Two all-Wagner programs have been planned by Charles Munch during which concert versions will be given of "Die Walkure," Act I, with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, and basso James Pease as soloists; and of the opening and final scene of "Die Meistersinger von Nurnberg," Act III, with Miss Harshaw, Mr. Da Costa, Mr. Pease and soprano Marguerite Willauer. In both concerts the Boston Symphony will be backed by the Festival Chorus of students of the Berkshire Music Center, trained by Hugh Ross.

Other contemporary music includes: Irving Fine, Serious Song for Strings; Alexei Haieff, Divertimento; Charles Ives, "The Unanswered Question"—these three on a chamber orchestra program conducted by Lukas Foss; also, Bartok, Concerto for Orchestra; Barraud, "La Kermesse"; Moevs, Variations for Orchestra; Freed, Festival Overture; Enesco, Suite for Orchestra, Op. 9.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550
JUN 10 1956

Students Perform At Tanglewood

BOSTON, June 9 (Special)—Numerous performances by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's music school in the Berkshire hills is now preparing for its 14th year, which will commence with the arrival of some 400 students from all parts of the U. S. A., Canada and foreign countries on Sunday, July 1. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony Orchestra.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786
JUN 28 1956

FESTIVAL OPENS JULY 4

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachuetts with the opening next week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. Concerts will be given starting with the July 4 performance of chamber music programs of Mozart, Prokofieff and Beethoven by the Kroll String Quartet.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173
JUL 1 - 1956

At Tanglewood the main gate box office opened to a brisk reservations business, spurring predictions that last year's all-time attendance record of 136,087 will be broken during the coming six-week, 24-concert season. An addition to this year's series will be two concerts of new chamber music, donated by the Fromm Foundation of Chicago. Berkshire Briefs

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CHARLOTTE, N. C.
OBSERVER
Circ. D. 136,302 - S. 146,180
JUN 3 1956

Opera Orchestra Names Music Director

Appointment Fills Post Vacated By Melvin Sipe

Henry Janiec, conductor since 1952 of the Spartanburg Symphony Orchestra, has accepted the position of music director of the Charlotte Opera Orchestra.

General director John Richards McCrae of the Charlotte Opera Association made the announcement Saturday night.

Janiec's appointment follows the resignation of opera music director Melvin L. Sipe, early in May. Sipe became a member of the faculty of the College of Puget Sound, Tacoma, Wash.

In accepting the Charlotte position Janiec passed up a 12-month study-work fellowship in opera houses of Germany and France after his selection by Tanglewood opera director Boris Goldovsky for the fellowship.

Goldovsky selected Janiec for the fellowship among all the operatic conductors in the United States, McCrae said.

Janiec, 26, is unmarried, a native of Passaic, N. J. He has been conducting the Spartanburg Symphony since he came South in 1952 at the age of 22.

At converse he is assistant professor of piano, theory, and conducting in the School of Music.

HE IS CONDUCTOR of the Spartanburg Music Festival and music director of the Converse College Opera Workshop, the Spartanburg Little Theater, and

JANIEC

the Spartanburg High School Orchestra.

As a concert pianist he has made two appearances at Carnegie Hall, New York, and was soloist on USO tour programs during World War II.

Janiec received the degrees of bachelor and master of music education at Oberlin Conservatory of Music.

Subsequently he studied conducting with Maurice Kessler, Jean Paul Morel, and Leonard Bernstein. He did further work at Berkshire Music Center in 1954-55 and 1955-56.

His past conducting experience has been extensive.

★ ★ ★

HE WAS ACTIVE conductor of the Tanglewood Student Symphony in 1954 under Jean Paul Morel and in 1955 under Leonard Bernstein.

Janiec conducted the world premiere performances of the Koussevitzky Foundation commissioned opera "The Rope" by Louis Mennini, staged by Goldovsky in 1955.

In 1953 he was guest conductor of Arthur Fiedler's Boston Pops Orchestra.

Janiec also was guest conductor of massed choruses at the Industrial Festival of Choirs in Passaic in 1955.

Operas and operettas for which he has trained the chorus as well as conducting the performances have included Smetana's "Bartered Bride," Hamilton's "Apple Tree," Verdi's "Fallstaff," Mascagni's "Cavalleria Rusticana," Weill's "Down in the Valley."

Also Bizet's "Carmen," Puccini's "La Boheme," Finian's "Rainbow," "Allegro" and "Carousel" by Rodgers, "Kiss Me, Kate" by Porter, Bernstein's "Wonderful Town," and "Wizard of Oz" by Loesser.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
JUL 1 - 1956

BERKSHIRE FESTIVAL begins at Tanglewood, Lenox, Mass., on Wednesday, the Fourth of July. Charles Munch, music director of the Boston Symphony and the Festival, conducts his first concerts next Friday and Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUN 29 1956

Berkshire Concerts Open July 4-6-7-8

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening next week at Tanglewood, Lenox, of annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to Aug. 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30, Sunday afternoons at 2:30.

The year 1955, an all-time record attendance year at the Berkshire Festival, which marked Charles Munch's fifth summer at Tanglewood, saw an attendance of 136,087 music lovers, to total paid admissions of $307,665. Six Wednesday evening chamber music concerts by noted ensembles and soloists averaged an audience of 1,593 or more than the capacity of the auditorium. Chamber orchestra concerts, the popular "Bach-Mozart" series during the first two weekends of the Berkshire Festival, drew an average last summer of 3,032 persons, again considerably above the capacity of the Theatre-Concert Hall.

CUE
NEW YORK, N. Y.
JUN 16 1956

THE BERKSHIRES

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(*Continued on page* 35)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
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Weekly Independent
Circ. 1,400
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[254]

CHARLOTTE, N. C.
OBSERVER
Circ. D. 136,302 - S. 146,180
JUN 3 1956

Opera Orchestra Names Music Director

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His past conducting experience has been extensive.

* * *

HE WAS ACTIVE conducter of the Tanglewood Student Symphony in 1954 under Jean Paul Morel and in 1955 under Leonard Bernstein.

Janiec conducted the world premiere performances of the Koussevitzky Foundation commissioned opera "The Rope" by Louis Mennini, staged by Goldovsky in 1955.

In 1953 he was guest conductor of Arthur Fiedler's Boston Pops Orchestra.

Janiec also was guest conductor of massed choruses at the Industrial Festival of Choirs in Passaic in 1955.

Operas and operettas for which he has trained the chorus as well as conducting the performances have included Smetana's "Bartered Bride," Hamilton's "Apple Tree," Verdi's "Fallstaff," Mascagni's "Cavalleria Rusticana," Weill's "Down in the Valley."

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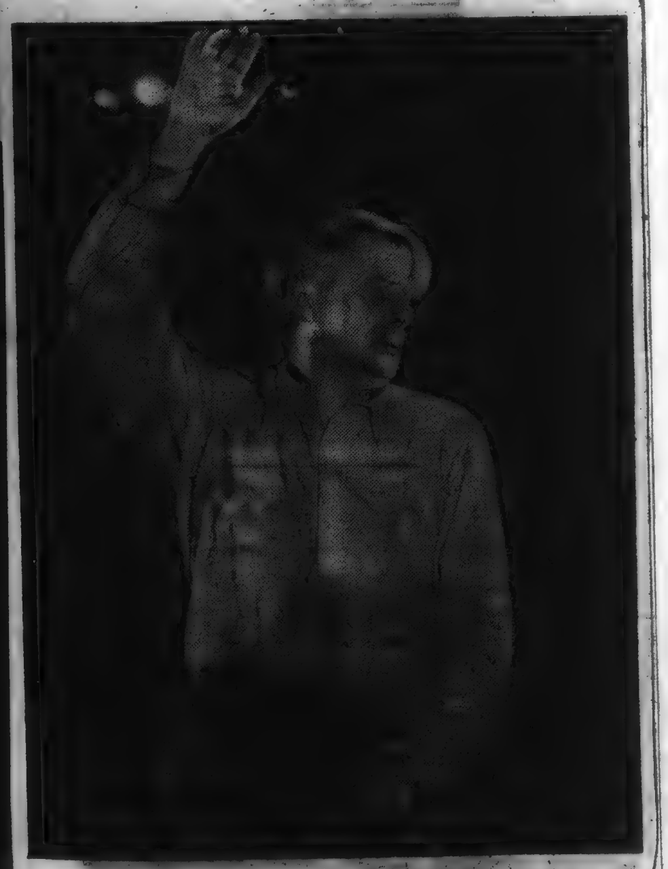

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Circ. 12,928
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CUE
NEW YORK, N. Y.
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Vadim Dibbee

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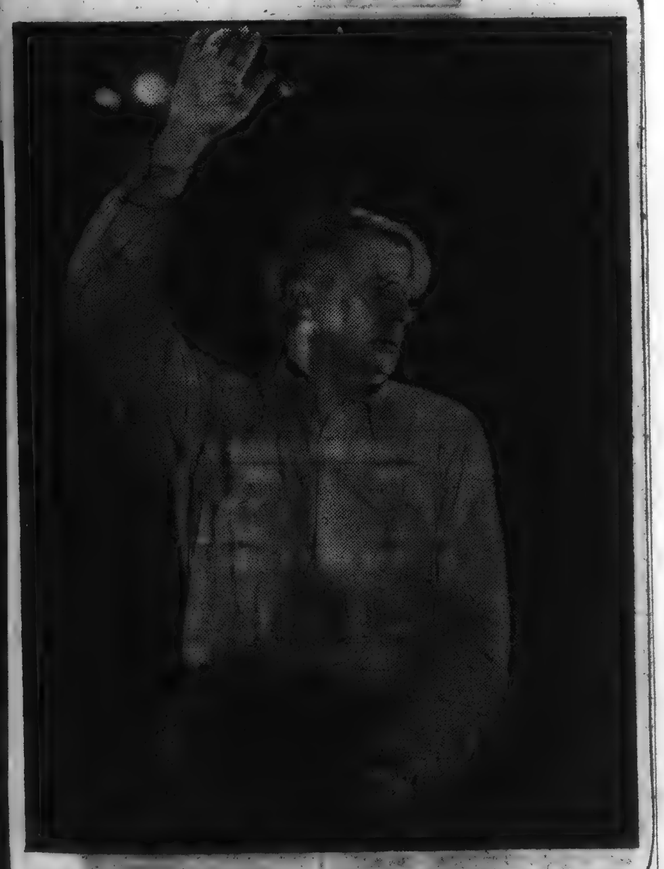

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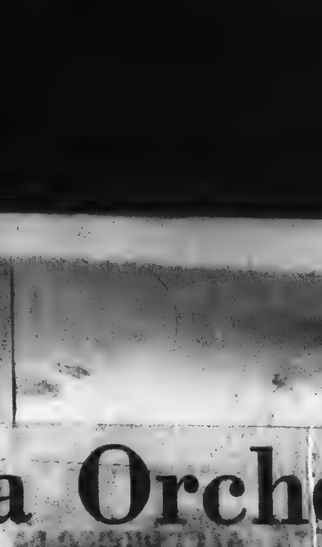

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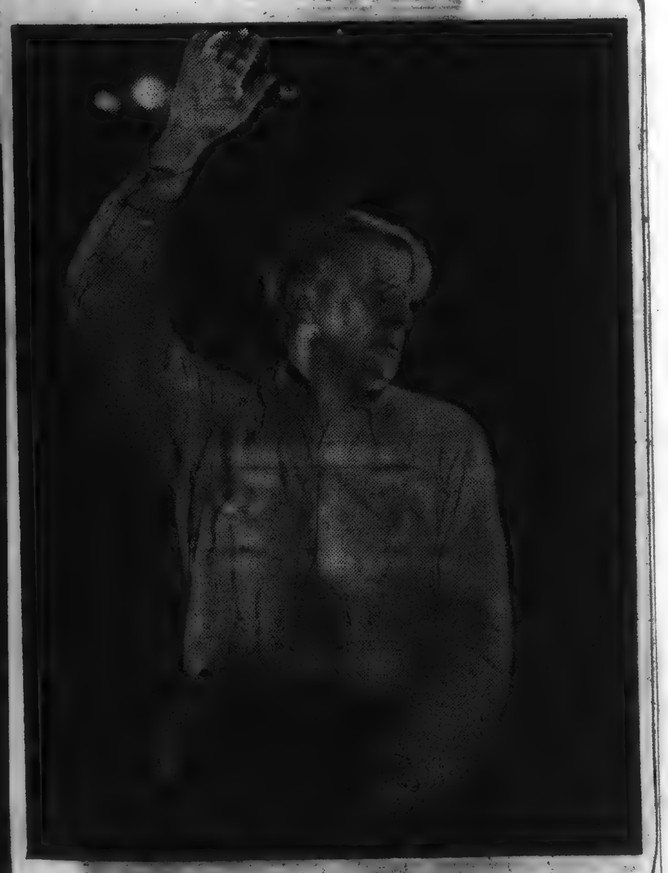

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Perhaps you'd just like to loaf and fish. Go to the Berkshire Trout Farm near Sheffield. It's a 14-acre lake and a half mile of stream stocked with thousands of brook, brown, and rainbow trout. Daily fee: $4.50. There is no season, and no license is necessary. Rainbow trout or Serkin playing Mozart, the Berkshires have it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
AMHERST, Mass.
Weekly Independent
Circ. 1,400
JUN 2 8 1956

Business Is Brisk At Tanglewood Office in Lenox

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood.

All remaining tickets for the Tanglewood season are now on sale at the box-office, open Monday through Saturday from 9 a.m. to 5 p.m. The box-office will also be opening commencing Sunday, July 1, with the start of the 14th session of the Berkshire Music Center.

1956's pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazer de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-August 12.

The Berkshire Festival Big Shed series is preceded by two week ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors. Seats for these two weekends, July 6-7-8 and July 13-14-15 are already scarce, with the latter weekend almost sold out. Great interest attaches to the Tanglewood debut, as soloist in Mozart's Concerto for Clarinet (K. 622), of eminent jazz musician Benny Goodman.

Six Wednesday evening chamber music concerts are also given during the Festival, July 4-August 8, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 40 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

[254]

Advocate
PROVINCETOWN, Mass.
Weekly Independent
Circ. 2,015
JUN 28 1956

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—Falmouth Enterprise

SAN MATEO, CALIF.
Times & News Leader
Circ. D. 20,647
JUN 8 1956

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973
JUN 30 1956

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550
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(Copyright, 1956, N. Y. Times Co.)

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUN 29 1956

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173
JUL 1 - 1956

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[25T]

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PRESS-COURIER
Circ. D. 7,253
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Circ. D. 17,040
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NEWS
Circ. D. 3,777
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POST
Circ. D. 167,260
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CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550

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Sunday Post
BOSTON, Mass.
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JUL 1 - 1956

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PRESS-COURIER
Circ. D. 7,253

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POST
Circ. D. 167,260

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* * *

Stock Averages
Dow-Jones—Goodbody & Co. (1 p.m.)
30 Industrials 490.72 —2.06
20 Railroads 165.58 — .31
15 Utilities 67.56 + .18
Sales 820,000

The Berkshire Eagle

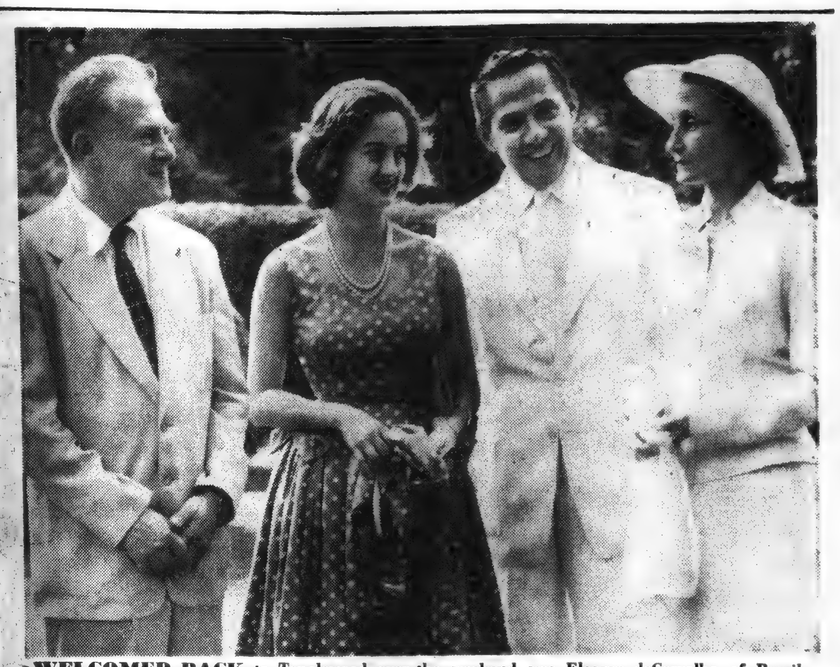
The Weather
Temperature 8:00 AM 71 | Sun rises at 5:19
Temperature 12 noon 81 | Sun sets at 8:31
High 24 hours 2 PM 86 | New moon July 7
Low 24 hours 5 AM 68 | Full moon July 22
Range year ago 85, 66 | Lamps lighted 9:01

Second Section — Pittsfield, Massachusetts, Monday, July 2, 1956.

Photos by Petroved

TANGLEWOOD OPENS with traditional exercises followed by a tea in the formal gardens at which these three faculty members discuss plans for 1956 season at the Berkshire Music Center which started classes today. Aaron Copland, assistant director of the Center, who welcomed the 400 students yesterday, chats with Ingolf Dahl, left, head of the Tanglewood Study Group, and Goffredo Petrassi, right, of Rome, guest teacher of composition this summer. All three are composers.

NEWLYWEDS, Mr. and Mrs. Hugh Ross, have arrived at Tanglewood for the season. Mr. Ross, head of the choral department at the Music Center, directed 400 students at the exercises yesterday in the singing of "Alleluia," composed by Randall Thompson for the school's opening.



WELCOMED BACK to Tanglewood over the weekend was Eleazar deCarvalho of Brazil, third from left, who will head student orchestra and conducting department this season. He is back on the faculty for first time since 1951. With him at left are Richard Burgin, concertmaster of Boston Symphony Orchestra; Mrs. deCarvalho (Jocy De Oliveira), concert pianist, and right, Mrs. Serge Koussevitzky, widow of founder of Music Center and former conductor of Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 269,241

JUL 1 - 1956

KROLL QUARTET OPENS SEASON AT TANGLEWOOD

First of Little Concerts Wednesday Night in Concert Hall

Lenox, July 2—The 1956 Berkshire Festival at Tanglewood opens Wednesday night with a concert in the Theater-Concert Hall at 8.30 p. m., by the Kroll String Quartet. The program will be as follows:

Quartet in C. Major, K 465 ... Mozart
Quartet No. 1, Op. 50 ..... Prokofieff
Quartet, Op. 59, No. 3 ..... Beethoven

This will be the first of six contests on successive Wednesday nights by chamber music groups. On Friday night of this week at 8.30 the first of the "Bach-Mozart" concerts by the Boston Symphony Chamber Orchestra, choruses and soloists, will be given. Friday night's program, all by Mozart, will consist of the Symphony in G minor, K. 550; Concerto for Clarinet, K. 622, with Benny Goodman, noted clarinetist, as soloist; Symphony in D Major, "Prague," K. 504. Charles Munch will conduct the chamber orchestra in this concert.

Other concerts in this series will be given Saturday, July 7, Sunday afternoon, July 8 (2.30 p. m.), Friday and Saturday evenings, July 13 and 14, and Sunday, July 15, at 2.30.

The program for July 7:
Symphony in D. Major, "Haffner" K. 385 ..... Mozart
Sinfonia Concertante, with woodwinds ..... Mozart
Military Mass ..... Martinu
11th Hymn and Fuguing Tune ... Cowell
(The two latter compositions will be sung by the Yale Glee Club conducted by Hugh Ronm Ross, the chamber orchestra conducted by Charles Munch.

The program for July 8:
Symphony No. 88, in B-flat major ..... Haydn
"The Unanswered Question" ..... Ives
Divertimento ..... Haieff
Fugue from "The Musical Offering" ..... Bach-Webern
Piano Concerto in D minor .... Bach
(Soloist for the latter two will be Lukas Foss, pianist.)

Chamber Music to Be Played in Berkshire Festival Programs

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Following are the complete programs for the next two weeks:

Wednesday: Mozart, Quartet in C major, K. 465; Prokofieff, Quartet No. 1, Op. 50; Beethoven, Quartet, Op. 59, No. 3. (The Kroll String Quartet.)

Friday: (Chamber Orchestra of Boston Symphony Orchestra players) Mozart, Symphony in G minor, K. 550; Concerto for Clarinet, K. 622 (Soloist: Benny Goodman); Symphony in D major, "Prague," K. 504. (Charles Munch, Conductor).

Saturday: (Chamber Orchestra) Mozart, Symphony in D major, "Haffner," K. 385; Mozart, Sinfonia Concertante, with oboe, clarinet, horn, bassoon (Charles Munch, Conductor); Martinu, Military Mas (with baritone soloist); Cowell, A Thanksgiving Psalm, from "The Dead Sea Scrolls (Yale Glee Club, Conducted by Hugh Ross).

Sunday, July 8: (Chamber Orchestra) Haydn, Symphony No. 88, in D major; Fine, Serious Song, for Strings; Haieff, Divertimento; Ives, "The Unanswered Question"; Bach, Piano Concerto in D minor (Soloist: Lukas Foss; Lukas Foss, Conductor).

The second week's programs of the Berkshire Festival are:

Wednesday, July 11: (Chamber Music) Benny Goodman and the Boston Symphony String Quartet in a program of Haydn, Mozart and Brahms.

Friday, July 13: (The Boston Symphony Chamber Orchestra) Boris Goldovsky and Pierre Luboshutz, conductor, in an all-Mozart program, with duo pianists Luboshutz and Nemenoff and Boris Goldovsky as soloists.

Saturday, July 14: (Charles Munch, Conductor) Boston Symphony Chamber Orchestra in an all-Bach program, with soloists William Kroll, violin, Doriot Anthony Dwyer, flute.

Sunday, July 15: (Charles Munch, Conductor) Boston Symphony Chamber Orchestra in the Tanglewood premiere of Bach's "The Passion According to St. John," with Festival Chorus of Berkshire Music Center students and soloists Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan, bass; James Joyce, bass.

More Government Aid for Arts Urged at Tanglewood Opening

TANGLEWOOD—Aaron Copland, the American composer and assistant director of the Berkshire Music Center, made a strong plea for more government aid for the arts in his address here yesterday afternoon when he welcomed the 400 students to the summer school of music, operated by the Boston Symphony Orchestra.

Copland's Address

Speaking in the Theater-Concert Hall before the students and an audience of more than 1,000 friends and relatives, Mr. Copland said:

"We are all here because we love music. We love to play it, to sing it, to discuss it. Perhaps sometimes our love affair with music is unrequited. Sometimes, like other love affairs, there are days when it seems to go better, days when it is worse. But no one told us to come here, we came because we wanted to.

"The communication of music is so much easier today. There was a time when you had to wait 20 years between performances of a modern work like a work by Arnold Schoenberg. Now, thanks to radio, television, long-play records, all that is changed. It is important for cultivated musicians to encourage and develop a growing taste and appreciation for the better types of music.

"I hope, too, our joint enthusiasm will seep down to our legislators. We need more help from government sources, help to build a musical culture in this country. We want a basic change in the concept of government agencies—such as our scientists get—toward our artists. We need it for the good name of our country abroad. For only art can truly warm the heart of the world."

4,000 Friends Last Year

William J. Cox of Phillips-Exeter Academy at Exeter, N.H., chairman of the Friends of the Berkshire Music Center, addressed the audience, pointing out that the 400 students include 24 from 14 different foreign countries. He praised the inspiration for the school which came from the late Serge Koussevitzky, conductor of the Boston Symphony for 25 years, and spoke of the depth and stature added to the school by the Boston Symphony's present music director, Dr. Charles Munch, who is the school's director.

The Friends of the school, Mr. Cox said, have for several years been committed to a voluntary program of helping the school. More than 4,000 people last year—10 people for every student—were concerned enough to pledge donations, large and small, to help the school, which cannot support itself financially. Their donations to the society of Friends benefit the school through the Tanglewood Revolving Scholarship Fund, and that fund last year spent $1,000 per day, figured on the six-week term of the school, in adding to the school's income.

Dean Ralph Berkowitz introduced members of the faculty of the school.

Hugh Ross, head of the Berkshire Music Center's choral department, led his students in the "Alleluia" chorus of Randall Thompson. The exercises were concluded with tea in the formal gardens.

Hilltop Perspective

Here's to Culture with a capital C,
Despite a brush or two with thee,
Very little's rubbed off on me.

Now I've read the 'Berkshire Week'
Peddling the stuff for me to seek,
Until with it I fairly reek.

Bartholomew's Cobble, Tanglewood,
Jacob's Pillow I've even stood,
For my uplift, the area's good.

Around the county I've been to see 'em
Music Barn, the Clark Museum,
Degas, Armstrong, ad infineetum.

In all these places, heaven-sent,
Escapes from me just one lament:
'Hurry, oh hurry, Dragon Cement.'

PAUL A. MEYERS.

Hinsdale.

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DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUN 13 1956

THE COMMENTATOR

By W. K. KELSEY

Unpopularity Abroad

HOW DOES anyone know that the United States has fallen so low in the estimation of the rest of the world that the Communists have only to say come-ye-hither and they will have allies all over the sphere?

It is quite natural for opponents of the party of power to say, in a campaign year, that the administration has made errors which have lowered it in the esteem of other countries. But what is the evidence to back such a statement? Let's have it, explicitly, and let's see whether it leads to any such conclusion.

We are told, for example, that Messrs. Bulganin and Khrushchev by their tour of India have so undermined the United States as to make Americans hated throughout that subcontinent. The Commentator has mentioned, perhaps too frequently, the famous crack of Edmund Burke on the subject of conciliating the American colonies in 1775, that he did not know "the method of drawing up an indictment against a whole people." And the Commentator knows no way of learning the opinion of some 300,000,000 people without a vote on the subject.

No doubt there are influential Indians who are irked because equally influential Americans have criticized India's policy of neutrality—a policy which President Eisenhower rightly pointed out a few days ago ought to be understood by Americans familiar with the history of their own country. But the fact that Indians resent such criticism is no indication that they hate, or even dislike, the United States on balance.

As for the Soviet chances of winning India, one may cite a recent speech by C. D. Deshmukh, India's finance minister, who said: "We have, for good or evil, decided to operate within the four corners of parliamentary democracy with adult franchise, and we have all the time to carry with us by methods of parliamentary democracy."

It was not open to the government of India, he continued, as it was to some governments operating under other systems, to take certain measures to secure a speedier rate of progress. Meaning, of course, the Communist governments, among others.

American Propaganda

WHILE SOME report that we are losing Asia and Africa—though the Soviet team has not yet performed in the latter continent—others say that among hoi polloi in those regions, and especially among the younger generation, America is tops. The reason is neither President Eisenhower nor Secretary Dulles. It is not millions of dollars voted by Congress. It is American movies and American jazz.

The Boston Symphony Orchestra has planned a European tour, during which it will play a few concerts in the Soviet Union. Russia has excellent symphony orchestras of her own. Perhaps a score of thousands will make comparisons between the American orchestra with many players of European extraction, and the Russian organizations playing the same sort of music.

About three weeks ago Louis Armstrong, better known as Satchmo, arrived with his jazz band in Accra, capital of the Gold Coast, Africa. "People had been taking up vantage points at the airport since 6 o'clock," reported the Manchester Guardian's correspondent, "among them chiefs from the North who had traveled hundreds of miles for the occasion . . . Never before have I heard anything equal to the roar of cheering that greeted the appearance of the American jazz king." Half a million people were expected at the evening's free open-air concert.

Recently the Air Force band, sent to help keep Thailand in tune with us, played to half a house in Bangkok, according to report. The program was symphonic.

Whom would you rather be loved by, the heads of state in their fewness, or the people in their millions? In England, we are told, the youngsters are wearing coonskin caps; they never heard of Estes Kefauver, but they are nuts about a former American named Davy Crockett. It took some time to get that idea across the Atlantic, but it wasn't the government's propaganda services that exported it.

Messrs. Khrushchev and Bulganin should be worrying. They have nothing like these things to get them in solid with the future governors of foreign states.

MILTON, PA.
STANDARD
JUN 8

Boston Symphony To Play In Russia

BOSTON (UP) — The Boston Symphony Orchestra announced Thursday night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

Catskill Daily Mail 6/30

Berkshire Festival Concerts To Begin Wednesday, July 4

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening next week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate.

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening, July 4, with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, July 6, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening, July 7, concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club.

On Sunday afternoon, July 8, a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives, will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11, 13, 14, 15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

For the final four weekends of the Berkshire Festival, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 weekend concerts, July 20-Aug. 12, in the 6,000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

The Festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bi-centennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concerts versions of "Die Walkure," Act. I, and the opening and final sceen of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students.

The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony Orchestra for this, its 75th anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of 13 countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

Town Times - Water

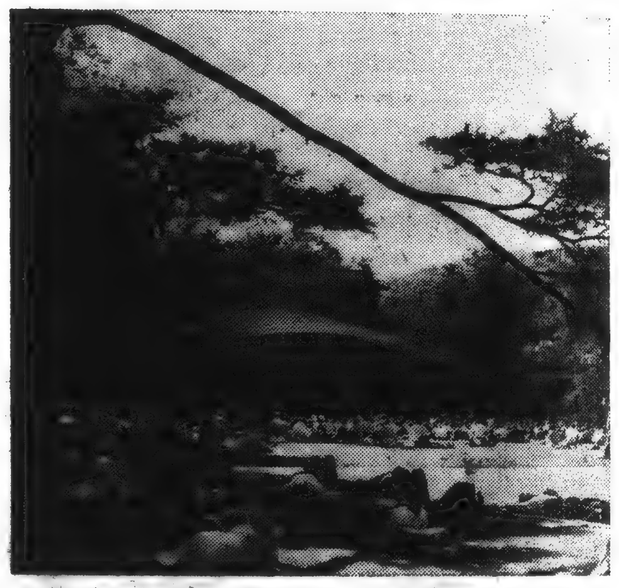
Berkshire Festival Opens July Fourth For 6 Week Season

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert by Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theater-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

Information on programs, tickets and prices may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass.



A TYPICAL SCENE AT TANGLEWOOD

New Lebanon Sun
Tuesday, July

At Tanglewood Friday

BENNY GOODMAN will make his Tanglewood debut on Friday 6 (8:30 p. m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mcart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

Berkshire Festival Opens This Week

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood in Lenox, of the annual Berkshire Festival of the Boston Symphony Orchestra, led by it's Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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The above concerts, and those of the following week,, July 11-13--14-11, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

CARD OF THANKS

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Millbrook, Round Table Thursday, June 28, 1956

Berkshire Festival Concerts Open July 4

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

* * *

The resolution of the Continental Congress in 1775, which authorized the original two battalions of Marines, specified that the personnel selected should be "good seamen or so acquainted with maritime affairs as to be able to serve to advantage at sea."

Music Center Will Open Six Week Course at Lenox

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival, opens its 14th session, a six-week course of music studies for advanced students and professionals, at Tanglewood, Lenox, Mass., this Sunday afternoon, Sunday July 1.

Aaron Copland, the distinguished American composer who has been assistant director of the school since its founding in 1940, will address students and guests at opening exercises, at 3:30 p.m. in the Theatre-Concert Hall.

The first of some 25 concerts by students of the Berkshire Music Center, which the public may attend through membership in the Friends' society, will be given Thursday evening, July 5, in the Music Shed, at 8:30 p.m., when, for the first time, the symphony orchestra of 100 scholarship students of Department I will play together.

The first of six weekly chamber music concerts will be given by students of Department I in the Chamber Music Hall, Sunday morning, July 8, at 10:00 a.m.

Boston Eagle 6/30

BSO Jazzed Up With Help of A Bus Driver

LEGENDS regarding the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, are many, and there is one about his dislike of jazz music. However, certain members of the band had quite a flair for this sort of syncopation.

When the Shed was first used by the orchestra, a Berkshire Street Railway bus toured about, picking up members who lived between Pittsfield and Lenox and depositing them at the Shed in time for rehearsals. While waiting for Koussevitzky to arrive, the musicians would settle down and swing and sway to the flashy bars of "St. Louis Blues," or something of the sort.

First, however, they took the precaution of stationing the bus driver where he could see Koussevitzky's car coming, and give the pipe-down signal before he was within earshot. This is probably the only instance that a bus driver had control over the Boston Symphony Orchestra.

NY Times 7/2/56

BERKSHIRE CENTER OPENS 14TH SESSION

Special to The New York Times.

LENOX, Mass., July 1—The fourteenth summer session of the Berkshire Music Center opened here this afternoon on the Tanglewood estate of the Boston Symphony Orchestra.

Some 400 music students from nearly every state in the Union and from Canada and several foreign countries registered yesterday and today for the six-week course of studies offered by the Boston Symphony in conjunction with its Berkshire Festival.

Aaron Copland, composer and assistant director of the center, addressed the students and guests at the opening exercises this afternoon in the Theatre-Concert Hall. Hugh Ross, head of the choral department, led the students in Randall Thompson's "Alleluia," which was written for the center.

The festival opens Wednesday evening with a chamber-music program by the Kroll Quartet. The first orchestral concert will be an all-Mozart program Friday evening, with Benny Goodman as clarinet soloist.

NY Times Sunday - July 1, '56

GIFT: Paul Fromm, who has donated concerts of contemporary music in New York and Chicago, is giving two this summer to Tanglewood. They will honor the Berkshire Music Center, for each will contain a work by a man who once studied composition there. The ex-student to be represented at the July 9 concert will be Alvin Epstein, the one at the July 23 program, Julian Orbon. Each program, too, will contain a work commissioned by the Fromm Music Foundation: Ben Weber's Serenade for String Quintet at the first and Leland Smith's Quintet for Bassoon and Strings at the second. Britten, Stravinsky, Copland, Barber, de Falla, Milhaud and Goffredo Petrassi will be the more established composers represented. The concerts will be in addition to the regular concerts of the Berkshire Festival.

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PRECISION[SM] RESOLUTION TARGETS

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St. Paul, MN 55119

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Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in **This Type.**

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route [illegible] center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany [illegible] WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN [illegible] Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., [illegible]

Sunday, July 1

Music Mountain
4:00—Berkshire Quartet. Guest artist, Bruce Simonds.
Quartet in [illegible], K.387 — Mozart
Quartet in B-flat major, Op. 18, No. 6 — Beethoven
Quartet for piano and strings in G minor — Faure

Berkshire Music Barn
8:40—Louis Armstrong and his European All Stars

Continuing: Malden Bridge Playhouse, 7:00, "The Tender Trap."

Monday, July 2

Berkshire Playhouse
8:45—"Anastasia," with Lydia St. Clair, Gaye Jordan.

Tuesday, July 3

Williamstown Summer Theater
8:40—"The Young and the Beautiful"

Malden Bridge Playhouse
8:45—"The Young and the Beautiful"

Sharon Playhouse
8:40—"Paradise Gate," (new play)

Continuing: Berkshire Playhouse, 8:45

Wednesday, July 4

Tanglewood
8:30—Chamber Music. Kroll String Quartet. Theater-Concert Hall
Quartet in C major, K465 — Mozart
Quartet No. 1, Op. 50 — Prokofieff
Quartet, Op. 59, No. 3 — Beethoven

Berkshire Music Barn
8:40—Count Basie and his band, with Joe Williams

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

Thursday, July 5

Jacob's Pillow
4:00—The Dokoudovsky - Stroganova Ballet. Myra Kinch. Ruth St. Denis

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday, July 6

Tanglewood
8:30—Bach-Mozart series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.
MOZART
Symphony in G minor, K.550
Concerto for Clarinet, K.622
Soloist: Benny Goodman
Symphony in D major ("Prague"), K.504

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Saturday, July 7

Berkshire Music Barn
4:00—Folk Music Festival. Peter Seeger

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Director, Charles Munch. Theater-Concert Hall.
Symphony in D major ("Haffner"), K.385 — Mozart
Sinfonia Concertante, K.297B with Oboe, Clarinet, Horn, Bassoon — Mozart
Military Mass — Martinu
A Thanksgiving Psalm from "The Dead Sea Scrolls" — Cowell
Yale Glee Club, conducted by Hugh Ross

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:30 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Sunday, July 8

Tanglewood
10:00—Chamber Music. Chamber Music Hall. (Friends)
2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Lukas Foss. Theater-Concert Hall.
Symphony No. 86 in D major — Haydn
Serious Song for Strings — Fine
Divertimento — Haieff
"The Unanswered Question" — Ives
Piano Concerto in D minor — Bach
Soloist: Lukas Foss

Music Mountain
4:00—Berkshire Quartet
Quartet in E-flat major, K.428 — Mozart
"Rispetti e Strambotti" — Malipiero
Quartet in D minor ("Death and the Maiden") — Schubert

Berkshire Music Barn
8:40—Dave Brubeck Quartet

Continuing: Malden Bridge Playhouse, 7:00

Monday, July 9

Tanglewood
8:30—Modern Chamber Music. Members of Boston Symphony Orchestra and guest artists. Under auspices of Fromm Music Foundation. Theater - Concert Hall. (Friends)

Berkshire Playhouse
8:45—"The Solid Gold Cadillac," with Paula Trueman

Tuesday, July 10

Williamstown Summer Theater
8:40—"The Philadelphia Story"

Malden Bridge Playhouse
8:45—"The Desperate Hours"

Sharon Playhouse
8:40—"Oh Men, Oh Women"

Continuing: Berkshire Playhouse, 8:45

Wednesday, July 11

Tanglewood
8:30—Chamber Music. Benny Goodman and the Boston Symphony String Quartet. Theater-Concert Hall.
String Quartet No. 2 in E-flat major Op. 33 — Haydn
Clarinet Quintet — Mozart
String Quintet in G major — Brahms

Jacob's Pillow
9:00—Sonia Arova and Job Sanders. Merce Cunningham & Company. Carola Goya and Matteo.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40.

Thursday, July 12

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Conoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday, July 13

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductors, Boris Goldovsky and Pierre Luboshutz. Theater Concert-Hall.
MOZART
Serenade in D major (March, Andantino, Finale)
Concerto in F major, for 3 Pianos, K. 242
Concerto in A major, for Piano, K. 488
Concerto in E-flat major, for 2 pianos, K. 365
Soloists: Luboshutz and Nemenoff, Boris Goldovsky

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Saturday, July 14

Berkshire Music Barn
4:00—Folk Music Festival. Carlos Montoya and Trianita

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.
BACH
Brandenburg Concerto No. 2 in F major
Violin Concerto in E major
Soloist: William Kroll
Suite No. 2 in B minor, for Flute and Strings
Flute soloist: Doriot Anthony Dwyer
Suite No. 3 in D major

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Sunday, July 15

Tanglewood
10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.
BACH
The Passion According to St. John
Chorus and Soloists, including
Adele Addison, Soprano — *David Lloyd, Tenor*
Florence Kopleff, Contralto — *Mac Morgan, Bass*
James Joyce, Bass
8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain
1:00—Berkshire Quartet. Assisting artist, Janna Arschanska Dawson
Quartet in D major, K.449 — Mozart
Piano Quartet in G minor, Op. 25 — Brahms
Quartet in F minor, Op. 95 — Beethoven

Berkshire Music Barn
8:40—Duke Ellington and his band

Continuing: Malden Bridge Playhouse, 7:00

Monday, July 16

Tanglewood
8:30—Tanglewood Choir, Dept. 2 Chorus. Theater - Concert Hall. (Friends)

Berkshire Playhouse
8:45—"The Wayward Saint," with William Roerick, Eleanor Wilson.

Tuesday, July 17

Williamstown Summer Theater
8:40—"St. Joan"

Malden Bridge Playhouse
8:45—"The Solid Gold Cadillac"

Sharon Playhouse
8:40—"Shadow and Substance"

Jacob's Pillow
9:00—Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade

Continuing: Berkshire Playhouse, 8:45

Wednesday, July 18

Tanglewood
8:30—Chamber Music. The Brass Ensemble under Roger Voisin. Theater-Concert Hall.
Music by Gabrieli, Bonelli, Poulenc, Berezowski
Wesendonck Song Cycle — Wagner
Songs — Strauss
Margaret Harshaw, assisted by Ralph Berkowitz

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.

Thursday, July 19

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Friday, July 20

South Mountain
10:00—Young Audiences Concert. Dulcimore Quartet

Tanglewood
8:30 — Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "The Roman Carnival" — Berlioz
Prelude, "The Afternoon of a Faun" — Debussy
"Bacchus and Ariane" — Roussel
Symphony No. 2 in D major — Brahms

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Saturday, July 21

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
WAGNER
"A Faust Overture"
"Forest Murmurs," from "Siegfried"
Prelude and "Love Death" from "Tristan and Isolde"
"Die Walkure," Act 1
Soloists: Margaret Harshaw, Soprano; Albert Da Costa, Tenor; James Pease, Bass.

Berkshire Music Barn
4:00—Folk Music Festival. Clarence Cooper and Cynthia Gooding

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Sunday, July 22

Tanglewood
10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Overture to "L'Italiana in Algeri" — Rossini
Concerto for Orchestra — Bartok
Symphony No. 7 in C major — Schubert
8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Berkshire Music Barn
8:40—Wilbur de Paris and New Orleans Jazz with Sidney de Paris and Omer Simeon

Music Mountain
4:00—Berkshire Quartet

Continuing: Malden Bridge Playhouse, 7:00

Monday, July 23

Tanglewood
8:30—Modern Chamber Music. Members of Boston Symphony and guest artists. Auspices, Fromm Music Foundation. (Friends)

Berkshire Playhouse
8:45—"Heartbreak House," with Carman Mathews, Larry Gates

Tuesday, July 24

Tanglewood
8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends)

Williamstown Summer Theater
8:40—"Mrs. McThing"

Malden Bridge Playhouse
8:45—"The Solid Gold Cadillac" (second week)

Sharon Playhouse
8:40—"Heartbreak House"

Jacob's Pillow
9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

Wednesday, July 25

Tanglewood
8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall.
Trio in D minor — Mendelssohn
Trio in A minor — Ravel
Trio in C minor — Brahms

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday, July 26

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday, July 27

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "Leonore" No. 3 — Beethoven
Concerto for Orchestra, No. 5 — Petrassi
Symphony No. 4 in F minor — Tchaikovsky

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Saturday, July 28

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Elegy in Memory of Serge Koussevitzky — Hanson
Piano Concerto in A minor — Schumann
Soloist: Rudolf Serkin
Symphony No. 3 — Honegger
"La Mer" — Debussy

South Mountain
3:30—Claremont String Quartet
Quartet, Op. 74 No. 1 — Haydn
Quartet, Op. 92 No. 5 — Shostakovich
Quartet, Op. 95 — Beethoven

Berkshire Music Barn
4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Sunday, July 29

Tanglewood
10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed.
"Romeo and Juliet," Suite No. 2 — Prokofieff
Violin Concerto — Hindemith
Soloist: Ruth Posselt
Symphony No. 1 in D major — Mahler
8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain
4:00—Berkshire Quartet

Berkshire Music Barn
8:40—Tommy and Jimmy Dorsey and band, with Louis Belsen and Charlie Shavers

Continuing: Malden Bridge Playhouse, 7:00

Monday, July 30

Tanglewood
8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required)

Berkshire Playhouse
8:45—"The Happy Time," with Paul Lipson

Tuesday, July 31

Tanglewood
8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater
8:40—Premiere of new play

Malden Bridge Playhouse
8:45—"Tea and Sympathy"

Sharon Playhouse
8:40—"Anastasia"

Jacob's Pillow
9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

Wednesday, August 1

Tanglewood
8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.
Symphonic Etudes — Schumann
Quintet for Piano and Woodwinds, K.452 — Mozart
"Carnaval" — Schumann

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday, August 2

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday, August 3

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
"La Kermesse" — Barraud
"The Three-Cornered Hat" — Falla
Piano Concerto — Ravel
Soloist: Jocy de Oliveira
Ballet, "Petrouchka" (complete) — Stravinsky

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Saturday, August 4

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitzky).
Variations for Orchestra — Moevs
Mass in C minor (K.427) Kyrie and Gloria — Mozart
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; David Lloyd, Tenor
Symphony No. 5 — Prokofieff

South Mountain
3:30—Beaux Arts Trio
Trio in B flat, Op. 97 ("Archduke") — Beethoven
Trio in D minor, Op. 120 — Faure
Trio in B flat, Op. 99 — Schubert

Berkshire Music Barn
4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Sunday, August 5

Tanglewood
10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphonic Ode — Copland
Violin Concerto — Tchaikovsky
Soloist: Zino Francescatti
Symphony No. 2 in C major — Schumann

Music Mountain
4:00—Berkshire Quartet.

Berkshire Music Barn
8:40—Sarah Vaughan and Trio

Continuing: Malden Bridge Playhouse, 7:00

Monday, August 6

Tanglewood
8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse
8:45—To Be Announced

Tuesday, August 7

Tanglewood
8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater
8:40—"Point of No Return"

Malden Bridge Playhouse
8:45—"The Seven-Year Itch"

Sharon Playhouse
8:40—"The Importance of Being Earnest"

Jacob's Pillow
9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

Wednesday, August 8

Tanglewood
8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.
Violin Sonata No. 1 — Faure
Violin Sonata — Ravel
Violin Sonata — Franck

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday, August 9

Tanglewood
Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday, August 10

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphony No. 102 in B-flat major — Haydn
Symphony No. 6 — Piston
"Don Juan" — Strauss
"L'Apprenti Sorcier" — Dukas

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Saturday

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 1 Orchestra. Music Shed. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Festival Overture — Freed
Symphony No. 3 in F major — Brahms
Suite for Orchestra, Op. 9 — Busoni
Suite from "Der Rosenkavalier" — Strauss

South Mountain
3:30—John Corigliano, New York Philharmonic Quartet
Sonata for Violin and Piano — Strauss
Serenade for Violin, Viola and Cello — Beethoven
Piano Quartet in G minor, Op. 26 — Brahms

Berkshire Music Barn
4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

REDUCTION RATIO 14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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150 mm

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Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD, on Route 183 betwe... Route 183 from center of town); SOUTH MOUNTAIN on Ro... 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off R... BRIDGE PLAYHOUSE, on Route 66 between Chatham and ... MER THEATER, on Main Street in Williamstown; BERKSH... 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sh...**

Sunday

July 1

Music Mountain

4:00—Berkshire Quartet. Guest artist, Bruce Simonds.
- *Quartet in G major, K.387* — *Mozart*
- *Quartet in B-flat major, Op. 18, No. 6* — *Beethoven*
- *Quartet for piano and strings in G minor* — *Faure*

Berkshire Music Barn

8:40—Louis Armstrong and his European All Stars

Continuing: Maiden Bridge Playhouse, 7:00, "The Tender Trap."

July 8

Tanglewood

10:00—Chamber Music. Chamber Music Hall. (Friends)
2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Lukas Foss. Theater-Concert Hall.
- *Symphony No. 86 in D major* — *Haydn*
- *Serious Song for Strings* — *Fine*
- *Divertimento* — *Haieff*
- *"The Unanswered Question"* — *Ives*
- *Piano Concerto in D minor* — *Bach*

Soloist: Lukas Foss

Music Mountain

4:00—Berkshire Quartet
- *Quartet in E-flat major, K.428* — *Mozart*
- *"Rispetti e Strambotti"* — *Malipiero*
- *Quartet in D minor ("Death and the Maiden")* — *Schubert*

Berkshire Music Barn

8:40—Dave Brubeck Quartet

Continuing: Malden Bridge Playhouse, 7:00

July 15

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.

BACH

The Passion According to St. John

Chorus and Soloists, including

Adele Addison, Soprano — *David Lloyd, Tenor*
Florence Kopleff, Contralto — *Mac Morgan, Bass*
James Joyce, Bass

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Janna Arschanska Dawson
- *Quartet in D major, K.449* — *Mozart*
- *Piano Quartet in G minor, Op. 25* — *Brahms*
- *Quartet in F minor, Op. 95* — *Beethoven*

Berkshire Music Barn

8:40—Duke Ellington and his band

Continuing: Malden Bridge Playhouse, 7:00

July 22

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
- *Overture to "L'Italiana in Algeri"* — *Rossini*
- *Concerto for Orchestra* — *Bartok*
- *Symphony No. 7 in C major* — *Schubert*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Berkshire Music Barn

8:40—Wilbur de Paris and New Orleans Jazz with Sidney de Paris and Omer Simeon

Music Mountain

4:00—Berkshire Quartet

Continuing: Malden Bridge Playhouse, 7:00

July 29

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed.
- *"Romeo and Juliet," Suite No. 2* — *Prokofieff*
- *Violin Concerto* — *Hindemith*

Soloist: Ruth Posselt

- *Symphony No. 1 in D major* — *Mahler*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Tommy and Jimmy Dorsey and band, with Louis Belsen and Charlie Shavers

Continuing: Malden Bridge Playhouse, 7:00

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)
2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
- *Symphonic Ode* — *Copland*
- *Violin Concerto* — *Tchaikovsky*

Soloist: Zino Francescatti

- *Symphony No. 2 in C major* — *Schumann*

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Continuing: Malden Bridge Playhouse, 7:00

Monday

July 2

Berkshire Playhouse

8:45—"Anastasia," with Lydia St. Clair, Gaye Jordan.

July 9

Tanglewood

8:30—Modern Chamber Music. Members of Boston Symphony Orchestra and guest artists. Under auspices of Fromm Music Foundation. Theater - Concert Hall. (Friends)

Berkshire Playhouse

8:45—"The Solid Gold Cadillac," with Paula Trueman

July 16

Tanglewood

8:30—Tanglewood Choir, Dept. 2 Chorus. Theater - Concert Hall. (Friends)

Berkshire Playhouse

8:45—"The Wayward Saint," with William Roerick, Eleanor Wilson.

July 23

Tanglewood

8:30—Modern Chamber Music. Members of Boston Symphony and guest artists. Auspices, Fromm Music Foundation. (Friends)

Berkshire Playhouse

8:45—"Heartbreak House," with Carman Mathews, Larry Gates

July 30

Tanglewood

8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required)

Berkshire Playhouse

8:45—"The Happy Time," with Paul Lipson

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse

8:45—To Be Announced

Tuesday

July 3

Williamstown Summer Theater

8:40—"The Young and the Beautiful"

Malden Bridge Playhouse

8:45—"The Young and the Beautiful"

Sharon Playhouse

8:40—"Paradise Gate," (new play)

Continuing: Berkshire Playhouse, 8:45

July 10

Williamstown Summer Theater

8:40—"The Philadelphia Story"

Malden Bridge Playhouse

8:45—"The Desperate Hours"

Sharon Playhouse

8:40—"Oh Men, Oh Women"

Continuing: Berkshire Playhouse, 8:45

July 17

Williamstown Summer Theater

8:40—"St. Joan"

Malden Bridge Playhouse

8:45—"The Solid Gold Cadillac"

Sharon Playhouse

8:40—"Shadow and Substance"

Jacob's Pillow

9:00—Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade

Continuing: Berkshire Playhouse, 8:45

July 24

Tanglewood

8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—"Mrs. McThing"

Malden Bridge Playhouse

8:45—"The Solid Gold Cadillac" (second week)

Sharon Playhouse

8:40—"Heartbreak House"

Jacob's Pillow

9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

July 31

Tanglewood

8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—Premiere of new play

Malden Bridge Playhouse

8:45—"Tea and Sympathy"

Sharon Playhouse

8:40—"Anastasia"

Jacob's Pillow

9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

Wednesday

July 4

Tanglewood

8:30—Chamber Music. Kroll String Quartet. Theater-Concert Hall
- *Quartet in C major, K465* — *Mozart*
- *Quartet No. 1, Op. 50* — *Prokofieff*
- *Quartet, Op. 59, No. 3* — *Beethoven*

Berkshire Music Barn

8:40—Count Basie and his band, with Joe Williams

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

July 11

Tanglewood

8:30—Chamber Music. Benny Goodman and the Boston Symphony String Quartet. Theater-Concert Hall.
- *String Quartet No. 2 in E-flat major Op. 33* — *Haydn*
- *Clarinet Quintet* — *Mozart*
- *String Quintet in G major* — *Brahms*

Jacob's Pillow

9:00—Sonia Arova and Job Sanders. Merce Cunningham & Company. Carola Goya and Matteo.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40.

July 18

Tanglewood

8:30—Chamber Music. The Brass Ensemble under Roger Voisin. Theater-Concert Hall.

Music by Gabrieli, Bonelli, Poulenc, Berezowski

- *Wesendonck Song Cycle* — *Wagner*
- *Songs* — *Strauss*

Margaret Harshaw, assisted by Ralph Berkowitz

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.

July 25

Tanglewood

8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall.
- *Trio in D minor* — *Mendelssohn*
- *Trio in A minor* — *Ravel*
- *Trio in C minor* — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 1

Tanglewood

8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.
- *Symphonic Etudes* — *Schumann*
- *Quintet for Piano and Woodwinds, K.452* — *Mozart*
- *"Carnaval"* — *Schumann*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.
- *Violin Sonata No. 1* — *Faure*
- *Violin Sonata* — *Ravel*
- *Violin Sonata* — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday

July 5

Jacob's Pillow

4:00—The Dokoudovsky - Stroganova Ballet. Myra Kinch. Ruth St. Denis

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 12

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Conoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 19

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 26

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 9

Tanglewood

Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday

July 6

Tanglewood

8:30—Bach-Mozart series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.

MOZART
- *Symphony in G minor, K.550*
- *Concerto for Clarinet, K.622*

Soloist: Benny Goodman

- *Symphony in D major ("Prague"), K.504*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 13

Tanglewood

8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductors, Boris Goldovsky and Pierre Luboshutz. Theater Concert-Hall.

MOZART
- *Serenade in D major (March, Andantino, Finale)*
- *Concerto in F major, for 3 Pianos, K. 242*
- *Concerto in A major, for Piano, K. 488*
- *Concerto in E-flat major, for 2 pianos, K. 365*
- *Soloists: Luboshutz and Nemenoff, Boris Goldovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 20

South Mountain

10:00—Young Audiences Concert. Dulcimore Quartet

Tanglewood

8:30 — Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
- *Overture, "The Roman Carnival"* — *Berlioz*
- *Prelude, "The Afternoon of a Faun"* — *Debussy*
- *"Bacchus and Ariane"* — *Roussel*
- *Symphony No. 2 in D major* — *Brahms*

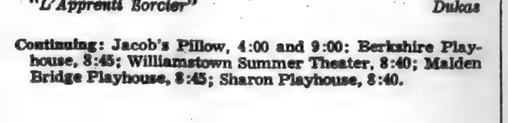
Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 27

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
- *Overture, "Leonore" No. 2* — *Beethoven*
- *Concerto for Orchestra, No. 5* — *Petrassi*
- *Symphony No. 4 in F minor* — *Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40



August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
- *"La Kermesse"* — *Barraud*
- *"The Three-Cornered Hat"* — *Falla*
- *Piano Concerto* — *Ravel*

Soloist: Jocy de Oliveira

- *Ballet, "Petrouchka" (complete)* — *Stravinsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
- *Symphony No. 108 in B-flat major* — *Haydn*
- *Symphony No. 6* — *Piston*
- *"Don Juan"* — *Strauss*
- *"L'Apprenti Sorcier"* — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

...mmer Calendar

..., Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge [illegible] and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just sou[illegible] 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Ro[illegible] BRIDGE PLAYHOUSE, on Route 66 between Chatham and [illegible] MALDEN MER THEATER, on Main Street in Williamstown; BERKSHI[illegible] SUM- 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sh[illegible] between Routes

Tuesday / Wednesday / Thursday / Friday / Saturday

July 3 (Tuesday)

Williamstown Summer Theater
8:40—"The Young and the Beautiful"

Malden Bridge Playhouse
8:45—"The Young and the Beautiful"

Sharon Playhouse
8:40—"Paradise Gate," (new play)

Continuing: Berkshire Playhouse, 8:45

July 4 (Wednesday)

Tanglewood
8:30—Chamber Music. Kroll String Quartet. Theater-Concert Hall
Quartet in C major, K465 — *Mozart*
Quartet No. 1, Op. 50 — *Prokofieff*
Quartet, Op. 59, No. 3 — *Beethoven*

Berkshire Music Barn
8:40—Count Basie and his band, with Joe Williams

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

July 5 (Thursday)

Jacob's Pillow
4:00—The Dokoudovsky - Stroganova Ballet. Myra Kinch. Ruth St. Denis

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 6 (Friday)

Tanglewood
8:30—Bach-Mozart series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.
MOZART
Symphony in G minor, K.550
Concerto for Clarinet, K.622
Soloist: Benny Goodman
Symphony in D major ("Prague"), K.504

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 7 (Saturday)

Berkshire Music Barn
4:00—Folk Music Festival. Peter Seeger

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Director, Charles Munch. Theater-Concert Hall.
Symphony in D major ("Haffner"), K.385 — *Mozart*
Sinfonia Concertante, K.297B with Oboe, Clarinet, Horn, Bassoon — *Mozart*
Military Mass — *Martinu*
A Thanksgiving Psalm from "The Dead Sea Scrolls" — *Cowell*
Yale Glee Club, conducted by Hugh Ross

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:30 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 10 (Tuesday)

Williamstown Summer Theater
8:40—"The Philadelphia Story"

Malden Bridge Playhouse
8:45—"The Desperate Hours"

Sharon Playhouse
8:40—"Oh Men, Oh Women"

Continuing: Berkshire Playhouse, 8:45

July 11 (Wednesday)

Tanglewood
8:30—Chamber Music. Benny Goodman and the Boston Symphony String Quartet. Theater-Concert Hall.
String Quartet No. 2 in E-flat major Op. 33 — *Haydn*
Clarinet Quintet — *Mozart*
String Quintet in G major — *Brahms*

Jacob's Pillow
9:00—Sonia Arova and Job Sanders. Merce Cunningham & Company. Carola Goya and Matteo.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40.

July 12 (Thursday)

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Conoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 13 (Friday)

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductors, Boris Goldovsky and Pierre Luboshutz. Theater Concert-Hall.
MOZART
Serenade in D major (March, Andantino, Finale)
Concerto in F major, for 3 Pianos, K. 242
Concerto in A major, for Piano, K. 488
Concerto in E-flat major, for 2 pianos, K. 365
Soloists: Luboshutz and Nemenoff, Boris Goldovsky

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 14 (Saturday)

Berkshire Music Barn
4:00—Folk Music Festival. Carlos Montoya and Trianita

Tanglewood
8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.
BACH
Brandenburg Concerto No. 2 in F major
Violin Concerto in E major
Soloist: William Kroll
Suite No. 2 in B minor, for Flute and Strings
Flute soloist: Doriot Anthony Dwyer
Suite No. 3 in D major

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 17 (Tuesday)

Williamstown Summer Theater
8:40—"St. Joan"

Malden Bridge Playhouse
8:45—"The Solid Gold Cadillac"

Sharon Playhouse
8:40—"Shadow and Substance"

Jacob's Pillow
9:00—Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade

Continuing: Berkshire Playhouse, 8:45

July 18 (Wednesday)

Tanglewood
8:30—Chamber Music. The Brass Ensemble under Roger Voisin. Theater-Concert Hall.
Music by Gabrieli, Bonelli, Poulenc, Berezowski
Wesendonck Song Cycle — *Wagner*
Songs — *Strauss*
Margaret Harshaw, assisted by Ralph Berkowitz

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.

July 19 (Thursday)

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 20 (Friday)

South Mountain
10:00—Young Audiences Concert. Dulcimore Quartet

Tanglewood
8:30 — Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "The Roman Carnival" — *Berlioz*
Prelude, "The Afternoon of a Faun" — *Debussy*
"Bacchus and Ariane" — *Roussel*
Symphony No. 2 in D major — *Brahms*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 21 (Saturday)

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
WAGNER
"A Faust Overture"
"Forest Murmurs," from "Siegfried"
Prelude and "Love Death" from "Tristan and Isolde"
"Die Walkure," Act 1
Soloists: Margaret Harshaw, Soprano; Albert Da Costa, Tenor; James Pease, Bass.

Berkshire Music Barn
4:00—Folk Music Festival. Clarence Cooper and Cynthia Gooding

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 24 (Tuesday)

Tanglewood
8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends)

Williamstown Summer Theater
8:40—"Mrs. McThing"

Malden Bridge Playhouse
8:45—"The Solid Gold Cadillac" (second week)

Sharon Playhouse
8:40—"Heartbreak House"

Jacob's Pillow
9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

July 25 (Wednesday)

Tanglewood
8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall.
Trio in D minor — *Mendelssohn*
Trio in A minor — *Ravel*
Trio in C minor — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

July 26 (Thursday)

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 27 (Friday)

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "Leonore" No. 3 — *Beethoven*
Concerto for Orchestra, No. 5 — *Petrassi*
Symphony No. 4 in F minor — *Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 28 (Saturday)

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Elegy in Memory of Serge Koussevitzky — *Hanson*
Piano Concerto in A minor — *Schumann*
Soloist: Rudolf Serkin
Symphony No. 3 — *Honegger*
"La Mer" — *Debussy*

South Mountain
3:30—Claremont String Quartet
Quartet, Op. 74 No. 1 — *Haydn*
Quartet, Op. 92 No. 5 — *Shostakovich*
Quartet, Op. 95 — *Beethoven*

Berkshire Music Barn
4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 31 (Tuesday)

Tanglewood
8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater
8:40—Premiere of new play

Malden Bridge Playhouse
8:45—"Tea and Sympathy"

Sharon Playhouse
8:40—"Anastasia"

Jacob's Pillow
9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

August 1 (Wednesday)

Tanglewood
8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.
Symphonic Etudes — *Schumann*
Quintet for Piano and Woodwinds, K.452 — *Mozart*
"Carnaval" — *Schumann*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 2 (Thursday)

Tanglewood
8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn
8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 3 (Friday)

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
"La Kermesse" — *Barraud*
"The Three-Cornered Hat" — *Falla*
Piano Concerto — *Ravel*
Soloist: Jocy de Oliveira
Ballet, "Petrouchka" (complete) — *Stravinsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 4 (Saturday)

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).
Variations for Orchestra — *Moevs*
Mass in C minor (K.427) Kyrie and Gloria — *Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; David Lloyd, Tenor
Symphony No. 5 — *Prokofieff*

South Mountain
3:30—Beaux Arts Trio
Trio in B flat, Op. 97 ("Archduke") — *Beethoven*
Trio in D minor, Op. 120 — *Faure*
Trio in B flat, Op. 99 — *Schubert*

Berkshire Music Barn
4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 7 (Tuesday)

Tanglewood
8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater
8:40—"Point of No Return"

Malden Bridge Playhouse
8:45—"The Seven-Year Itch"

Sharon Playhouse
8:40—"The Importance of Being Earnest"

Jacob's Pillow
9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

August 8 (Wednesday)

Tanglewood
8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.
Violin Sonata No. 1 — *Faure*
Violin Sonata — *Ravel*
Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 9 (Thursday)

Tanglewood
Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10 (Friday)

Tanglewood
8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

(Saturday)

Tanglewood
10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 1 Orchestra. Music Shed. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain
3:30—John Corigliano, New York Philharmonic Quartet
Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 26 — *Brahms*

Berkshire Music Barn
4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Berkshire Music Center Opens Tomorrow With 400 Students Enrolled for Season

Festival Exercises In Theater Hall Followed by Tea

TANGLEWOOD — Four hundred music students from nearly every state in the union, Canada and many foreign countries started arriving here today for the opening tomorrow afternoon of the 14th session of the Berkshire Music Center. They will start their six-week course of music studies given by the Boston Symphony Orchestra on Monday morning at 9 in conjunction with the Berkshire Festival.

Cox To Preside

Aaron Copland, assistant director of the Music Center, will welcome the students and address the guests at the opening exercises tomorrow afternoon at 3:30 in the Theater-Concert Hall. William Cox of Phillips Academy in Exeter, N.H., chairman of the Friends of the Berkshire Music Center, will preside. Dean Ralph Berkowitz will introduce the faculty. Hugh Ross, head of the choral department, will lead the students in "Alleluia," composed by Randall Thompson for the school's opening each year.

Following the exercises, tea will be served in the formal gardens and an informal student party will be held in the evening at Wheatleigh, the residence for male students.

Munch Coming Tuesday

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will not be present for the opening tomofrow but will arrive in New York by plane Tuesday from a vacation at his home in Paris. He will arrive in Lenox that evening at Elm Court, where he will reside during the 1956 Festival season. On Wednesday he will start rehearsals for the first Mozart concert to be held by the BSO chamber orchestra Friday evening, with Benny Goodman as clarinet soloist.

The first Festival chamber music concert will be held Wednesday evening in the Theater Concert Hall. The Kroll String Quartet will perform works of Mozart, Prokofieff and Beethoven.

Fenno Heath

Goffredo Petrassi

Next Saturday evening, the Yale Glee Club will be featured in a concert with the BSO, conducted by Hugh Ross. The Yale Glee Club, directed by Fenno Heath, will be making its first appearance at Tanglewood, singing Martinu's "Military Mass" and Cowell's "11th Hymn" and "Fuguing Tune."

Foss Soloist

Sunday afternoon, to complete the first weekend of concerts, Lukas Foss will conduct the orchestra and appear as a soloist in Mozart's Piano Concerto in D Minor.

At tomorrow afternoon's exercises faculty members to be introduced will include Goffredo Petrassi, the well-known Italian composer, who will be the guest teacher of composition at Tanglewood this summer.

Born in Rome in 1904, Mr. Petrassi studied at the Santa Cecilia Conservatory and commenced composing upon his graduation in 1932. His compositions include many works for orchestra, choir, chamber music, opera and ballet. In recent years he has been artistic director of the Accademia Filarmonica Romana and superintendent of the Teatro La Fenice in Venice. His Concerto for Orchestra No. 5, commissioned for the 75th anniversary of the BSO, will have its Tanglewood premiere, with Dr. Munch conducting, on Friday, July 27.

Audition in Morning

The 100 scholarship students at Tanglewood, who comprise the student symphony orchestra, will play for the orchestra and chamber music faculty of the Center tomorrow morning from 9:30 to 12 noon in various rooms at the school's main house for placement in the orchestra and future chamber music assignments. The orchestra's concertmasters, who rotate, will be chosen tomorrow.

Berkshire Eagle 6/30/56

Berkshire Festival Opening Next Week

Symphony, choral and chamber music come again to the Berkshire Hills in Western Mass[illegible] the opening next [illegible] Tanglewood, L[illegible] of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch.

For the 17[illegible] summer since the Boston Symphony assumed [illegible] tion of the 19-year [illegible] music festiva[illegible] will be given [illegible] July 4 to Au[illegible] spacious pine[illegible] a century. [illegible] Hawthorne [illegible] and told his "Tangle[illegible] Tales."

The series of 24 concerts starts Wednesday, July 4, with chamber music by Mozart, Prokofieff and Beethoven played by the Kroll String Quartet. On Friday, July 6, Dr. Munch will lead a chamber orchestra of Boston Symphony players in an all-Mozart program with clarinetist Benny Goodman as soloist. On Saturday, July 7, Dr. Munch will conduct two Mozart works and Hugh Ross will conduct pieces by Martinu and Henry Cowell. On Sunday, July 8 a concert of Haydn and Bach and three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Mr. Foss will be piano soloist.

NY World-Tel June 28, 1956

Editorial Comment

Lenox and Leningrad

Although the big pavilion at Tanglewood known as the Music Shed was dedicated in 1938, this year's festival marks the 20th time that the grounds of the former Brooks-Tappan estate have been open as the summer music mecca in the Berkshires. In 1937, the first concerts there were held in a big pumpkin-colored tent, the same one that had been used the year before at the Emerson estate, Holmwood.

It was not until the summer of 1940 that the Berkshire Music Center came into being, with the Theater-Concert Hall being built in 1941. Since then, except for the war years when the ban on pleasure driving made it necessary to limit the festival to chamber music programs, Tanglewood has continued to expand. As usual, beginning this week, there will be Bach-Mozart concerts, operas, choral works, and various student activities, as well as performances by the Boston Symphony Orchestra with numerous outstanding soloists.

When all is said and done, it is this great orchestra that forms the keystone of the whole Tanglewood edifice. The Boston Symphony is now in its 75th anniversary season, and there is no finer musical ensemble. Through the years it has attained and maintained rank among the three or four best anywhere. For the next few weeks at Lenox, under Charles Munch and several guest conductors, it will be heard again in the compositions of the old masters, and of some more modern.

Then, as soon as Tanglewood closes, the orchestra is to leave for its tour of Europe, and will become the first American symphony to perform in Soviet Russia, having recently accepted a formal invitation to spend six days there. Concerts are planned in Moscow and Leningrad, where this brief visit will be a long-anticipated event. Relatively few in the Russian audiences are likely ever to hear the Boston Symphony on its native heath, like fortunate New Englanders, but in their sojourn our musicians will fittingly serve as ambassadors of good will to Serge Koussevitzky's homeland.

You Could Stay Home

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

JUL 9 1956

RADIO PROGRAMS

Features

4:15 P. M.—WRCA. Children in Trouble.
8:15 P. M.—WRCA. Berkshire Festival Concerts; Boston Symph. Orch., Charles Munch, conductor (Premiere).
8:30 P. M.—WABC. Mildred Miller; Barlow's Orch.
8:30 P. M.—WCBS. Arthur Godfrey's Talent Scouts.
8:30 P. M.—WOR. All Star Baseball Game Preview; Ford Frick, Warren Giles, Will Harridge, Casey Stengel, Walt Alston, Chuck Dressen.
9:00 P. M.—WRCA. Jose Iturbi; Voorhees' Orch.
9:05 P. M.—WOR. Music from Studio X (Premiere).
9:30 P. M.—WRCA. Contrasts in Music; Eastman Orch., Howard Hanson, conductor.
9:30 P. M.—WCBS. Capitol Cloakroom; Harold Stassen.
11:10 P. M.—WCBS. This Is New York; Henry Fonda.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUN 29 1956

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 29 1956

Advance Study At Tanglewood

MAYNARD H. GOLDMAN

Maynard H. Goldman, son of Mr. and Mrs. Charles W. Goldman, 18 Jasper street and a graduate of Boston University School of Fine and Applied Arts, College of Music, a few weeks ago, is pursuing study in chamber and orchestral performance on a scholarship this summer at Tanglewood.

A graduate of Lawrence high school in 1952 he was prominent in musical circles during his four years there.

The young violinist of ability presented his senior recital at B. U. early in May. He is affiliated with Phi Mu Alpha Senfonid, honorary music fraternity; Pi Kappa Lambda, honorary scholastic society; was manager of the Boston University symphony orchestra and had a role as on stage violinist in the United States premiere of Mathis Der Maler, an opera by Hindemith, at B. U. some months ago. He was selected as a member of an orchestra to work under Ignor Sravinsky in the opera, "The Rakes Progress" and he played under Leopold Stokowsky in Boston Smyphony hall and also in Carnegie Hall in New York City.

He was concert master of the former Lawrence high school orchestra and a member of the Lowell Civic Symphony orchestra not many years ago. He received several honors while attending New England Music Festivals at that time.

Lukas Foss's 'Griffelkin' for Tanglewood

Lukas Foss's "Griffelkin," an opera commissioned by NBC-TV and telecast last November, will receive its world première on the stage as the major opera production by the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer.

The opera, to be performed Monday and Tuesday evenings, Aug. 6 and 7, will be conducted by the composer, who also serves as a faculty member of the Composition Department of the Berkshire Music Center. It will be staged by Boris Goldovsky, head of the Opera Department.

In three acts, this opera is the composer's largest stage work to date. It is based on a little-known German folk-tale which the composer first heard from his mother at the age of seven and promptly set as an opera at the age of eight. Twenty-three years later he again turned to the same story, writing a synopsis and asking the British poet, Alastair Reid, teacher of English literature at Sarah Lawrence College in New York, to write a rhymed libretto.

"Griffelkin," in the words of the composer, "is the story of a devil sent into the world to do 24 hours of mischief and evil—to change the world to hell. When he arrives, he sees for the first time 'the blue sky.' This is his first 'discovery.' In the course of this day he discovers many things human. With each discovery he himself becomes more human. Finally, just before midnight he commits a good deed, and at the stroke of the clock finds himself surrounded by his hell-companions and put on trial for committing a good deed. Griffelkin is expelled from hell and ends as a mortal: as a little boy, a little human."

A calendar of all events at Tanglewood, including 25 programs of orchestra, chorus, and opera scenes by the Berkshire Music Center, may be obtained by writing to the Friends' Office, Tanglewood, Lenox, Mass.

[260]

TALKING IT OVER

S. U. Student Has Scholarship For Studies in 'Tanglewood'

By Emma Van Wormer

Miss Elaine V. Quint, 111 Roney Lane, a junior voice major in Syracuse University, has won a scholarship for studies in Berkshire Music Center, "Tanglewood," Lenox, Mass., this summer, following auditions in New York City.

A scholarship student of Miss Ruth Pinnell in SU School of music, Miss Quint sang the soprano lead in Mozart's "The Abduction from the Seraglio" in the University last winter. She also was soloist in "Messiah," Handel's immortal oratoria, sung by the University Chorus. In the spring she toured New York and Pennsylvania with SU Glee Club. She is an active member of Civic Morning Musicals, Inc.

MISS QUINT

In "Tanglewood," Miss Quint will coach with Boris Goldovsky, noted opera authority and also will work with Paul Ulanowsky, pianist-coach. She expects to have appearances with the Music Center Workshop productions. Other Syracuse musicians to study this summer in "Tanglewood" include John M. Oberbrunner, flutist, and Wilfred Burkle, oboeist, both of whom participate in programs on SU campus and downtown in addition to teaching in public schools. Louis Francini, a junior violin major in SU also will go to "Tanglewood" for study in the Center.

This will mark the Berkshire Center's 14th year as the Boston Symphony's music school in the Berkshire Hills, with opening on July 1. There will be numerous student performances including those by orchestra, chamber music, Chorus, Opera, the Study Group and Composition. Friends of the Berkshire Music Center (meaning individuals and groups contributing funds) will be admitted to these events insofar as space permits.

Springfield Sun. Republican 7/1

Variety Is the Keynote Of New England Vacation

Area Offers Beaches, Mountains, Historic Places, Good Food and Much Entertainment

Boston—Variety is the keynote of a New England vacation, for in this compact region it is possible for a visitor to enjoy mountains, seashores and lakes; cities, villages, countryside, forest wilderness; museums, historic buildings, summer theaters and concerts—all within the limits of a two weeks' vacation.

The schedule which makes possible this varied and enjoyable New England holiday includes flights to and from Boston via American Airlines Flagship or Aircoach, connecting with a rented car waiting at Boston airport on arrival. Boston is less than a day away from any point in the United States. A rented car may be reserved when one's airline ticket is purchased, driven for a day, a week or longer, and returned to the airport when boarding the homeward plane.

Properly, a visitor should see something of each of the New England states. From Connecticut to Maine, you will find everywhere vacation resorts, historic spots, good highways and good food. Yet each state has its own individuality, its own traditions and atmosphere.

A New England tour should begin with Boston, of course, with its Freedom Trail of historic shrines, from Paul Revere's home, the Old North Church and Faneuil Hall to Bunker Hill and the frigate "Constitution." Beacon Hill, Harvard University, world famed museums, the open air Esplanade concerts on the banks of the Charles River—these are only a few of the attractions in and around Boston.

A short drive away are Lexington and Concord, with their echoes of the Revolution; Salem, Marblehead, Gloucester and the North Shore. Within easy distance are Plymouth with its famous Rock, Cape Cod, Nantucket and Martha's Vineyard.

From Massachusetts, one can drive to Rhode Island, small in size but large in interest, with Newport only one of its many inviting beach resorts. Connecticut, one of the most sophisticated of New England states, still has its Colonial churches, wooded hills and seashore towns.

All New England states offer fishing, sailing, golf, riding and practically all other sports. New Hampshire has the White Mountains and 1300 lakes and ponds. Maine's wonderful long coastline and lakes are lures for fishermen and sailing enthusiasts. Vermont, on Lake Champlain, offers hiking in the Green Mountains and horseback riding, as well as unforgettable scenery.

And all New England serves up food worth several post cards home, beginning with lobster in every style, clams ditto, and not forgetting blueberry pie, Indian pudding, and that grand climax of eating, an old-fashioned clambake. Summer theaters and musical circuses are a part of the summer scene, too; the Boston Arts Festival, the Boston Symphony Orchestra's music festival in the Berkshires and the Castle Hill concerts at Ipswich, Mass. will draw thousands of people.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 6 1956

BERKSHIRE FETE BEGINS

Kroll Quartet Plays Opening Concert of 17th Festival

Special to The New York Times.

LENOX, Mass., July 4—The seventeenth Berkshire Festival opened Wednesday night with a chamber music concert devoted to quartets of Mozart, Prokofieff and Beethoven. It wis performed by the Kroll String Quartet in the Theatre-Concert Hall at Tanglewood. Despite threats of rain the 1,200-seat auditorium was filled to capacity.

On Friday, the Boston Symphony Orchestra's music director, Charles Munch, who arrived here Wednesday from his Paris home, will open the festival's two week-ends of Bach-Mozart concerts.

William Kroll, who teaches chamber music at the orchestra's Berkshire Music Center, headed his quartet tonight in its third consecutive appearance at a festival concert. The quartet, consisting also of Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, 'cello, performed Mozart's "Dissonant" Quartet, the C major (K. 465); Prokofieff's Quartet No. 1, Opus 50, and Beethoven's Quartet in C major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 386,443 - S. 528,253
JUL 6 1956

Kroll Quartet at Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 4.—In spite of cloudy skies and a light shower, the audience for the opening concert of the Boston Symphony Orchestra's Berkshire Festival Wednesday night was well over the 1,200-seat capacity of Tanglewood's Theater-Concert Hall. The Kroll Quartet, composed of William Kroll and Louis Graeler, violins; David Mankovitz viola, and Avron Twerdowsky, cello, played Mozart's Quartet in C major (K. 465), Prokofiev's Quartet, Op. 50, and Beethoven's Quartet, Op. 59, No. 3.

This was the first concert of the festival's chamber music series, which was inaugurated two years ago.

Syracuse Herald-American Sunday, July 1

Works commissioned for the 75th anniversary of the Boston Symphony Orchestra will be performed in the Music Shed in "Tanglewood" near Lenox, Mass., in the 1956 Berkshire Festival season. Among them will be the Petrassi Concerto for Orchestra No. 5 on July 27; the Elegy in Memory of Serge Koussevitzky by Hanson on July 28; Aaron Copland's "Symphonic Ode" on Aug. 5 and Walter Piston's "Sixth Symphony" on Aug. 10.

Conductors for the Shed Concerts Friday and Saturday nights and Sunday afternoons from July 20 through Aug. 12, will be Charles Munch, director of the Berkshire Festival and of the Berkshire Music Festival; and Guest conductors Pierre Monteux, Richard Burgin, Eleazar De Carvalho, and Leonard Bernstein. The concert in memory of Dr. Serge Koussevitzky is set for Aug. 4, Bernstein conducting the Kyrie and Gloria from the Mozart Mass in C Minor with Chorus and soloists. In the Chamber Music Series, July 6-15, music of Bach and Mozart will predominate.

Next Friday night in the Theater-Concert Hall, Charles Munch, director of the Boston Symphony and of the Berkshire Music Center, will conduct a Mozart concert. Soloist will be Benny Goodman, to play the Concerto for Clarinet K 622 Other numbers by members of the Boston Symphony: The Symphony in G Minor K 550 and the Symphony in D Major ("Prague") K 504.

Catskill Daily Mail Monday, July 2

Summer Theatres Start Busy Season

This week, the summer theatres within a half hour's to an hour's drive from Catskill will get into full swing with attractions at all of the playhouses.

Opening tonight for the remainder of the week and with matinees on Wednesday and Saturday at the Berkshire Playhouse, Stockbridge, is the Guy Bolton success "Anastasia," starring Lydia St. Clair and Gay Jordan, a favorite with Berkshire audiences. William Miles directs the plays here which begin at 8:45 p. m.

Down Woodstock way, the season gets underway Tuesday night with the Robert Anderson play, "Tea and Sympathy," the forceful and sensitive story which ran 91 weeks on Broadway and 35 weeks on the road and is now an M-G-M movie.

The second week of the season of the Malden Bridge Playhouse also opens Tuesday at 8:45 p. m. with "The Young and Beautiful."

Saratoga's Spa Theatre is offering the comedy, "The Seven Year Itch," from tonight on, starring George Keane, Louise King and members of the Broadway company. Matinees are Wednesday and Saturday.

In the first of a series of Bach-Mozart concerts by the Boston Symphony Orchestra, the Berkshire Music Festival at Tanglewood marks its opening on Independence Day, July 4. Charles Munch will direct. The William Kroll String Quartet of Woodstock will be featured artists. On Saturday, the orchestra will be assisted by the Yale Glee Club, and on Sunday afternoon Lukas Foss will preside as conductor and piano soloist.

There's a new play at the Hyde Park Playhouse, and those who prefer the dance may find entertainment at Jacob's Pillow Dance Festival, near Lee, Mass. when Ruth St. Dennis will offer four of her historic solos. Matinees Thursday, Friday and Saturday at 4 p. m., Saturday at 9 p. m.

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JUL 5 1956

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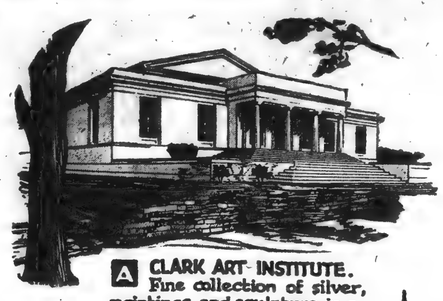
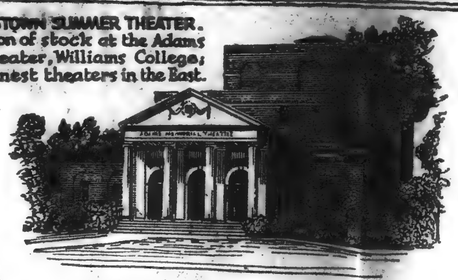
[261]

The Eagle's Berkshire Week

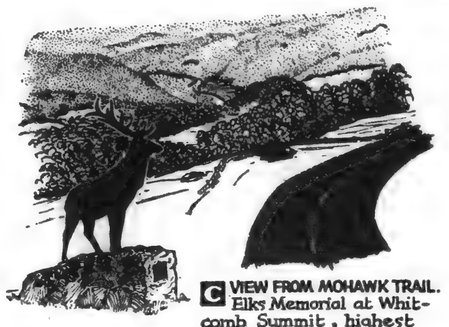
Pittsfield, Massachusetts July 1-7, 1956



A CLARK ART INSTITUTE. Fine collection of silver, paintings and sculpture, in a magnificent new setting. Open daily except Monday. Free.



B WILLIAMSTOWN SUMMER THEATER. Full season of stock at the Adams Memorial Theater, Williams College; one of the finest theaters in the East.



C VIEW FROM MOHAWK TRAIL. Elks Memorial at Whitcomb Summit, highest point on this scenic New England highway.

N WAR MEMORIAL BEACON, 90 foot granite tower atop Mt. Greylock. View of four states. Pleasant drive from Pittsfield or N. Adams. Lunch at the Lodge.

M SOUTH MOUNTAIN — Temple of Music. Under guidance of the late Elizabeth Sprague Coolidge, has become famous in Chamber Music circles. Concerts during July & Aug.

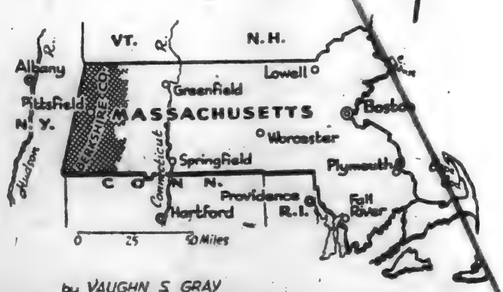
Pileated Woodpecker. A permanent resident found throughout the County.

L TANGLEWOOD, The Shed. Summer home of Boston Symphony Orchestra, near Lenox. Concerts during July and Aug.

K MISSION HOUSE MUSEUM, Stockbridge. Built on Prospect Hill in 1739 as residence of [illegible] missionary to the [illegible] Indians. Furniture of the period. Open daily during the summer.

J BERKSHIRE GARDEN CENTER, Stockbridge. A corner of the Herb Garden and drying shed. Trial gardens, exhibits.

O BASH-BISH FALLS in scenic Mount Washington, bordering New York's Taconic State Park. A natural waterfall of 200 feet.



by VAUGHN S. GRAY
GLENDALE, MASS.

D MEMORIAL TOWER on Stafford Hill. A replica of Norse Mill at Newport, R.I. whence came the first settlers of Cheshire. Splendid view of Greylock range.

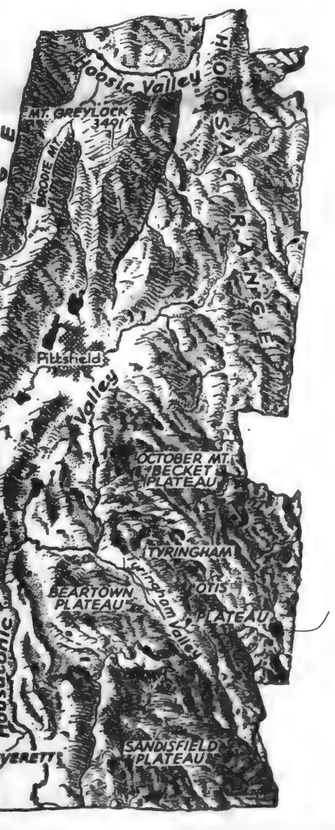
Mayflower, or trailing arbutus. State Flower of Massachusetts.

E BERKSHIRE MUSEUM (Pitts.) Visitors to one of the modern galleries. Exhibits and displays of art and natural history for all ages. Home of the Little Cinema.

F JACOB'S PILLOW, Theater of the Dance. Where its Summer Festival, under founder Ted Shawn, brings world's greatest dancers to the Berkshires.

Bicknell's Thrush. A summer visitor found only at the highest reaches of Greylock.

G TRAILSIDE MUSEUM at Pleasant Valley Wildlife Sanctuary in Lenox. Starting point for many trails through the Valley. Live exhibits and displays. Sanctuary open daily.



H BERKSHIRE PLAYHOUSE, Summer theater since 1928. Built in 1888 as Casino, where Mission House now stands. Moved to its present location in 1926.

Main highways
Secondary roads
Railroads
Public forest areas
Appalachian Trail
Ski areas
3490 Heights in Feet

Scale of Miles
0 1 2 3 4 5

Letters on the map refer to locations of pictures

VERMONT

CONNECTICUT

TACONIC RANGE

HOOSAC RANGE

Housatonic R.

Hoosac R.

Deerfield R.

Westfield R.

Green R.

Williams R.

Hudson R.

Konkapot R.

Kinderhook Creek

Agawam Lake

Onota Lake

Pontoosuc Lake

Lake Buel

Richmond Pond

Stevens Pond

Three Mile Pond

Windsor Lake

Cheshire Harbor

Laurel Lake

Upper Res.

Sandwash Res.

Plunkett Res.

Renfrew Res.

Windsor Res.

Goose Pond

Center Pond

Yokum Pond

Fantom Lake

Mill Pond

Mill River

Umpachenee Falls

Konkapot

Harmon Pt.

Whiting R.

Silver L.

Mirror L.

Rawsonville

Yokum Rd.

Bancroft

Rudd Rd.

Center Rd.

Horn Rd.

Becket Ctr.

Bonny Rigg Cor.

Ward Rd.

Creek Rd.

White Lily Rd.

Algerie Four Cor.

Valley Rd.

Big Rd.

Berlin Rd.

Elm Rd.

Buck R.

Tannery Falls

Burnett Rd.

Tannery Rd.

Brier

Savoy Center

Savoy

Briggsville

Clarksburg St. Pk.

Natural Bridge

Mausers Rd.

Hopkins Experimental Forest

White Oaks

Williams College

Site of Old Ft. Mass.

Blackinton

Braytonville

Cascade

Ml. Williams

Notch Rd.

Mt. Williams

Mt. Prospect

Mt. Fitch

Zylonite

Thunderbolt Ski Trail

Quaker Meeting House

Susan B. Anthony Birthplace (House)

Arnoldsville

Maple Grove

Cheshire Cheese Press

Memorial Tower Stafford Hill

Woodchuck Hill

Judges Hill

Weston Mt.

Windsor Jambs

Windsor Rd.

Westfield R.

Hoosac Tunnel

Florida

Whitcomb Summit

Hunt Hill Lookout

Mt. Greylock

Notch Rds.

Sweets Corner

Gulf Road

Lakeview Ter.

The Boulders

Pontoosuc Lake

Ski Area

Berry Pd.

Lulu Cascades

Berkshire Pd.

Lanesboro

Balance Rock

Azalea Drive

Josh Billings Birthplace

Garden Center

Mission House

Berkshire Playhouse

South Lee

Glendale

Daniel C. French Studio

Tom Ball Mt. 1933

Ice Glen

Oak N' Spruce

Tavern Museum

Beartown Ski Area

Tyringham Galleries

Tyringham

Cobble Hill

Hayes Pd.

Hayden Pd.

Monterey

Swann St. For.

Benedict Pd.

Stevens Pd.

Goodrich Pd.

Berkshire Museum

Crane Museum

Housatonic R.

Center Pd.

Wahconah Falls

Wahconah Falls, St. Pk.

Bryant Homestead, Northampton

Lafayette Tr.

Ashmere Lake

Peru

Skyline Tr.

Muddy Pd.

Washington Sta.

Washington

Becket

Boston & Albany R.R.

Hunter Brook

Miles Brook

Bash-Bish Falls

Bash-Bish

Mt. Washington

Mt. Everett

Berkshire Sch.

Guilder Pd.

Bark Trout Farms

Mt. Everett Regional Sch.

Race Brook Falls

Mt. Race

Plantain Pd.

Mt. Ashley

Mt. Prissell

Ashley House Blt. 1735 (Private)

Ashley Falls

Bartholomew's Cobble

Campbell Falls

Gamorrah

Clayton

East Indie Pd.

Simons Pd.

Bull Mt.

Tolland

Tolland St. For.

Sandisfield

S. Sandisfield

Mt. St. Lawrence Novitiate

Buckstep Manor (Epis. Conf. site)

Yokum Pd.

Ridge Rd.

Hawthorne House

Fox Hollow Sch.

Cranwell Sch.

Lenox Sch.

Lenox Dale

Eastover

Windsor Mt. Sch.

Bald Head

Tanglewood

Stockbridge Bowl

Stockbridge

Interlaken

Lee

Mass. Thruway (Under Construction)

East Lee

Granny Pond

Jacob's Pillow

Jacob's Ladder

Summit

Becket

Becket Ctr.

Otis

Otis Ridge

Otis Res.

Bliss Rd.

Big Pd.

Berlin Pd.

Cold Spring

Cozy Falls

Algerie Four Cor.

Blandford, Woronoco

Blandford, Westfield, Springfield

Worthington, Chesterfield Gorge

Middlefield, Chester

Haskell Hill 2234'

Mohawk Tr.

Mohawk Trail

Florida

Drury

Savoy Mt.

Savoy Mt. St. For.

Jammery Falls

Burnett Pd.

Tannery Pd.

Deerfield R.

Hoosac Tunnel

Boston & Maine R.R.

Maple Grove

Susan B. Anthony Birthplace (House)

Arnoldsville

Cheshire Harbor

Cheshire

Cheshire Reservoir

Cheshire Lake

Windsor

Windsor Lake

Windsor St. For.

Windsor Jambs

Windsor Rd.

Westfield R.

Judges Hill 2297

Weston Mt. 2260

Berkshire Trail

Wahconah Falls, St. Pk.

Windsor Res.

E. Branch Housatonic R.

E. Windsor

Cummington, Bryant Homestead, Northampton

Mohawk Trail

Florida

Drury

Savoy Mt.

Savoy Mt. St. For.

Jammery Falls

Burnett Pd.

Tannery Pd.

Deerfield R.

Hoosac Tunnel

Boston & Maine R.R.

Whitcomb Summit

Hunt Hill Lookout

Mt. Greylock

Notch Rds.

Sweets Corner

Gulf Road

Lakeview Ter.

The Boulders

Pontoosuc Lake

Ski Area

Berry Pd.

Lulu Cascades

Berkshire Pd.

Lanesboro

Balance Rock

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Beartown Ski Area

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Ashmere Lake

Peru

Skyline Tr.

Muddy Pd.

Washington Sta.

Washington

Becket

Boston & Albany R.R.

Hunter Brook

Miles Brook

Bash-Bish Falls

Bash-Bish

Mt. Washington

Mt. Everett

Berkshire Sch.

Guilder Pd.

Bark Trout Farms

Mt. Everett Regional Sch.

Race Brook Falls

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Bartholomew's Cobble

Campbell Falls

Gamorrah

Clayton

East Indie Pd.

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Sandisfield

S. Sandisfield

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Buckstep Manor (Epis. Conf. site)

Yokum Pd.

Ridge Rd.

Hawthorne House

Fox Hollow Sch.

Cranwell Sch.

Lenox Sch.

Lenox Dale

Eastover

Windsor Mt. Sch.

Bald Head

Tanglewood

Stockbridge Bowl

Stockbridge

Interlaken

Lee

Mass. Thruway (Under Construction)

East Lee

Granny Pond

Jacob's Pillow

Jacob's Ladder

Summit

Becket

Becket Ctr.

Otis

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Otis Res.

Bliss Rd.

Big Pd.

Berlin Pd.

Cold Spring

Cozy Falls

Algerie Four Cor.

Blandford, Woronoco

Blandford, Westfield, Springfield

Worthington, Chesterfield Gorge

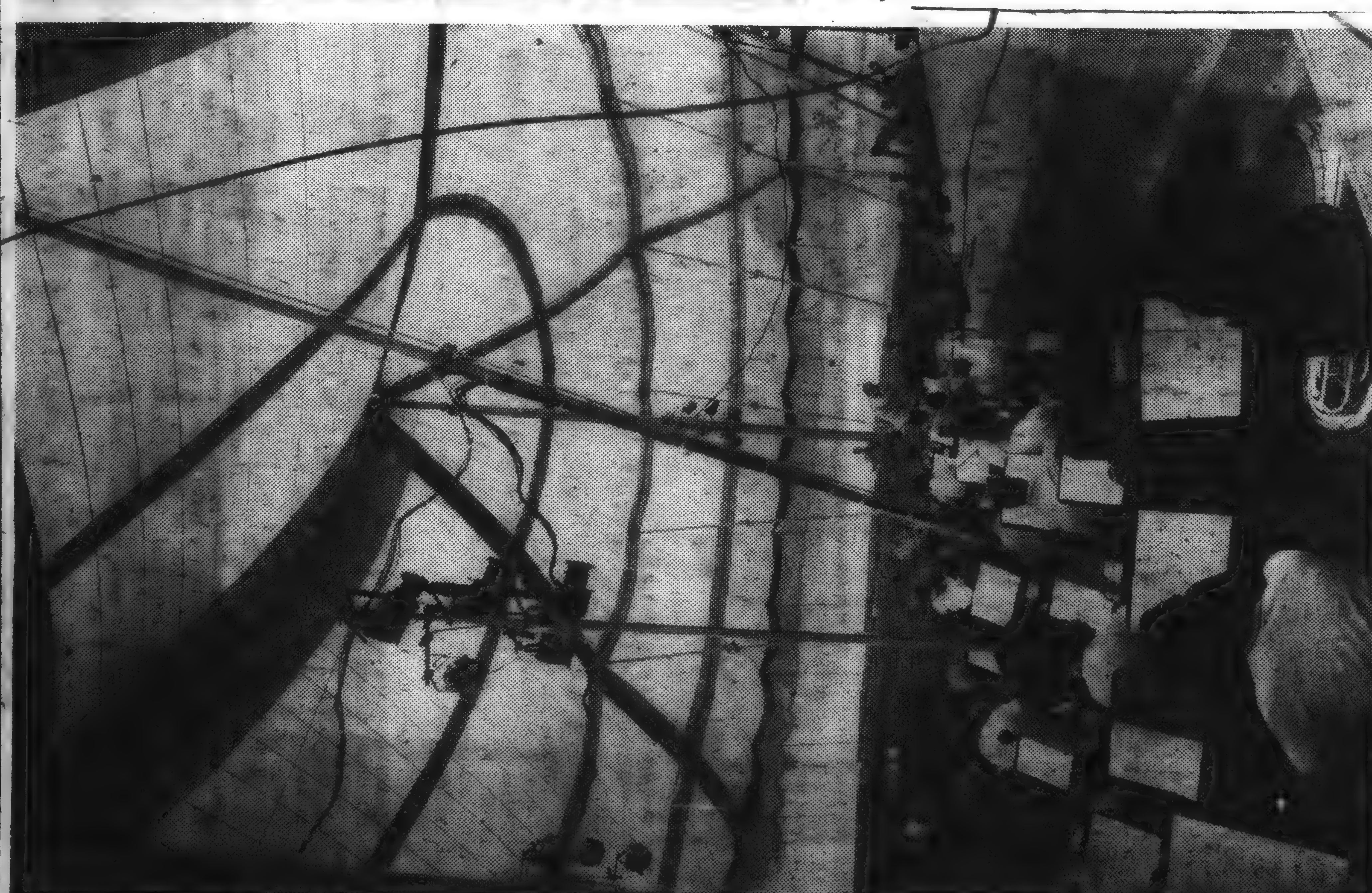
Middlefield, Chester

Haskell Hill 2234'

Mohawk Tr.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 1, 1956 Section 4 5

Charles Munch, pictured in three characteristic rehearsal poses, will direct the opening orchestral concert, on Friday, of the Berkshire Music Festival at Tanglewood in Lenox, Mass. The Boston Symphony, with Benny Goodman as soloist, will play an all-Mozart program.



MUSIC OUT OF TOWN—The Empire State Music Festival at Ellenville, N. Y., begins its second season on Wednesday with a concert featuring the Symphony of the Air conducted by the Mexican composer Carlos Chavez. Above, members of the orchestra rehearse under a tent especially constructed for the festival series.

Big Music Festivals Opening

By FRANCIS D. PERKINS

The Independence Day openings of the Berkshire Festival and the second Empire State Festival herald the intensive stage of the American summer music season. The Tanglewood event is the nineteenth official Berkshire Festival, the seventeenth with the Boston Symphony's participation and the sixteenth on this site. The Berkshire Music Center's fourteenth [illegible], which coincides with the festival, opens this afternoon with an address by Aaron Copland, the school's assistant director.

. . .

[...]nd Operas This Week

"Vicino a te s'Aqueta," from "Andrea Chenier," Giordano. (In case of rain this program will be played the next clear night.)

Goldman Band

Guggenheim Memorial Concerts, Richard Franko Goldman conducting; in Central and Prospect Parks, 8:30.

Today, Central Park. Rakoczy March, Berlioz; Overture, Iolanthe, Sullivan; Cornet Solo, The Bugler (James Burke, cornetist), Goldman; Polovetsian Dances from Prince Igor, Borodin; Compositions by Morton Gould: Santa Fe Saga; Symphony for Band; Pavanne, conducted by the composer.

Monday, Central Park. Grand March, America, Goldman; An Outdoor Overture, Copland; Pasquinade, Gottschalk; Pan Americana, Herbert; Reel, from Celtic Set, Cowell; Overture, Celebration, Creston; Fanfare and Ceremonial, Philip James; Mademoiselle, Ballet for Band, Bennett; Excerpts, Carousel, Rodgers; National Emblem, Bagley; El Capitan, Sousa; The Chimes of Liberty, Goldman.

Thursday, Prospect Park, and Friday, Central Park. Marche Militaire, Tchaikovsky; Classic Overture in C, Gossec; Toccata Marziale, Vaughan Williams; Divertimento, Persichetti; Trauermarsch, Mendelssohn; Second Suite for Band in F major, Holst; Canto Yoruba, Sanjuan; March, Fairest of the Fair, Sousa; March, Pride of the Land, Goldman.

Saturday, Prospect Park. Overture, Masaniello, Auber; Overture, Merry Wives of Windsor, Nicolai; Overture, Raymond, Thomas; Overture, Barber of Seville, Rossini; Overture, Roman Carnival, Berlioz; Cornet Solo, Twilight Tune (James Burke, cornetist), James Burke; Overture, The Caliph of Bagdad, Boieldieu; Overture, Light Cavalry, von Suppe.

Berkshire Festival

Tanglewood, Lenox, Mass.

Wednesday, 8:30. Soloists, The Kroll Quartet. [illegible] K. 465, Mozart; Quartet No. 1, Op. 50, Prokofiev; Quartet Op. [illegible], Beethoven.

Friday, 8:30. Conductor, Charles Munch; soloist, Benny Goodman, clarinet. Symphony in G minor, K. 550; Concerto for Clarinet, K. 622; Symphony in D major, "Prague," K. 504.

Saturday, 8:30. Conductor, Charles Munch; soloists, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; and the Yale Glee Club, Hugh Ross conducting. Symphony in D major, "Haffner," K. 385; Sinfonia Concertante, with Oboe, Clarinet, Horn, Bassoon, Mozart; Military Mass with baritone soloist, Martinu; A Thanksgiving Psalm, from "The Dead Sea Scrolls," Cowell.

Other Concerts

Mara Shorr, soprano, and Norman Johnson, pianist; Brooklyn Museum, today, 2 (free).

"Evenings-by-the-River," East River Park Amphitheater, Tuesday, 8:30 (free).

Lena Symphony Orchestra, Julius Grossman conducting; soloist, Max Pollikoff, violinist. Works by Mozart, Beethoven, Bruch, Sousa.

Naumburg Symphony Orchestra, The Mall, Central Park, Wednesday, 8:30.

Julius Grossman conducting; soloist, Robert Notkoff, violinist. Works by Mozart, Beethoven, Vieuxtemps de Falla, Weber, Ravel, Wieniawski, Morton Gould.

Empire State Music Festival, Ellenville, N. Y., Wednesday, 8:45.

Symphony of the Air, Carlos Chavez conducting. Ciaconna, Buxtehude—Chavez; Symphony No. 5, Shostakovich; Three Dances from "The Three Cornered Hat," De Falla; Pavane—Pour une infante defunte, Ravel; Sinfonia India, Chavez.

Thursday and Saturday, 8:45. Stars of the Ballet Theater, Joseph Levine conducting.

Carlos Montoya, flamenco guitarist; Carnegie Recital Hall, Saturday, 8:45.

Stony Brook Music Festival, Dogwood Hollow Amphitheater, Stony Brook, L. I., Saturday, 8:30.

Symphony of the Air, Franz Allers conducting; soloists, Laurel Hardy, soprano; Davis Cunningham, tenor. "Songs and Music of Vienna."

City Symphony Orchestra of New York, The Mall, Central Park, Saturday, 8:30.

Conductor, Fran Bibo; soloist, Joyce Flissler, violinist. Overture to "The Merry Wives of Windsor," Nicolai; Violin Concerto in D, Op. 77, Brahms; Ballet Music from "Rosamunde," Schubert; L'Arlesienne Suite No. 1, Bizet; Emperor Waltz, Strauss.

Recorded Music, Bryant Park, Monday through Friday, noon.

Opera

Amato Opera Theater, 159 Bleecker St., Rossini's "Barber of Seville," today, Tuesday, Friday, Saturday, 8:15.

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Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,703
JUN 28 1956

union and dance.

Mrs William A. Smith of Messenger street was in Lenox, Mass., Tuesday, accompanied by her sister-in-law, Miss Ida Smith of North Pomfret, Vt. with them went Mrs Smith's son, Donald C., who remained to assume his work as guide at Tanglewood, home of the Boston symphony's Berkshire music festival. Smith has this job for the summer.

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085
JUN 26 1956

BIG WRITE UP ON THIS STATE IN MAGAZINE

Holiday Magazine Carries Lengthly Article In July Issue

The state of Massachusetts—fourth-smallest but sixth-richest among the forty-eight—is the subject of a feature article in the July issue of Holiday Magazine.

In portraying Massachusetts, Henry Morton Robinson, noted novelist and native son, warns in advance that he is giving a personalized impression of his state because "no writer, living or dead, has ever succeeded in fusing all the elements of the Massachusetts story into a luminous, coherent whole."

Summoning up childhood memories, Robinson writes about hooking fat cod in Massachusetts Bay, demolishing steaks at Locke-Ober's, swimming in Walden Pond, listening to "Honey-Boy" Fitzgerald sway the electorate with the baritone renditions of "Sweet Adeline," playing ice hockey on Spot Pond, poling rafts across the salt marshes to Plymouth, and digging clams on the Duxbury flats.

The measured precision of Massachusetts weather, the poverty of the soil and wealth of scenery, the nearly two thousand miles of shore line and thirteen hundred lakes and ponds, are discussed by the author, who says that surprise lurks around every corner in the road in his native state.

"The present inhabitants of the state—slightly more than five million in number—bear certain marked resemblances to the hardy Massachusetts originals," he writes, "who were equipped by character (and purpose) to match, then master, an environment that would have broken the spirit of a softer race."

"At any point in your passage across the state," Robinson continues, "you are likely to encounter the cool white spire of a Congregational meetinghouse with its tiny plot of lichened burial stones." The ancestors of many Americans are sleeping under these stones, he declares, for no matter what license plates an individual's car may bear, the chances are that the owner's family got its New World start in Massachusetts.

The article discusses such points of interest as Old Sturbridge, Provincetown, the Arnold Arboretum, Tanglewood, and Boston, and describes the Bay State as a study in contrast, yet a triumph of adaptation, giving evidence of the latter in the personalities of Leverett B. Saltonstall and John F. Kennedy, the senators from Massachusetts.

The article is lavishly illustrated, including the cover photograph which pictures the town of Sunderland at the base of Mt. Sugarloaf.

400 Students To Study Music At Tanglewood

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in connection with the annual Berkshire Festival concerts, July 4-August 12, has passed the 325 mark, Miss Edith A. Bossler, Registrar, reports. Additional applications are being processed daily until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and thirteen foreign countries.

The Berkshire Music Center, founded in 1940, will open its 14th session on Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Reitor, assistant manager of the ordhestra, is execltive secretary.

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490
JUN 28 1956

Bay State Subject Of Feature In Holiday Magazine For July

The state of Massachusetts—fourth-smallest but sixth-richest among the 48 — is the subject of a feature article in the July issue of Holiday magazine.

In portraying Massachusetts, Henry Morton Robinson, noted novelist and native son, warns in advance that he is giving a personalized impression of his state because "no writer, living or dead, has ever succeedded in fusing all the elements of the Massachusetts story into a luminous, coherent whole."

Summoning up childhood memories, Mr. Robinson writes about hooking fat cod in Massachusetts Bay, demolishing steaks at Locke-Ober's, swimming in Walden Pond, listening to "Homey Boy" Fitzgerald sway the electorate with the baritone renditions of "Sweet Adeline," playing ice hockey on Spot Pond, poling rafts across the salt marshes to Plymouth, and digging clams on the Duxbury flats.

The measured precision of Massachusetts weather, the poverty of the soil and wealth of scenery, the nearly 2,000 miles of shore line and 1,300 lakes and ponds, are discussed by the author, who says that surprise lurks around every corner in the road in his native state.

"The present inhabitants of the state — slightly more than five million in number — bear certain marked resemblances to the hardy Massachusetts originals," he writes, "who were equipped by character (and purpose) to match, then master, an invironment that would have an enviroment that would have broken the spirit of a softer race."

"At any point in your passage across the state," Mr. Robinson continues, "you are likely to encounter the cool white spire of a Congregational meetinghouse with its tiny plot of lichened burial stones." The ancestors of many Americans are sleeping under these stones, he declares, for no matter what license plates an individual's car may bear, the chances are that the owner's family got its New World start in Massachusetts.

The article discusses such points of interest as Old Sturbridge, Provincetown, the Arnold Arboretum, Tanglewood, and Boston, and describes this state as a study in contrast, yet a triumph of adaptation, giving evidence of the latter in the personalities of Leverett B. Saltenstall and John F. Kennedy, the senators from Massachusetts.

The article is lavishly illustrated, including the cover photograph which pictures the town of Sunderland at the base of Mt. Sugarloaf.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824
JUN 28 1956

Mass. A State of Paradoxes

The state of Massachusetts—fourth-smallest but sixth-richest among the forty-eight — is the subject of a feature article in the July issue of Holiday Magazine.

In portraying Massachusetts, Henry Morton Robinson, noted novelist and native son, warns in advance that he is giving a personalized impression of his state because "no writer, living or dead, has ever succeeded in fusing all the elements of the Massachusetts story into a luminous, coherent whole."

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The article is lavishly illustrated, including the cover paragraph which pictures the town of Sunderland at the base of that summer tan all n one ses- Mt. Sugarloaf.

Tanglewood Series Begins July 4

Symphony, choral and chamber music are presented again with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12.

The '56 festival of 24 concerts begins July 4 with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On July 6 Charles Munch will conduct an all-Mozart program," with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

NY Telegraph
at. Jun.

[264]

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 28 1956

AAA Official Maps Motor Routes To Berkshire Fete

Some of the best motor routes to the Berkshire Music Festival at Lenox, Mass., from various New England points, were outlined today by John J. Quigley, assistant manager and travel director for the Massachusetts division, American Automobile Association.

Fastest route from Boston to Lenox where the Festival is held from July 4 to Aug. 12, is by Route 9 and U.S. 20, a distance of 139 miles. The trip via Route 2, and North Adams, is 165 miles.

From the Lowell-Lawrence-Haverhill area Route 110 to Worcester and thence 12 to U.S. 20 to Lenox.

From Concord, N.H., Route 9 to Keene, 10 to Greenfield, 2 to North Adams, 8 to Dalton, 9 to Pittsfield, and U.S. 7 to Lenox.

From Providence, R.I., U.S. 44 to Putnam, Conn., 21 to South Woodstock, 93 to Southbridge, 131 to Sturbridge, U.S. 20 to Lenox.

From Portland, Maine, the Maine and New Hampshire turnpikes, to U.S. 1 in Massachusetts to 128, to 9, and U.S. 20 to Lenox.

From Rutland, Vt., U.S. 7 direct to Lenox.

From New Haven, Conn., 63 to South Canaan and U.S. 7.

From Hartford, Conn., U.S. 44 to South Canaan, U.S. 7 to Lenox.

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WAYCROSS, GA.
JOURNAL HERALD
Circ. D. 9,413
JUN 4 1956

MUSIC

NEW YORK — (UP) — Erich Leinsdorf, new director of the New York City Opera Company, made it clearthings are going to [illegible] during his first season which will run six weeks, beginning Sept. 20.

He will enliven the repertoire with five additions, two of which have never been performed in America before. One is "The Tempest" by the Swiss composer, Frank Martin, which is having its world premiere in Vienna next month.

The other is "The Moon" by the German, Carl Orff, whose "Carmina Burana" has been an outstanding success in Europe and has won many American friends by way of phonograph recordings. A third opera of the five new ones is "Susannah" by Carlisle Floyd which has been performed only at Florida State University where Floyd is assistant professor of piano.

The remaining two are from the established repertoire but which have had little house in America for decades. One is Offenbach's "Orpheus in the Underworld" whose overture is a familiar symphonydish. The other is "Mignon" by Ambroise Thomas which once was well established at the Metropolitan Opera.

Incidentally, with "Orpheus" playing at the City Center and "La Perichole" being revived by The Metropolitan, next season will be a big one for Offenbach whose reputation in this country of late years has been based mainly on "The Tales of Hoffmann."

Thirty-one soloists have been engaged so far for the six weeks of summer open air concerts in the Lewisohn Stadium of the College of the City of New York — and there will be more.

Marian Anderson is returning after an absence of three seasons. Other big-name preformers engaged are Mischa Elman, Erica Morini, Stell Anderson, Zino Francescatti, Richard Tucker, William Warfield, and Martha Lipton. The concerts begin June 18.

The Berkshire summer Music Festival at Lenox, Mass., has been extended to include a series of Wednesday evening chamber music concerts, beginning July 4.

Hilde Gueden, Viennese soprano of the Metropolitan Opera, is concertizing in Caracas, Venezuela, and in Central America. Andres Segovia, eminent Spanish guitarist, began a concert tour in Puerto Rico which will take him through Venezuela, Colombia, Mexico, and Cuba. Marian Anderson's tour began in Colombia and from there goes to Peru and Mexico.

WICHITA FALLS, TEX.
DAILY TIMES
JUN 7 1956

Arts Festival Planned for '57

Plans for the 1957 Festival of Fine Arts were discussed Wednesday by faculty members of the Midwestern University fine arts department at a luncheon in the University Center.

Use of the MU Auditorium by various university departments was also discussed during the luncheon.

Dr. Erno Daniel, dean of the fine arts department, will leave Saturday for New York for a short visit before going to Providence, R.I. for the annual convention of the American Symphony Orchestra League.

Clinton E. Norton, business manager of the Wichita Falls Orchestra, will also attend the meeting.

From Providence, Dr. Daniel plans a short visit at the Tanglewood Festival at Lenox, Mass. primarily to discuss with Boris Goldovsky, opera workshop director there, the production of Puccini's "La Boheme" here next March with singers chosen several weeks ago in Wallace Award Auditions. He will return to Wichita Falls about June 23.

Members of the Fine Arts faculty present were Mrs. O. J. Didzun, chairman of the department of music; Robert Yaryan, art chairman; Dr. Jennie Louise Hindman, chairman public speech and drama; Dr. Fred Tewell, debate and public relations; James Ayres, art department; William V. Bowland, voice and choral department; Robert B. Reynolds, piano; Kent Hughes, music; and Dr. Daniel.

SCRANTON, PA.
TIMES
Circ. D. 55,128
JUN 8 1956

—O—O—O—

WILL PLAY FOR RUSSIANS

Some few months ago it was announced the Philadelphia Symphony Orchestra would go to Russia this Summer or Fall and give a series of concerts in Leningrad, Moscow and possibly some other cities of the Soviet Union. However, complications arose. The orchestra members demurred because of the decision of the management to put three members on the retired list and the concert by the Philadelphia Symphony was called off. Now it is announced that the Boston Symphony has received a formal invitation to play in the Soviet Union and has accepted.

The Boston orchestra will give concerts on Sept. 5 and 10 in Leningrad and will be the first major United States symphony orchestra to appear in the Soviet Union. The Soviet Union will take care of certain expenses, including transportation from Helsinki and to Prague. The orchestra in addition will get a fee for playing. Later on it is expected that the London Philharmonic will play in Russia but the Boston will have the edge in that it will have been the first to give concerts.

Before going to Russia the Boston orchestra will play at the Edinburgh Festival and later on in Paris. The whole thing of course is a good-will gesture—music has charm. Because of that the federal government is putting up some of the money to defray expenses.

SIOUX CITY, IOWA
JOURNAL TRIBUNE
Circ. D. 22,025
JUN 8 1956

Symphony to Russia

BOSTON (AP) — The Boston phony orchestra Thursday announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. world famed orchestra will be the first American symphony to play in Russia.

BERWICK, PA.
ENTERPRISE
Circ. D. 6,750
JUN 8 1956

TO VISIT RUSSIA

BOSTON (AP)— The Boston Symphony Orchestra announced Thursday night it will give concerts in Moscow and Leningrad becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

BELLEVILLE, ILL.
NEWS-DEMOCRAT
Circ. D. 11,573
JUN 8

Boston Orchestra To Visit Moscow

BOSTON (UP) — The Boston Symphony Orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
JUN 9 1956

Music Center Opens July 1

The Berkshire Music Center, the summer school maintained by th Boston Symphony Orchestra at Tanglewood, is preparing for its 14th year which will open with the arrival of 400 students July 1.

Charles Munch, director of the Boston Symphony, also is director of the school and Aaron Copland, assistant director.

Numerous performances will be given by students of the Music Center during the course of the symphony's Berkshire Festival.

The opening student concert will be an orchstra program of large-scale symphonic music July 5.

As in other years, student programs will be open to persons who enroll in the society of Friends of the Berkshire Music Center, which was formed to encourage donations to the work of the summer music school.

BATON ROUGE, LA.
STATE TIMES
Circ. D. 32,011
JUN 9 1956

LSU to Offer Opera Workshop

An advanced opera workshop will be offered this summer at LSU. Requirements for participation are several years of voice training and some dramatic experience, either in opera or on the legitimate stage.

The course will be taught by Peter Paul Fuchs, associate professor of music, and will consist of individual musical coaching sessions and dramatic coaching in opera scenes.

Conductor of the LSU Symphony and Opera, Fuchs has been in charge of the opera workshop since 1951. Before coming to LSU, he was associated with the Metropolitan Opera, the San Francisco Opera, and the Berkshire Music Festival.

He was in charge of the Summer Opera Workshop at the Cincinnati Conservatory during 1953 and 1954. Fuchs was the recipient of a Ford Foundation Grant to study contemporary trends in German opera productions in 1954-55.

Registration for the workshop will be held today in the office of the General Extension Division in Pleasant Hall.

DU QUOIN, ILL.
CALL
Circ. D. 5,981
JUN 8 1956

BOSTON SYMPHONY TO GIVE CONCERTS IN MOSCOW, LENINGRAD

Boston, June 8 —(UP)— The Boston Symphony Orchestra announced Thursday night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington.

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607
JUN 9 1956

The Boston Symphony, conducted by Charles Munch, has received and accepted a formal invitation from the USSR to include Soviet Russia in its August and September tour of Europe, according to an announcement made in Boston yesterday.

The Russian invitation asks that the orchestra spend six days within the Soviet Border. Details have not yet been worked out but concerts are planned in Leningrad and Moscow.

It is understood that the USSR will pay the expenses involved in transporting the company from Helsinki, where a concert is planned for September 4, to Russia, and from Russia to the next date — September 11 — in Prague, the capital of Czechoslovakia. The USSR, it was said, will also pay a stipend for the concerts given in Soviet territory.

The invitation came from the Ministry of Culture in Moscow and was transmitted by Yuri Gouk, cultural attache of the Soviet Embassy in Washington to Thomas D. Perry Jr., the orchestra's manager.

BUTTE, MONT.
POST
Circ. D. 10,889
JUN 8 1956

To Play in Russia

BOSTON (AP) — The Boston Symphony Orchestra Thursday night announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. The world famed orchestra will be the first American symphony to play in Russia.

MONONGAHELA, PA.
REPUBLICAN
Circ. D. 3,996
JUN 11 1956

Boston Symphony Orchestra To Give Concert In Moscow

BOSTON (UP) — The Boston Symphony Orchestra announced Thursday night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

MISSOULA, MONT.
SENTINEL
Circ. D. 4,103
JUN 8 1956

TO PLAY IN RUSSIA

BOSTON (AP) — The Boston Symphony Orchestra Thursday night announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. The world famed orchestra will be the first American symphony to play in Russia.

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 43,537
JUN 8 1956

Boston Symphony To Go to Russia

BOSTON—(UP)— The Boston Symphony Orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321
JUN 11 1956

Boston Symphony's Tour

This year, instead of the Philadelphia Orchestra, which declined the invitation, the Boston Symphony Orchestra will perform in Moscow and Leningrad. The Boston Symphony already had planned a European tour and was happy to include a visit to Russia.

[265]

KANSAS CITY, MO.
TIMES
Circ. D. 336,977

JUN 11 1956

Festivals All Over the Nation Await the Music-Loving Tourist

Entertainment Ranges From Light Popular Airs to Grand Opera—Aspen, Colo., a Major Goal—East and West Vie With Each Other, and Europe Resounds With Melody.

By Clyde B. Neibarger.
(The Star's Music Editor.)

PEOPLE enjoying the leisure of summer holidays are making live music more and more a boon companion. Music festivals catering especially to travelers are in the ascendancy, in this country and abroad, the experts say.

The music ranges from the light popular type to grand opera. Sharing honors with Bach, Beethoven and Brahms this summer is another famous classicist, Mozart, whose birth bicentennial is being observed.

Near the geographic center of America the Aspen music festival with its music school in the heart of the Colorado Rockies has become so well known in its seven seasons that it is mentioned in the same breath with other festival greats. —Tanglewood, Interlochen National Music camp, Ravinia in Chicago, and others. The Aspen festival which open June 27 to continue through September 2 is by no means the only such attraction offered in scenic Colorado.

In Colorado.

Central City, where a prospector made a gold strike in 1858, is ready for its 25th annual opera festival beginning June 30 and ending July 28. Fifteen miles west of Denver, the Red Rocks festival featuring the Denver Symphony orchestra and 11 major artists ranging from Gisele MacKenzie and Peggy King to Rise Stevens and Marian Anderson, will extend from June 26 to August 10.

If you want an earlier event and don't mind extra hundreds of miles, the Los Angeles festival opens June 11 and closes June 18. There a new symphony by John Vincent, California composer-teacher, will highlight one concert. Another program will feature the violinist, Tossy Spivakovsky, playing Miklos Rosaza's new concerto for the fiddle.

Or you may select, on a westward jaunt, the annual summer festival of Brigham Young university at Provo, Utah, from June 13 to August 11. The Paganini string quartet will be there, along with other well known musical artists and teachers A music clinic is a climax during the final two week.

But more about Aspen. There will be concerts in the tent amphitheater every Wednesday, Saturday and Sunday, presenting programs devoted to solo music both vocal and instrumental, chamber, orchestral and operatic music. The conductor's podium occupied last season by Hans Schwieger, musical director of the Kansas City Philharmonic orchestra, will be the assignment this season of Izler Solomon, distinguished conductor and former Kansas Citian. He will have the assistance of Darius Milhaud, famed French composer. Solomon lately has been appointed regular conductor of the Indianapolis Symphony orchestra for the coming season.

A Mozart Year.

The Aspen festival will center around 41 internationally known artists in its 10-week session. Much Mozart music will be heard. Musical respects will be paid to Robert Schumann, to mark the 100th anniversary of the romanticist's death. There will be musical tributes, too, for Arthur Honegger, French composer, who died last November

With minds still on the West's musical offerings, the selective music lover will not overlook the 19th annual Carmel Bach festival July 16 to 22 at Carmel-by-the-Sea, Calif., featuring great music by Bach and some of Mozart's masterpieces as a bi-centennial acknowledgment. There will be the Pacific Coast music festival concert series June 25 to July 1 at the Lobero theater in Santa Barbara, Calif. The complete chamber works of Brahms will be heard. Also at Santa Barbara will be the tenth summer session of the Music Academy of the West, July 5 to August 30, which attracts many from this area, both as students and as listeners.

Still in the general area of the West coast, as the season progresses, will be the summer series in the Hollywood Bowl; the Ojai festival at Ojai, Calif.; the Weber Music college, Ogden, Utah, and others.

Much closer home will be the 19th annual summer music camp at the University of Kansas, Lawrence, which is expected to draw hundreds of students and many spectators. The sessions start June 18 and continue through July 29. Special soloist will be Frances Magnes, woman violinist, June 20.

The seventh season of the 6-week summer session of the Inspiration Point fine arts colony near Eureka Springs, Ark., opens June 18 and will continue through July 27. One of the camp's features is the opera workshop, with Jack Norman and Miss Constance Eberhart, formerly of the Conservatory of Music of Kansas City, in charge.

In the East.

Festivals are almost as thick as hops in the East, but one of the best known in the Central North is the National Music camp at Interlochen, Mich., which opens its 29th season this month under the direction of Dr. Joseph E. Maddy. In eight busy weeks about 90 concerts will be given. It is expected to attract 1,100 or more talented youngsters for intensive study and exposition of good music. Other uncounted thousands attend the concerts.

For its 7-week season June 23 to August 11, Chicago's Ravinia festival will offer 24 concerts featuring the Chicago Symphony orchestra with Fritz Reiner conducting, and with Eugene Ormandy, Pierre Monteux, Aaron Copland and other notables as guest conductors. There will be chamber music and jazz spotlighting Dave Brubeck and Louis Armstrong, and other attractions. In Grant Park, Chicago, the 22nd season of free concerts will begin June 27 for 31 programs in an 8-week period, with Nicolai Malco conduoting the Grant Park Symphony.

No eastern music-and-sightseeing tour would be complete without a visit to the Berkshire music center at Tanglewood, in Massachusetts. This is the summer home of the Boston Symphony, for six weeks from July 2 through August 12. Charles Munch is the musical director.

Tanglewood, in its 13th season, is the only school of music conducted by a symphony orchestra. About 400 applicants are selectively chosen each summer from a much larger list. Enough will be going on there in six weeks to fill a book, but included will be 40 or more formal concerts. The guest composer will be Goffredo Petrassi. The Boston symphony itself is now in its 75th anniversary season.

Other festivals around the East and Mid-West this summer include the Empire State music festival at Ellenville, N. Y., in the Catskills; the Lewisohn stadium concerts on the campus of the College of the City of New York; Syracuse university's Chautaqua music festival; Chicagoland, under auspices of the Chicago Tribune Charities, Inc.; Robin Hood Dell, Philadelphia; Brevard, N. C.; Moravian music festival, Winston Salem, N. C.; Berkshire music barn, Lenox, Mass.; Talbott festival, Princeton, N. J., Norfolk music school of Yale university, and the Peninsula music festival, Fish Creek, Wis.

Abroad, the festival pot is coming to a boil. The annual Prades (France) festival inaugurated in 1950 centers around the beloved cellist, Pablo Casals. It will be held July 5-18, with many top musicians joining Casals in works of Bach, Schumann and Mozart. Among them will be Robert Casadesus, Rudolf Serkin, Joseph Szigeti and Yehudi Menuhin.

In 1956 Holland festival will take place in Amsterdam. The Hague and Scheveningen from June 15 to July 15, with a rich lode of opera, symphonic and other music. Vienna already is busy with its annual music festival, from June 2 to 24, featuring the Russian violin virtuoso, David Oistrakh, and others. The famed Edinburgh festival is an August event that attracts many American travelers. The Richard Wagner festival in Bayreuth is another major musical event of August. In fact, just around any corner in Europe the traveler will find another festival. 4

BROOKLYN, N. Y.
Long Island Advocate
Circ. D. 16,850

JUN 8 1956

BEHIND the HEADLINES

BY FRANK ENGLE

HAPPENINGS THAT MAKE NEWS LOCALLY AND ALL OVER THE WORLD

The long dispute over financial support for United States troops stationed in Germany was settled, Chancellor Adenauer announced as he prepared to leave for the United States for a further descussion of German unity.

★ ★ ★

Foreign Minister Pineau of France advised the West not to try to hold down the Iron Curtain at a time when Soviet leaders are trying to lift it.

★ ★ ★

Vice President Nixon urged that the United States break throug' the Iron Curtain by sending more Americans to Communist countries and welcoming their peoples to this country.

★ ★ ★

Soviet Premier Bulganin sent another personal letter to President Eisenhower, calling on the United States to match Moscows announced 1,200,000-man cut in its armed forces.

★ ★ ★

The Boston Symphony won the distinction of being the first major United States orchestra scheduled to play in the Soviet Union by invitation of the Kremlin.

★ ★ ★

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LOS ANGELES, CALIF.
EXAMINER
Circ. D. 342,911 - S. 683,999

JUN 13 1956

Russ Invite Symphony

The Boston Symphony Orchestra has received and accepted a formal invitation from the USSR to include Soviet Russia in the tour of Europe the symphony will make during August and September.

The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the Orchestra's manager, Thomas D. Perry, Jr.

The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia.

Last August during the Geneva Conference the Orchestra, through the President of its Board of Trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the autumn of 1956.

The Russian invitation to the Boston Symphony Orchestra is to spend six days of its autumn tour within the Soviet border, and although details are not yet worked out, concerts are planned in Leningrad and Moscow.

It is understood that the USSR, as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation of the Orchestra from Helsinki, where concert is planned on September 4; and to its next date, in Prague, capital of Czechoslavakia, on September 11.

The USSR will also pay a stipend for the concerts given within the Soviet territory.

LAS VEGAS, NEV.
REVIEW - JOURNAL

JUN 12 1956

Music Time

NEW YORK (UP) — Erich Leinsdorf, new director of the New York City Opera Company, made it clear things are going to hum during his first season which will run six weeks, beginning Sept. 20.

He will enliven the repertoire with five additions, two of which have never been performed in America before. One is "The Tempest" by the Swiss composer, Frank Martin, which is having its world premiere in Vienna next month.

The other is "The Moon" by the German, Carl Orff, whose "Carmina Burana" has been an outstanding success in Europe and has won many American friends by way of phonograph recordings. A third opera of the five new ones is "Susannah" by Carlisle Floyd which has bee performed only at Florida State University where Floyd is assistant professor of piano.

The remaining two are from the established repertoire but which have had little house in America for decades. One is Offenbach's "Orpheus in the Underworld" whose overture is a familiar symphony dish. The other is "Mignon" by Ambroise Thomas which once was well established at the Metropolitan Opera.

Incidentally, with "Orpheus" playing at the City Center and "La Perichole" being revived by The Metropolitan, next season will be a big one for Offenbach whose reputation in this country of late years has been based mainly on "The Tales of Hoffmann."

Thirty-one soloists have been engaged so far for the six weeks of summer open air concerts in the Lewisohn Stadium of the College of the City of New York—and there will be more.

Marian Anderson is returning after an absence of three seasons. Other big-name performers engaged are Mischa Elman, Erica Morini, Stell Anderson, Zino Francescatti, Richard Tucker, William Warfield, and Martha Lipton. The concerts begin June 18.

The Berkshire summer. Music Festival at Lenox, Mass., has been extended to include a series of Wednesday evening chamber music concerts, beginning July 4.

Hilde Gueden, Viennese soprano of the Metropolitan Opera, is concertizing in Caracas, Venezuela, and in Central America. Andres Segovia, eminent Spanish guitarist, began a concert tour in Puerto Rico which will take him through Venezuela, Colombia, Mexico, and Cuba. Marian Anderson's tour began in Colombia and from there goes to Peru and Mexico.

WASHINGTON, D. C.
Post & Times Herald
D. & S.

JUN 15 1956

Government Officials Honored by Harvard

CAMBRIDGE, Mass., June 14 (UP)—Harvard University today conferred honorary degrees on Sen. John F. Kennedy (D-Mass.) and two members of President Eisenhower's Cabinet, Commerce Secretary Sinclair Weeks and Treasury Secretary George M. Humphrey.

Honorary degrees also were awarded U. S. Supreme Court Justice Felix Frankfurter, newspaper publisher John Cowles, Boston Symphony Orchestra Conductor Charles Munch and Dartmouth College President John Sloan Dickey.

AMARILLO, TEX.
NEWS
Circ. D. 39,800

JUN 14 1956

Musical Envoys

The Boston Symphony Orchestra will detour into Russia for a series of concerts in the course of its forthcoming tour of Europe.

This will be the first time that such an American musical organization has appeared in the Soviet Union. This break in the Iron Curtain that separates us is therefore, of unusual significance.

Whenever we can get people-to-people contacts throughout the world we are paving the highway to better understanding. In no phase of living is it possible to make such contacts more successfully than in the world of music. It needs no interpreter.

The Russians who hear the Boston Symphony will understand a number of things about us they have not suspected before. We could not have a better spokesman than these musicians.

MARTIN'S FERRY, OHIO
OHIO TIMES-LEADER
Circ. D. 21,591

JUN 12 1956

Orchestra To Visit Russia

BOSTON (UP) — The Boston Symphony Orchestra announced it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

266

CHICAGO, ILL.
NEWS
Circ. D. 576,350
JUN 14 1956

2 CONCERTS

Fromm Grant Music at Tanglewood

Two concerts of contemporary music have been added to the Berkshire Music Festival at Tanglewood, Mass., through a grant from the Fromm Music Foundation of Chicago.

The concerts will be presented by members of the Boston Symphony in Tanglewood's Theater-Concert hall July 9 and 23.

• • •

THE CONCERTS will offer music of such prominent composers as Benjamin Britten, Igor Stravinsky, Aaron Copland, Darius Milhaud and Goffredo Petrassi.

They also will include new works commissioned by the Fromm Foundation from Ben Weber, Alvin Epstein, Leland Smith and Juan Orbon.

The foundation is headed by Paul Fromm, Chicago wine and liquor importer.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258
JUN 16 1956

Berkshire Festival To Play Modern Music

LENOX, Mass. — Two concerts of modern chamber music will be presented by the Berkshire Festival at Tanglewood in July under the auspices of the Froom Music Foundation of Chicago.

Performers will be members of the Boston Symphony Orchestra and guest artists, and each program will include compositions commissioned by the foundation.

On July ninth music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be given, with Mr. Copland as pianist in his own trio, "Vitebsk". On July 23 Samuel Barber, Manuel de Falla, Darius Milhaud and Goffredo Petrassi will be programmed.

CHICAGO, ILL.
TRIBUNE
Circ. D. 892,058 - S. 1,392,384
JUN 17 1956

For the Berkshire Music Festival this summer there will be the added significance of the 75th anniversary season of the Boston Symphony orchestra. The orchestra, by the way, is freshly committed to a Russian visit for the next winter season. It will be the first American orchestra ever to make the trip. At the summer Tanglewood site, meanwhile, the orchestra will play 12 concerts in the large music shed. Conductors will be Charles Munch, Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho, Lukas Foss, and Richard Burgin. The symphony concerts will be on Friday and Saturday nights and Sunday afternoons, July 20 thru Aug. 12. In addition there will be chamber music programs on six Wednesdays, starting July 4, and Bach-Mozart concerts in the theater concert hall on Fridays, Saturdays and Sundays, July 6-7-8 and 13-14-15. Soloists will include Rudolf Serkin, Zino Francescatti, Benny Goodman, Luboshutz and Nemenoff, Margaret Harshaw and Ruth Posselt.

SYMPHONY TO MOSCOW

Arrangements have now been completed to take the Boston Symphony Orchestra to the Soviet Union for a brief series of engagements in the course of its forthcoming European tour. We congratulate the Soviet Union upon having made this visit possible. We congratulate those Americans who have worked with foresight and imagination to bring about this happy conclusion.

This will be the first time that such an American musical organization has appeared in the Soviet Union. This break in the wall that separates us, therefore, is of unusual significance.

We have said repeatedly that whenever we can get people-to-people contacts throughout the world we will have paved the way for better understanding. In no phase of living is it possible to make such contacts more successfully than in the world of music. It needs no interpreters and no protocol officers. The Russians who hear the Boston Symphony will understand a number of things about us that they not have suspected before. We could not have better spokesmen than these musicians.

CATSKILL, N. Y.
MAIL
Circ. D. 3,140
JUN 14 1956

2 Bonus Concerts To Be Conducted At Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts.

July 4-Aug. 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's music department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

WINSTON-SALEM, N. C.
JOURNAL
Circ. D. 52,896
JUN 12 1956

Boston to Moscow

WHEN IT comes to getting through to the Russians, our music apparently has been speaking louder than our words.

"Porgy and Bess," playing in Russia in January, drew such tremendous ovations from Soviet audiences that a member of the cast said it was going to be "hard to get used to Western applause again." Just a few weeks ago, too, Violinist Isaac Stern broke a 10-year silence of American solo artists in Russia by playing to what has been termed "the most elegant gathering seen in Moscow in years." Tenor Jan Peerce is over there now. And now comes news that the Boston Symphony Orchestra will play in Russia this fall.

This is all most gratifying. For the United States, despite some foreign opinion to the contrary, does have culture as well as dollars, tools and advice which we can share. And it obviously isn't hurting our bid for friendship one whit to show this culture to the people of other countries. Particularly in Russia, our musicians seem to have struck a responsive chord, so to speak, which in so many instances our diplomats have failed to reach.

For this reason, it is especially good news that the Boston Symphony is going to Russia.

For one thing, the circumstances under which the orchestra was invited couldn't have been friendlier. Last December, David Oistrakh, the great Russian violinist, was guest soloist at a Boston Symphony Pension Fund Concert. He made a recording with Conductor Charles Munch and the orchestra, and reportedly took back to Russia high praise for the American orchestra. Also, at Geneva last summer, the president of the orchestra's board of trustees, Henry B. Cabot, made known the orchestra's willingness to include a visit to Russia during its projected tour of Europe in the fall of 1956.

These overtures from both sides of the Iron Curtain no doubt had much bearing on the invitation which has now come to the Boston Symphony from the Ministry of Culture in Moscow. And such preliminary paving of the way gives us all the more reason to believe that the orchestra will experience the same enthusiastic reception accorded our other artists who have begun to trickle into Russia.

That bodes good for the cause of peace.

And we can be proud, too, that it is the Boston Symphony which may do this good. For, if we are to speak to Russia through our music, there is no spokesman we'd rather have talk for us than the beloved, respected Boston Symphony. We can be sure it will do us proud both in music and in manners.

In fact, so venerated is the Boston Symphony that probably those folks who stopped our Symphony of the Air from going to the Middle East and stopped our paintings from going to the Olympics in Australia haven't given this trip a second thought. Even they most likely wouldn't suspect leftist leanings in the Boston Symphony.

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244
JUN 15 1956

Four U. S. Officials Get Harvard Honor Degrees

CAMBRIDGE, Mass., June 15 (AP).—Harvard University yesterday awarded honorary degrees to four Government officials and eight others prominent in business, education and science.

Honored were Associate Justice Felix Frankfurter of the Supreme Court. Senator Kennedy, Democrat of Massachusetts; Secretary of Commerce Weeks and Secretary of the Treasury Humphrey.

The others were President John Sloan Dickey of Dartmouth College, John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; Herbert Butterfield, English historian and master of Peterhouse College of Cambridge, England; Dean Edward S. Mason of the Harvard School of Public Administration; Dr. John F. Enders, Nobel Prize bacteriologist of the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philosophy; and David T. W. McCord, poet and essayist and for 30 year executive secretary of the Harvard fund council.

The honorary degrees were presented at Harvard's 305th commencement. Degrees were awarded to nearly 3,000 graduates of the college and graduate schools, including 150 from the medical school and more than 500 law degrees.

The citation to Justice Frankfurter, a Harvard Law School professor for 25 years before his appointment to the Supreme Court in 1939, said: "A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive man."

Senator Kennedy's citation called him: "Brave officer, able Senator, son of Harvard, loyal to party, he remains steadfast to principle."

Mr. Cowles, a Harvard graduate, was called ". . . a servant of education and a journalist with a public conscience."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
JUN 17 1956

Boston Pops

Tchaikovsky's "1812 Overture" will be a highlight of the Boston Pops Orchestra concert directed by Arthur Fiedler Monday on NBC and WJBO, 7:15 p.m. Other selections are the "Triumphal March" from Verdis "Aida," the Ovature to "La Belle Helene" by Offenbach, and Anderson's "Serenata."

VARIETY
NEW YORK, N. Y.
JUN 20 1956

NEW CHAMBER MUSIC GETS FROMM BACKING

Boston, June 19.

Two concerts of modern chamber music, bonus for visitors to Berkshire Festival, will be given in the theatre-concert hall at Tanglewood, Lenox, Mass., July 9 and 23, by the Fromm Music Foundation of Chicago. Performers will be members of the Boston Symphony and guest artists, to be picked. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Centre, will each display a work by a former student.

WASHINGTON, D. C.
Post & Times Herald
D. & S.
JUN 15 1956

Doctorate Degrees Bestowed

Four Capital Notables Honored by Harvard

Harvard University awarded honorary degrees to four Government officials and eight other leaders of business, education and science yesterday.

Associate Justice Felix Frankfurter of the Supreme Court, Sen. John F. Kennedy (D-Mass.), Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey were awarded honorary doctorates of law.

Other degrees went to President John Sloan Dickey of Dartmouth College; John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; Herbert Butterfield, English historian and master of Peterhouse College of Cambridge, England; Dean Edward S. Mason of the Harvard School of Public Administration; Dr. John F. Enders, bacteriologist; Prof. Harry A. Wolfson, leader in Judaic studies; and David T. W. McCord, poet and essayist.

Area residents honored by other institutions:

THE PRINCIPIA COLLEGE, Elsan, Ill.—**Mary S. Alford,** 2853 Ontario rd. nw., presented Pittman Prose Award.

TUFTS COLLEGE, Medford, Mass. — **Wayne R. Starr Jr.,** 10131 Crestwood rd., Kensington, awarded one-year scholarship. Also received Headmaster's Award and Readers Digest Valedictorian Award at Woodward School for Boys.

CARNEGIE INSTITUTE OF TECHNOLOGY—**John F. Lemmer,** 627 S. Stafford st., Arlington, awarded two-year, full-tuition scholarship by Carnegie Institute Washington alumni.

YALE UNIVERSITY—**Robert L. Dedrich,** 6615 Western ave. nw., awarded Yale Engineering Association Prize.

[267]

HOLLYWOOD, CALIF.
CITIZEN-NEWS
Circ. D. 35,217
JUN 15 1956

MUSICAL SCORE

'Tales of Hoffmann' At Immaculate Heart

By ELEANOR BROWN

Music attention will focus this week on young musicians of several groups as they plan and practice for presentations.

Opera Career Workshop of Immaculate Heart College will present Jacques Offenbach's opera, "Tales of Hoffmann," the last two weekends in June.

English translation by the musical director, Mrs. Mildred Stombs Warenskjold, will be used.

Six performances are scheduled. They are June 22, 23 and 24 at 8:30 p.m.; June 29 and 30 at 8:30 p.m.; and July 1 at 2:30 p.m. in the auditorium of Immaculate Heart College, Los Feliz and Western Aves.

* * *

Three teenage soloists will be spotlighted in a program Sunday evening of the Young Musicians Foundation Debut Orchestra.

Andre Previn will conduct the orchestra in its second concert in less than five months in the Wilshire Ebell Theater. Soloists will be 17-year-old cellist Laurence Lesser, 17-year-old violinist John Korman, and 19-year-old pianist Valeska Drucker.

* * *

Entertainers of many types will audition June 22 for appearances before the community sing programs sponsored by the Los Angeles Bureau of Music.

The bureau will hold special auditions from 2 to 5:30 p.m. and from 7 to 10 p.m. in the eighth floor auditorium of the Los Angeles City Hall.

* * *

MUSICAL NOTES: "Griffelkin," an opera written by Lukas Foss of the UCLA music department, will receive its world premiere as a complete stage performance by the opera department of Berkshire Music Center as Tanglewood, Lenox, Mass., Aug. 6 and 7. Foss will conduct. . .

Presenting a pre-season concert Tuesday at 8:15 p.m. will be the Redlands Bowl featuring five winners of the 1956 Redlands Community Music Assn. . . . Alfred Leonard, who founded the Los Angeles Music Guild 11 years ago, has resigned his position as musical director, but will continue to serve on the board of trustees. . . .

Ethel Bartlett and Rae Robertson, piano duettists, will present a concert at 4 p.m. Sunday at the Sutro School of Music, Dance and Drama.

Asta Harout, a Los Angeles girl who is currently a member of the Metropolitan Opera's Ballet Corps, is leaving this week for Europe with her husband William Criss. She expects to take a short "refresher" in paris with Sergei Lefar, director of the Paris Opera Ballet. Asta is the daughter of Mr. and Mrs. E. Harout, of Laurel Ave. .

MUSICAL CALENDAR

TONIGHT

Carlos Montoya, guitarist. Wilshire Ebell Theater. 8:30.

SUNDAY

Coriolan String Quartet. Los Angeles County Museum. 3. Free.

Community sing, Elaine Troy Dance Varieties. Orcutt Park, Capoka Park. 2. Free.

JACKSON, MICH.
CITIZEN-PATRIOT
Circ. D. 34,835 - S. 35,347
JUN 15 1956

The World of Music

By William J. Swank

Boston Symphony Accepts Invitation To Include Russia on European Tour

The Boston Symphony orchestra has received and accepted a formal invitation from the USSR to include Soviet Russia in the tour of Europe the symphony will make during August and September. The invitation from the ministry of culture in Moscow was transmitted by Yuri Gouk, cultural attache of the Soviet embassy in Washington, to the orchestra's manager, Thomas D. Peery, jr.

The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia. The Russian invitation to the orchestra is to spend six days within the Soviet border, and, although details are not complete, concerts are planned in Leningrad and Moscow. One hundred four musicians and Mr. Munch will make the tour and it is understood that Russia will pay transportation costs for the orchestra during its stay in Russia.

* * *

DALLAS, TEX.
NEWS
Circ. D. 190,693 - S. 197,563
JUN 20 1956

Chatterbox

Today in Dallas

At the Majestic, "**Bhowani Junction**" . . . Sneak preview of Swedish film at 8:30 p.m., **Coronet** . . . Tex Beneke and his orchestra, at 8 p.m., **Fred's Barn.**

MORE THAN 100 students in the summer Band, Orchestra and Twirling School being conducted at Greiner Junior High School will visit the "Early Birds" show Wednesday at Radio Station WFAA, observe recording techniques and proceed to the Dallas Public Library auditorium for a session of four films on music.

IT NOW LOOKS as though October will find two of **Sam Spewack's** plays on Broadway, "Once There Was a Russian" and "Under the Sycamore Tree," the latter with **David Wayne** . . . **Romberg's** perennial "The Student Prince" will be the St. Louis Municipal Opera attraction Monday through July 1, with **Jim Hawthorne** and **Paula Stewart.**

DALLASITES who will participate in the All-Texas Orchestra assembly of high school musicians in Austin Sunday through June 29 include **Judy Bealmear, Judy Butler, Kathy Grace, Bobbie Sue** [redacted] **Anne Jonah, Suzanne** [redacted] **Vardell, Winona Whit-** [redacted] **and Daphne Yardall** . . . [redacted] **Munch,** conductor of the Boston Symphony Orchestra, received honorary degrees last week from Tufts University, Boston University and Harvard University.

"DER STURM," latest opera by the Swiss composer **Frank Martin** and based on **Shakespeare's** "The Tempest," drew a mixed reception at its premiere Sunday at the Vienna State Opera, with praise for **Anton Dermota** and **Christa Ludwig** among the singers, conductor **Ernest Ansermet** and **Dirti,** who danced the role of Ariel . . . **Garson Kanin** will stage the fall Broadway production of **Arnold Shulman's** play, The Heart's a Forgotten Hotel," starring **Paul Douglas.**

EFFECTIVE JUNE 30 the **Ambassador Theater** will revert to legit status with the departure of NBC forces which had been occupying it . . . **Anna Maria Alberghetti,** the film soprano, has been asked to spell **Susan Strasberg** in August for "The Diary of Anne Frank"—E.C.

NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 286,759
JUN 17 1956

Lagniappe

An interesting documentary short is included on the current program at the Civic theater. It's "Liberation of Austria," made by the free Austrian government and depicting the departure of occupation troops and the nation facing the future happily under its own rule.

Boston Abroad

The Boston Symphony has received and promptly accepted (as you may have read elsewhere) a formal invitation from the USSR to include Soviet Rusia in the tour of Europe the orchestra will make during August and September.

The Boston, under the direction of Charles Munch, will be the first American symphony orchestra to perform in Russia. The Russian invitation is for the orchestra to spend six days of its autumn tour within the Soviet border. Details are not yet worked out, but concerts are planned in Leningrad and Moscow. It's understood that the USSR, as in the case of the "Porgy and Bess" tour there last January, will assume the transportation expenses of the orchestra and staff from Helsinki, Finland, where a concert is set Sept. 4, to its next date in Prague, Czehoslovakia, on Sept 11, paying a stipend for concerts given within the Soviet territory.

CHARLES MUNCH

The orchestra's tour of Europe, like the New Orleans orchestra's Latin American tour, is in co-operation with ANTA and the State Department.

A distinguished guest soloist may have a lot to do with the invitation the Boston received from the Soviet. Russian violinist David Oistrakh performed with the Boston in December, made a recording of the work, and is known to have taken back to Russia high praise for the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUN 25 1956

Serious Side

Benny Goodman will make his Tanglewood debut July 6 at the opening concert of the Bach-Mozart concerts by members of the Boston Symphony, Charles Munch conducting. He will display his serious side as soloist in Mozart's Concerto for Clarinet, I. 622.

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
JUN 17 1956

Mountain-Shore-Lake Pick Your Spot and Go

By ARTHUR NOTT

The cool comfort of vacation and the red-hot competition for your vacation dollar make this Summer an open season for you. Resort managers are out to make memories for you to capture your return patronage since there are now over 30,000,000 Americans whose "Annual Vacation Plans" take them to many different areas.

* * *

EMILY POST to the contrary, "what's in it for me?" is definitel in order! The answer is a "buyers market" due to moderate costs, unsurpassed luxury accommodations, fast travel and this great variety of vacationlands.

For you to capitalize on this situation, however, you should write now for all available booklets ffered in this special section, study them quickly upon receipt and make your selection early for choice reservations.

As an example of cold competition running "hot" this year, nearby Sullivan Counties lion on a building program including 1,500 additional rooms and, like all resort spas, have added modernized quarters, fine athletic fields, swim pools and dazzling fun-spot rooms.

To further attract your interest, stars in the sports and entertainment worlds have been engaged and many practical services, including babysitting, tied in. Thus, two family vacations are merged into one!

* * *

NATURALLY, the waiting lines of vacationers are forming early for mountains to climb, woods to walk in, green hills and quiet lakes for repose and perhaps streams to fish in. Add to this the luxurious appointments, particularly in Sullivan County, that blend with nature's beauty and laugh at the uncertain elements. Who cares about rain when we can loll at an indoor swim pool with music in the background and our kids under counseled control?

The state governments too, have joined in spending millions on modern roadways and turning out endless volumes of free, colorful booklets noting area advantages and specifying nation-wide events of interest.

But like the awe-struck kid with a nervous quarter in the tempting candy shoppe, you have the "problem" of a choice between "gold and platinum."

If practicing The Annual Vacation Plan which stresses visiting the closest areas in the first years, stick to it, and you will see the plan grow pleasantly on you! However, scan the booklets for the most attractive resort, and the ads for the best travel means to it. Let your vacation mood help determine your choice too—you know best what you will need to offset 50 weeks of today's tensions!

* * *

ON THE OTHER hand, some vacationers may prefer the unbelievably low-cost 7-day-6-night "pacakage trips" via air or rail from around $125 including meals to points in Florida with opportunity for Caribbean side-trips too! Or, dreams of visiting exotic Canada with its wealth of "wonderland beaches" may cause you to decide to practice The Plan in reverse!

You can't go wrong if you balance your deserved, enthusiastic vacation outlet with a little common sense based on your dreams, your personal likes and your dollars. Yes, you can easily budget your trips and your local bank or travel agent will explain this for you in detail.

New York State's Sullivan and Ulster Counties — just a few hours from the city's steaming streets—the Jersey Shore with such meccas as Atlantic City, Asbury Park, Ocean City and Wildwood plus the breathtaking scenic Pocono Mountains in Pennsylvania all beckon.

The charming blend of "old charms" and "new conveniences" in the nearby states of Connecticut, Massachusetts and Maine offer that special New England appeal and many historical developments to boot. These trips can be taken by bus, car, rail, or even air. Having visited these spots in the past a vacation at comparatively close North Carolina or Tennessee should be equally enjoyable.

* * *

CANADA HAS restocked her fine lakes. Mal[illegible] 2,465 crystal-clear [illegible] as you may have noticed in the movie version of "Carousel." Like to bicycle once again and feel like a kid? You can in the glorious Poconos! Like the sandy splendors of a safe, gentle, sloping beach and a three-mile boardwalk! It's yours at Wildwood!

Or, perhaps you want the 10-degree cooler evening air of The Catskills (and the sophistication of swank hostelries in Sullivan County) which you can also find on the breeze-swept resorts close to the Steel Pier in Atlantic City with its great band beats and Summer stock productions.

None should miss being at Ellenville, N. Y., where the second Empire Music Festival will be held for four weeks, highlighted by a ballet score by Villa-Lobos to be played by the Symphony of the Air starting July 4th.

You'll love the rolling hills, the green grass, and the wide acres of cooling trees. Music lovers might also visit the enchanting Tanglewood Estate for the world-famous Berkshire Music Festival held annually in Massachusetts.

One final hint: leave for your vacation prepared to capture the most fun or relaxation —or possibly both!—you can find. The following 50 weeks will seem much brighter and your life more full!

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUN 21 1956

TALKING IT OVER

S. U. Student Has Scholarship For Studies in 'Tanglewood'

By Emma Van Wormer

Miss Elaine V. Quint, 111 Roney Lane, a junior voice major in Syracuse University, has won a scholarship for studies in Berkshire Music Center, "Tanglewood," Lenox, Mass., this summer, following auditions in New York City.

A scholarship student of Miss Ruth Pinnell in SU School of music, Miss Quint sang the soprano lead in Mozart's "The Abduction from the Seraglio" in the University last winter. She also was soloist in "Messiah," Handel's immortal oratorio, sung by the University Chorus. In the spring she toured New York and Pennsylvania with SU Glee Club. She is an active member of Civic Morning Musicals, Inc.

MISS QUINT

In "Tanglewood," Miss Quint will coach with Boris Goldovsky, noted opera authority and also will work with Paul Ulanowsky, pianist-coach. She expects to have appearances with the Music Center Workshop productions. Other Syracuse musicians to study this summer in "Tanglewood" include John M. Oberbrunner, flutist, and Wilfred Burkle, oboeist, both of whom participate in programs on SU campus and downtown in addition to teaching in public schools. Louis Francini, a junior violin major in SU also will go to "Tanglewood" for study in the Center.

This will mark the Berkshire Center's 14th year as the Boston Symphony's music school in the Berkshire Hills, with opening on July 1. There will be numerous student performances including those by orchestra, chamber music, Chorus, Opera, the Study Group and Composition. Friends of the Berkshire Music Center (meaning individuals and groups contributing funds) will be admitted to these events insofar as space permits.

* * *

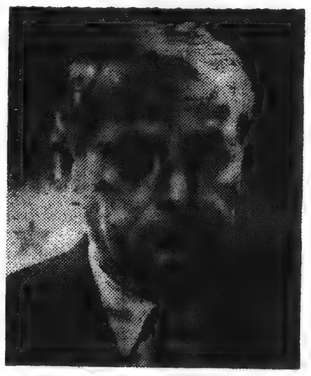
Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200
JUN 28 1956

BENNIE GOODMAN noted jazz clarinetist of N. Stamford, who will make his Tanglewood debut on Friday, July 6, at the opening of the "Bach-Mozart" Concerts by members of the Boston Symphony.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUN 28 1956

BENNY GOODMAN will make his Tanglewood debut on Friday, July 6 (8:30 p. m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.



CHARLES MUNCH, Music Director for the past seven years of the Boston Symphony Orchestra, conducts concerts by the Symphony at the annual Berkshire Festival in the hills of Western Massachusetts at Tanglewood, during the six-week season, July 4-August 12, 1956. Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUN 24 1956

COMPOSERS' CASE

They Argue That More Modern Music Would Have Stimulating Effect

By HOWARD TAUBMAN

IN the course of the American Symphony Orchestra League convention in Providence some days ago, there were joint meetings with representatives of the League of Composers-International Society of Contemporary Music, U. S. Section, Inc. In other words, composers met with conductors, orchestra managers and members of boards of directors and of ladies' auxiliaries.

What the composers wanted will not be news to any observer of the musical scene. They asked for performances of music by Americans and other living composers.

"Though available music has increased rapidly," said Aaron Copland, "the proportion of new music to old music remains small—and the same."

Bearing out Mr. Copland's contention were statistics compiled by Carl Anton Wirth, chairman of the Symphony League's composers' committee. They showed that a tiny proportion of the average playing time of orchestras throughout the land was devoted to music of our own day.

The issue is so old and recurrent that it runs the risk of becoming tiresome. It is real, none the less, and the problems it raises are substantial.

Danger of Stagnation

The composer's position is as fundamental as breathing and eating. He wants to be accepted as a vital part of the American musical scene. He would like to be performed regularly. He believes that without a constant flow of new works, the symphonic repertory will become stultifying to listener and performer. In principle, of course, he is right.

Orchestra managements have some arguments on their side. They say that many of their subscribers prefer the standard compositions and well-established soloists. They insist that they inevitably run deficit operations and that they have to play it safe. They say that they include as much contemporary music on their programs as their patrons and budgets can absorb.

So it goes year after year. The composer argues his cause in whatever forum he can find open to him. The orchestras, reacting to the pressure, make a few propitiating gestures. But not many organizations arrive at procedures satisfactory to composers, performers, management and audience.

The Louisville Philharmonic Orchestra some years ago established the practice of having a new work, which it commissioned, on each program. But its regular season is relatively brief. Nevertheless, its contribution was so impressive that the Rockefeller Foundation granted it a huge sum for a long-range commissioning and performing plan. It turned out that this scheme had grave flaws; the most serious was an excessively optimistic expectation of sales of recordings devoted to new works. On the whole, however, the project was useful indeed.

The idea of a commissioning program built into an orchestra's normal functions is sound. The Boston Symphony has shown that it can be effective. For its fiftieth anniversary Serge Koussevitzky, then its conductor, ordered and conducted a number of pieces. For its seventy-fifth anniversary the Boston Symphony led by Charles Munch and assisted by the Koussevitzky Music Foundation followed the precedent of a quarter of a century ago.

The question arises: Should not every orchestra do something along these lines every year? Nearly every orchestra conducts a community campaign for funds in one way or another each year. Why should not a sum be included as a matter of course for new music?

It is this observer's conviction that even the most unadventurous subscriber will not object strenuously to new music if the programs are arranged shrewdly. Since a symphony orchestra has to face the fact that its public is made up of all sorts of people, a conductor should take pains to balance his concerts. He cannot satisfy every taste in a two-hour program, but he can make sure that his conservative listeners are not outraged by every piece at a concert.

In short, it is possible to plan a season so that new music is represented regularly. Obviously, there would be no room for it when a large work like Beethoven's Missa Solemnis takes up the entire evening. At most concerts a new piece could be worked in.

If conductor and orchestra management feel that they cannot risk so many untried compositions during a season, here is another possibility. Why cannot at least the major orchestras set up an annual series of special concerts devoted to new music?

At the Providence conferences, Mr. Copland suggested that orchestras extend their seasons by one week and perform a number of new, deserving scores that the conductor has not had time to do at the regular concerts. The pieces received most warmly, he went on, could then be inserted into the regular programs the next year.

Workable Suggestion

This is a valid and workable notion—and modest enough, in all conscience. An alternative plan, suggested by a reader whose letter appeared on this page some weeks ago, might be a separate subscription series running throughout the season. Such a series might be devoted to contemporary music—pieces that have a claim to a place in the repertory as well as new compositions.

The major orchestras might be hard put to find time for such a series. Their schedules occupy them fully. In that case, it would be wise to extend the season. This would also be a blessing for the players, who would like the additional salary and do not have year-round employment in most orchestras.

But the money, the money! Where would funds for such expansion come from when it is hard enough to balance the books as matters stand today? The difficulties would be great. But orchestras must be bold, and they must serve their own time. They must make up their minds that they have a duty to get new music written and performed. They must not behave as if this were an extra burden that can be assumed or dropped at will. Once they decide that this is one of the jobs they must do, they will integrate it into their programs and budgets and will educate their supporters to its necessity.

DENVER, COLO.
POST
Circ. D. 236,366 - S. 353,675
JUN 24 1956

BOSTON POPS PICNIC—Arthur Fiedler conducting Boston Pops Orchestra in Ketelby: In a Persian Market; Von Supper: Poet and Peasant Overture, and other pop items. (One 12-inch RCA-Victor LM-1983, $3.98.)

TYPICAL collection of Boston Pops specialties, cute, familiar, and utterly underdemanding. The difference is that each is played in firm belief it is the choicest item in the catalog. Some of the production ideas are good for laughs. It's just what people who like the Boston Pops like about the Boston Pops.

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NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JUN 24 1956

Summer School

The Berkshire Music Center will open its 14th six-week summer school session, July 1, at Tanglewood, Lenox, Mass. The school is maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival.

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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
JUN 17 1956

Bach's 'Passion' To Be Performed Sunday, July 15

Special to The Blade

LENOX, Mass., June 16 — Large-scale choral music, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, again figure prominently in the plans for the 1956 Festival this summer.

Charles Muench, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John for Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

* * *

ONE WEEK earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune No. 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor, with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor.

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Muench will conduct Act I of "Die Walkuere" with Margaret Harshaw, soprano; Albert da Costa, tenor, and James Pease, bass. The Festival will conclude Sunday afternoon, Aug. 12, with scenes from Act 3 of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus.

* * *

INSTRUMENTAL soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertaute); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E) and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

The concerts in the Music Shed through the last four weekends (July 20-Aug. 12) will include Rudolf Serkin, July 28 (Schumann's piano concerto); Ruth Posselt, July 29 (Hindemith's violin concerto); Jocy de Oliveira, Aug. 3 (Ravel's piano concerto); Zino Francescatti, Aug. 5 (Tchaikowsky's violin concerto).

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUN 29 1956

Tanglewood Concerts To Open Wednesday, July 4

Chamber Music Initiates Season At Lenox

The 1956 Berkshire Festival of 24 concerts commences next Wednesday evening, July 4, with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet.

These Tanglewood Concerts present symphony, choral and chamber music by the Boston Symphony Orchestra, led by its music director, Charles Munch. This is the 17th summer that the Boston Orchestra has assumed the direction of the summer musical festival in the Berkshire Hills at Lenox, Mass.

On Friday evening, July 6, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his debut as soloist.

On Saturday, July 7, Dr. Munch will conduct two Mozart works and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon, July 8, Lukas Foss will lead a concert of Haydn and Bach and three contemporary works by Irving Fine, Alexei Haieff and Charles Ives.

WASHINGTON, D. C.
Post & Times Herald
D. & S.
JUN 17 1956

Choral Clubs Fine Ambassadors

By Paul Hume

TWO MUSICAL organizations going to Europe this summer are receiving far less public attention than our Jan Peerces, Isaac Sterns, and our larger ensembles that have made and are making the crossing in recent seasons.

Hume

But the visits of the Harvard Glee Club and the Smith College Chamber Singers will carry more of the finest American music to European concert halls than the combined tours of all the orchestras and individual artists of the last five years. Harvard's superb club flew the Atlantic last week to open its tour today at The Hague as a part of the Holland Festival.

In their travels to six countries, they will participate in the Maggio Festival in Florence, sing over the BBC, and make music in the noted college centers of Padua, Verona, Frieburg in Germany, Bonn, and Cambridge. From their magnificent repertoire they are drawing upon music by eleven distinguished American composers, not counting the men who wrote the numerous school songs they will sing on each program. Such names as Randall Thompson, Virgil Thomson, Irving Fine, Russell Woollen, and John Work appear on their lists. And every concert will carry some of their music, of classic, contemporary, and folk idioms.

SMITH'S CHAMBER Singers list music by Samuel Barber, John Duke, Gian Carlo Menotti, Aaron Copland, and Richard Winslow, in addition to the same Randall Thompson found on Harvard's list. Iva Dee Hiatt leads the Smith girls, while G. Wallace Woodworth, the much admired director of Harvard's club, will be in charge of his men.

The strength of the two groups' repertoires is by no means confined to their American music. From the two clubs there will be music of the great Renaissance and Baroque eras: Gabrieli and Gallus-Handl, Couperin and Lassus, Byrd, and Vittoria, Bach, Handel, and DesPres. Noted leaders in contemporary music non-American, are also on the lists: Stravinsky, and Milhaud, among others.

Famous European cathedrals in which the clubs will be heard include St. Paul's Chartres, Strasbourg, Southwark and Westminster Abbey. The Smith College chorus will sing in English, Latin, Spanish, French, and Italian, to which the Harvard men will add German.

EUROPE BY NOW knows well our "Porgy and Bess," our New York Philharmonic and Philadelphia Orchestras, and the Boston Symphony is going abroad later this summer. Russia, where the Boston players will tour, has recently heard Jan Peerce and Isaac Stern, and of course throughout Western Europe our young artists, principally singers, are more and more known and hailed for their accomplishments.

But none of these individuals or organizations carry with them that particular evidence of our constantly deepening musical culture that is so clear in the unparalleled excellences of these two top-flight choral ensembles. The opportunities for mingling with students and musicians abroad, with the languistic barriers disappearing before the varied abilities of our college students, make the travels of Smith and Harvard occasions of great promise in the realm of international friendliness as well as musical stimulation.

Both clubs are paying their own way, with the help of various private friends and non-governmental subsidies. We do not see how they can fail to make a substantial contribution to the world's friendliest mutual understanding.

LOS ANGELES, CALIF.
EXAMINER
Circ. D. 342,911 - S. 683,999
JUN 17 1956

HOME HONORS——

Our Franz Waxman's Sinfonietta was first heard in Switzerland. Our Lukas Foss' opera for children, "Griffelkin," will have its stage premiere at the Berkshire Music Center in Massachusetts on August 6.

You can't arrest me for hoping that if Los Angeles has a musical abode in which it can take pride, it will extend that pride to its notable colony of musicians, and be—at least once in a while—the first to honor them.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679
JUN 17 1956

The Full Score

By John White

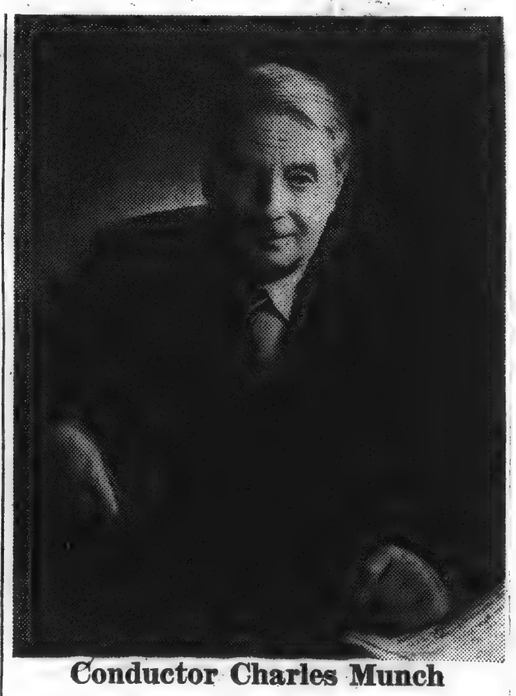
CONCERTS WILL BE a daily occurence during the months of July and August at the Berkshire Music Festival in Lenox, Mass. "Tanglewood," the summer home of the Boston Symphony Orchestra in New England's Berkshire Hills, will attract about 400 students to the six-week summer school of music, and the orchestral and chamber music concerts, opera, and oratorio will draw thousands of listeners to this most famous of American music festivals.

Hot weather concerts in the open air usually denote popcorn and cushions on the grass, and very light musical fare — Gershwin, Strauss waltzes, and overtures by von Suppe. But not at Tanglewood. It maintains an elevated cold weather diet for its summer visitors who may still bring lunch and lounge on the lawn outside the handsome, acoustically superb shed which houses the orchestra and several thousand of the audience. The Berkshire idea of summer music runs to Bartok, Prokofieff, Bach's "St. John Passion," and scenes from Wagner.

* * * * *

AT THE CENTER of the Tanglewood festival will be Charles Munch, the orchestra's permanent conductor, who will lead four new works especially composed for the Boston Symphony's seventy-fifth season: Howard Hanson's "Elegy in Memory of Serge Koussevitzky"—Munch's great predecessor — Aaron Copland's "Symphonic Ode," Walter Piston's Sixth Symphony, and Petrassi's Fifth Concerto for Orchestra. In this anniversary year, Munch's Bostonians have only one rival for the title of "greatest American orchestra," and no rivals for its substantial following. The orchestra's endowment is a strong buttress against deficits, and it does not worry at all about subscribers. Seats at its winter Symphony Hall concerts are matters of family legacy, and to get a spare ticket, they say, "you have to be born in line."

Conductors also have to be born in line to lead the Boston Symphony. Munch will share the podium this summer with Pierre Monteux, the Brazillian Eleazar de Carvalho, Richard Burgin, Leonard Bernstein and Lukas Foss. The very noteworthy programming includes complete acts of Wagner's "Die Walkuere," and "Die Miestersinger" with Margaret Harshaw, Marguerite Willauer, James Pease and Albert da Costa, the new Metropolitan heldentenor. Also Hindemith's "Matis" and his violin concerto with Ruth Posselt as soloist, fifth symphonies of Honegger and Prokofieff, and Bartok's concerto for orchestra. Other soloists will be Zino Francescatti, violinist, Rudolf Serkin and Joyce de Oliveira, pianists.



Conductor Charles Munch

IF ONE FINDS these concerts too compromisingly low-brow, there are the "Bach-Mozart Concerts" for small orchestra in the more intimate Theater-Concert Hall. Here the St. John Passion will be performed and several Mozart-Year programs, including concertos for one, two, and three pianos, Benny Goodman playing the clarinet concerto, and really advanced modern music by Ives, Haieff, Webern, Martinu, and Cowell.

Up one more flight is the series of six chamber music recitals by the Kroll Quartet, the Boston Symphony Quartet, the Beaux Arts Trio, Rudolph Serkin, and the noble brass ensemble of the Boston Symphony intoning music from sixteenth century Venice.

The fortunate Tanglewood student will not only hear an earful of some of the finest music making in America but can elect to study with a distinguished faculty built around Munch and the first desk men of the orchestra. Very promising students receive individual instruction in composition and conducting; the opera department, the student orchestra, chorus, and chamber ensembles give many concerts in addition to the Festival series, while younger students, amateurs, and vacationing professionals form a study group with lectures and informal performances.

KINGSTON, N. Y.
FREEMAN
Circ. D. 13,619
JUN 18 1956

Tanglewood Box Office Opens; Summer Series Promises to Be Huge Success

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., is reported by manager Thomas D. Perry Jr., with the opening this week of the box-office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

1956's pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four weekends, July 20-August 12. Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger." Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

The Berkshire Festival Shed series is preceded by two weekends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors. Seats for these two weekends, July 6-7-8 and July 13-14-15 are already scarce, with the latter weekend almost sold out. Great interest attaches to the Tanglewood debut, as soloist in Mozart's Concerto for Clarinet (K. 622), of eminent jazz musician Benny Goodman. Other soloists are: Vocalists Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan, James Joyce; duo pianists Luboshutz and Nemenoff, opera director Boris Goldovsky appearing as pianist; William Kroll, violinist; the Yale Glee Club; and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Six Wednesday evening chamber music concerts, are also given during the Festival, July 4-August 8, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the brass ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Reaux Arts Trio, the Boston Sympony Woodwind Quartet are the performers.

[270]

TOLEDO, OHIO
TIMES
Circ. D. 48,355
JUN 20 1956

More Than Music Festivals In Air

By FREDERICK J. KOUNTZ

Because summer music festivals in the last decade have been springing up all over the country like wild flowers out of damp, warm earth— and some of them are like wild flowers in other respects—the mail is abundant this time of year.

However, not all that was received and duly noted in the last week had to do with music festivals. There was, for example, a word from the Antioch people who will instill some needed life in the Zoo Amphitheater this summer. They appreciated my recording of the words of a gentleman from Toledo who has joined them in their summer enterprise. He observed that success in any artistic enterprise cannot be measured only on the basis of material returns.

I appreciate the appreciation of course. But what, I believe, is much more important is the fact that there is someone in Toledo, and connected with the Shakespeare undertaking, who is willing to think so validly.

There is news of another sort from Lima, O. Last fall when I was attending in Louisville the workshop for music critics and other interested parties I became acquainted with a gentleman from Lima and his wife. They were among the other interested parties. And they were looking for a conductor for their orchestra. They seemed thoroughly conversant with the means at hand in the way of personnel in their city; they were entirely aware of the quality of the team they could field; and they appeared to know what wind of conductor they needed to give the project a measure of artistic growth. In any event they were primarily interested in artistic growth. I regard such an admission from people who are in the process of building an orchestra as a mark of unusual perception. It should be normal. It is unusual on the class average basis.

To Conduct In Europe

For whatever reason, they did not use the man I suggested to them although he would, I think, have produced excellent results. They have chosen instead for the coming season a young man from Cincinnati. He was educated in the College of Music in that city, has studied conducting at Tanglewood, and last year by virtue of a pair of grants availed himself of additional months of study in Europe under Nicolai Malko whose name is not unknown in this country.

In October of this year the new conductor will travel again to Europe where he will direct four concerts of the BBC Orchestra, presumably in London, and four more with the Danish State Radio Orchestra in Copenhagen. All the concerts will be broadcast.

Now I am almost entirely unacquainted with the Lima Orchestra. It functions, I am told, with a complement of 50 players predominantly amateur. The season for which it is now planning will be its third. But I am impressed by what I have received because, it seems to me, this pre-season detailing of information to neighboring communities bespeaks an initial determination to make the work known beyond the bounds of the community in which it will be mostly operative.

News From Tanglewood

And it impressed me comparatively. For I have heard constant complaints during the year of Dr. Hawthorne's internship in Toledo that the newspapers locally have been bypassing news of the Toledo Orchestra. That impression needs correcting. The local papers have not bypassed in any manner. They simply have not been informed. The news from Lima, which I have detailed in part, is larger in substance and in communicative capacity that the sum of the news I received from the Toledo Orchestra in the whole season lately concluded.

Which, to speak moderately and gently, is passingly strange.

And of course there is always news from Tanglewood. The program planning and the detailing of conductors and soloists have been completed. There will be, as has been the case in the past few summers, six successive Wednesday evenings of chamber music in the Theater Concert Hall beginning July 4. On the Friday and Saturday evenings and Sunday afternoons, July 6, 7, and 8 and 13, 14, and 15, there will be played in the same hall the so-called "Bach-Mozart" concerts for chamber orchestra. And the Boston Orchestra will appear at full strength in the Music Shed on the Friday and Saturday evenings and Sunday afternoons beginning July 20 and ending August 12.

The conductors are varied, Munch, Monteux, Bernstein, de Carvalho, Burgin, and Lukas Foss. The soloists who are promised are far too many to enumerate in these pages.

The Berkshire Festival will not, as will so many other festivals during the approaching summer, undertake the cause of jazz. But there will be among the soloists a gentleman who has not been unknown in some jazz parlors and emporiums.

Goodman To Play

Benny Goodman will play on Friday, July 6, and again on Wednesday, July 11. On the first evening he will play Mozart's Clarinet Concerto with the chamber orchestra directed by Charles Munch. On the later date he will play the same composer's Clarinet Quintet with the Boston Symphony String Quartet.

One has reservations about the success of the Concerto because Mr. Munch will be conducting. It is not a work to be undertaken by anyone inclined to tenseness. And Mr. Munch has never been less than tense since he assumed the direction of the Boston Orchestra. One might have wished for Monteux who, old as he is, is always relaxed.

In any event those who are interested may address themselves to the Boston Orchestra at Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
JUN 28 1956

Berkshire Festival Opening Next Week

Symphony, choral and chamber music come again to the Berkshire Hills in Western Mass. with the opening next week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch.

For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to Aug. 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The series of 24 concerts starts Wednesday, July 4, with chamber music by Mozart, Prokofieff and Beethoven played by the Kroll String Quartet. On Friday, July 6, Dr. Munch will lead a chamber orchestra of Boston Symphony players in an all-Mozart program, with clarinetist Benny Goodman as soloist. On Saturday, July 7, Dr. Munch will conduct two Mozart works and Hugh Ross will conduct pieces by Martinu and Henry Cowell. On Sunday, July 8 a concert of Haydn and Bach and three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Mr. Foss will be piano soloist.

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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,751
JUN 29 1956

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival, opens its 14th session at Tanglewood, Lenox, Mass., Sunday.

Benny Goodman will make his Tanglewood debut on Friday, July 6 at the opening or the "'Bach-Mozart" concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622. On July 11 he will give a chamber music concert with the Boston Symphony string quartet in works of Haydn, Mozart and Brahms.

MORNING TELEGRAPH, SATURDAY, JUNE 30, 1956

Tanglewood Series Begins July 4

Symphony, choral and chamber music are presented again with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12.

The '56 festival of 24 concerts begins July 4 with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On July 6 Charles Munch will conduct an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond, 2-4200
Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140
JUN 28 1956

Berkshire Festival Opens July Fourth For 6 Week Season

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert by Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theater-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

Information on programs, tickets and prices may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass.

[27]

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216

JUN 28 1956

Host of U.S. Musicians to Tour Globe as 'Cultural Envoys'

Musical artists set to tour the world this year and early in 1957 under ANTA's International Exchange Program include Marian Anderson, Richard Tucker, Eleanor Steber, William Warfield, Gregor Piatigorsky, Eugene List, Carol Glenn, and the N. Y. Woodwind Quintet, Ballet Theatre, N. Y. C. Ballet and the Boston Symphony Orchestra.

Robert W. Dowling, chairman of the board of ANTA, which acts as the professional agency for the State Department in handling tours of American artists who serve as this country's cultural ambassadors abroad, made the announcement.

* * *

AUGUST WILL SEE the N. Y. Woodwind Quintet touring South and Central America, the N. Y. C. Ballet dancing in Europe, Eugene List and Carol Glenn giving concerts in Indonesia, William Warfield singing in the Near East and Africa and the Boston Symphony playing in Europe and Russia.

The Ballet Theatre tours Europe and the Near East in September while Piatigorsky plays in the Far East. Miss Steber tours free Asia and the Near East early in 1957 while Miss Anderson heads for the Far East later on.

Finlay Currie, 78, British stage veteran who has appeared in more than 100 plays in London and many British and American films, has been engaged by Mary K. Frank for a top role in "Too Late the Phalarope," Robert Yale Libbott's dramatization of the Alan Paton novel, a major production of the Fall season which enters rehearsals Aug. 27. Dorothey eJakens has been commissioned to design the costumes.

ANTHONY FELLA, a truck driver, was New York's most happy Fella on Wednesday evening when he and his wife celebrated their wedding anniversary as guests of Kermit Bloomgarden and Lynn Loesser, producers of "The Most Happy Fella," hit musical at the Imperial. Gil-

Continued on Page 34

Host of U.S. Stars Will Tour Globe

Continued from Page 30

more's Restaurant played host to Falla at dinner, who visited backstage with stars Robert Weede and Vo Sullivan, and capped the evening with an after-theatre trip to Le Cupidon.

Charles Adams and Josepa Necebe have signed Katherine Hynes, Guy Spaull and George Turner for roles in Bernard Shaw's "The Apple Cart," starring Maurice Evans, which they bring to Broadway early this Fall.

"Bosom Buddies," new play by John F. Brady, opens this evening for a five-week run at the Royal Playhouse, 62 4th St.

"Will Success Spoil Rock Hunter?", George Axlerod comedy which has been tenanting the Belasco since opening in October, moves to the Shubert Monday, July 9.

SHIRLEY YAMAGUCHI, of "Shangri-La," now at the Winter Garden, will be presented with a gold plaque for her accomplishments in show business at a special party in her honor Tuesday evening at Roseland Ballroom.

Lily Lodge, daughter of U. S. Ambassador to Spain John Lodge, Spencer Teakle and Lynn Willis have been added to the cast of "Posket's Family Skeleton," which opens a week's engagement at the Westport (Conn.) Country Playhouse Monday.

Lee Sherman, who stage the dances and musical numbers for the Guy Lombardo production of "Show Boat," at the Jones Beach Theatre, leaves for Italy in September to serve in a similar capacity for an Italian musical, "First Class," which will star Hugo Tognazzi.

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Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUN 28 1956

Berkshire Festival Concerts Open July 4 - August 12

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 29 1956

College Students Join Summer Staff At Tanglewood

TANGLEWOOD — Ten college student guides have joined the staff at Tanglewood to conduct visitors during the daytime on tours of the Boston Symphony Orchestra's estate, and to assist in ushering at the Berkshire Festival weekend concerts and at programs by students of the Berkshire Music Center. Three are from Harvard, two from Haverford, one each from the University of Connecticut, Antioch, Columbia, Dartmouth and Potsdam, N.Y., State Teachers College.

Returning from last season are Phillip A. Burgess, 21, of New York City, a junior at Antioch College majoring in literature and history; and Donald Smith, 20, of Lebanon, N.H., who has just graduated in music and economics from Dartmouth College.

A former student at Tanglewood is Steven Paul, 18, of Toms River, N.J., Columbia University class of 1958, majoring in classics.

Five New Englanders are: Henry Hoover, 20, of South Lincoln, a junior at Harvard, a music major; Maurice Ford, 21, of Jamaica Plain, a junior at Harvard where he is assistant manager of the Harvard Glee Club; David W. Bryan, 27, of Rockville, Conn., a music major, class of 1957 at the University of Connecticut, and a veteran of four years in the U.S. Air Force; John E. Little, 22, of Suncock, N.H., a history major at Harvard, class of 1957; John Coleman, 21, of Hartford, Conn., a Harvard senior majoring in Spanish.

Two guides are from New York state, David Nowlis, 19, of Rochester, a psychology major at Harvard College, class of 1958; and David O'Hara, 19, or Weedsport, N.Y., a voice student at Potsdam State Teachers College.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 29 1956

Tanglewood Tales

Official Opening Next Wednesday

The Berkshire Festival opens officially on Wednesday with the first of six Wednesday evening chamber music concerts in the Theater-Concert Hall.

Until two years ago only two or three public concerts of chamber music were given during a season at Tanglewood, through the generosity of the late Elizabeth Sprague Coolidge. In 1954, somewhat tentatively, six were announced at the low price of $2 and $3, but attendance totaled 8,750, or an average of 1,358 persons per concert. Total receipts were $13,007. Again last year the patronage grew to surprising proportions. There was a total attendance of 9,561 persons, with an average of 1,593, and total receipts were $14,724. A record for these concerts was established Aug. 3, 1955, when Rudolf Serkin gave an all-Beethoven program of piano sonatas, attracting an audience of 2,456. Mr. Serkin will be back this year to play Schumann's "Symphonic Etudes" and "Carnaval" on a program he will share with the Boston Symphony Woodwind Quartet on Wednesday, Aug. 1.

Through the generosity of many of the noted ensembles and artists who have performed in this series, the Berkshire Music Center, Tanglewood's summer music school, netted $7,850 in 1954 and approximately $11,000 in 1955. Artists donating their services for the benefit of the music school in 1956 are William Kroll of The Kroll String Quartet, jazz clarinetist Benny Goodman, Metropolitan Opera soprano Margaret Harshaw, pianist Serkin and violinist Zino Francescatti.

* * *

Munch Arrives Tuesday

Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Festival, as well as the summer music school, arrives at his Lenox home Tuesday evening to commence rehearsals Wednesday afternoon for the first orchestral concerts of the Festival on July 6 and 7. Dr. Munch's programs on the Festival's opening weekend are all-Mozart, in observance of the worldwide celebration of the composer's bicentennial. During his vacation at his home in Paris, Dr. Munch conducted a concert at the Sorbonne on June 4 with the French National Radio Orchestra, of which he was conductor before he came to the Boston Symphony in 1949. The Paris concert observed the 80th birthday of the celebrated French pianist Marguerite Long. The last week of his holiday aboard the conductor spent in the Riviera, planning the programs he will lead on the Boston Symphony's tour of 13 European countries, including the U.S.S.R., this fall.

* * *

Copland To Welcome 400 Music Students

Composer Aaron Copland, assistant director of the Berkshire Music Center, will welcome its 400 summer music students at opening exercises in the Theater-Concert Hall at Tanglewood Sunday afternoon. He received an honorary degree of doctor of music from Princeton University at its recent convocation.

* * *

Pittsfield Students Enroll at School

Eleven students from Western Massachusetts have registered to ate at the Berkshire Music Center. rom Pittsfield are Charlotte J. berwein, 52 Commonwealth Ave., Tanglewood Study Group student; race Henderson, 70 Harding St., utist in the student symphony, and Ronald W. Hebert, 106 Cole Ave., French horn player in the student orchestra, all at Tanglewood for the first time. Sue Erickson of Stockbridge is a choral student. James B. Fitzpatrick, Chicopee, is an auditor in the orchestra conducting classes. Four students from Springfield at Tanglewood for the summer are Beverly H. Mason, a choral conductor; Mrs. Elihu Glass, a full-time Tanglewood Study Group student; Joyce May Blidberg and Deborah J. Schimmel, both Study Group students for a two-week period commencing July 16. From West Springfield are Carol Dunbar, a full-term Study Group scholar and Stephen H. Podgorski Jr., trombonist in the student symphony.

* * *

Tanglewood Host To Yale Glee Club

Tanglewood will be host next weekend to 50 choristers of the Yale Glee Club. Fenno Heath, director, will be singing in the Berkshire Festival concert Saturday evening, July 7, their first appearance at Tanglewood. The Yale singers will be housed at the Windsor Mountain School on West Street, Lenox, and will rehearse with Hugh Ross on Friday evening (July 6) and with Mr. Ross and the Boston Symphony's chamber orchestra Saturday morning. The Yale Glee Club will participate in two choral works new to Tanglewood, Henry Cowell's "A Thanksgiving Psalm from the Dead Sea Scrolls" and Bohuslav Martinu's "Military Mass." Composer Cowell and Dr. Millar Burrows, Winkley professor of biblical theology at Yale, will attend the concert. Dr. Burrows made the translation from the original Aramic of the newly discovered scrolls.

* * *

Italian Composer, DeCarvalho Arriving

Arrivals at Tanglewood this weekend include Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, from Boston, who with his wife Helen and their children, Doane and Rodney, are residing at Stockbridge Bowl; Italian composer, Goffredo Petrassi, who flew to the Berkshires from his home in Rome, and Eleazar deCarvalho of Rio de Janeiro, director of the Brazil Symphony Orchestra, and his wife, concert-pianist Jocy de Oliveira. Mr. Petrassi and the deCarvalhos will reside at Chef Karl's in Lenox this summer. Mr. Petrassi shares the teaching of composition to Tanglewood's music students with Aaron Copland, Lukas Foss and Irving Fine. Mr. deCarvalho heads the conducting classes and trains the student symphony orchestra, and will conduct the Berkshire Festival concert in the Music Shed on August 3, with his wife as piano soloist.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 29 1956

Tanglewood Art Show

Special to the Herald Tribune

LENOX, Mass., June 28.—A series of exhibitions of paintings, sculpture, photographs and prints will be held in the reception hall at the main gate of Tanglewood, Lenox, Mass., during the Berkshire Festival season. The first week's display, from this Saturday through Saturday, July 7, features Oskar Kokoscha's designs for stage settings of "The Magic Flute."

Later weeks will be devoted to paintings by the late Albert Sterner (July 7-14), prints of Abraham Kamberg's collection (July 14-31), paintings by Ralph Berkowitz (July 21-28), photographs on Berkshire County subjects by Sydner R. Kanter (July 28-Aug. 4) and sculpture by Peter Abate (Aug. 4-12).

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New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUN 30 1956

Festival at Tanglewood Will Open on Wednesday

Next week on the now quiet 200-acre pine-clad estate of Tanglewood, at Lenox, the Boston Symphony orchestra of 104 musicians under the baton of Charles Munch, its music director for the past seven years, and the 400 students of the orchestra's summer music school, the Berkshire Music center, will commence the annual program of 24 public concerts and some 30 student demonstrations which have made the Berkshire hills a mecca for more than 130,000 music lovers each summer for the past decade and a half during the concentrated six weeks in July and early August that is the period of the Berkshire festival.

To Lure Tourists

Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure city tourists over highways and railway lines to the Berkshires, from July 4 to Aug. 12. This is the 19th summer since 1937 that the Boston Symphony orchestra has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire county, and now sets the pace throughout this country for great symphonic music by orchestras in their full winter amplitude.

The pattern of the 1956 Berkshire festival, which commences with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the intimate 1,200-seat theater-concert hall on Wednesday evening is the same as in recent years. Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. In 1955, these performances, once considered for special tastes only, attracted a total of 9,561 persons, to average 1,593 or more than the capacity of the auditorium. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the same auditorium by principals of the Boston Symphony orchestra under the baton of Dr. Munch, are given during the first two week-ends in July, and last year attendance at these six events totaled 18,190, an average of 3,032, again considerably above capacity. In the final four week-ends of the festival, the full 104-piece Boston Symphony assembles at Tanglewood for 12 concerts, and in 1955 an attendance at these was registered of 108,336, an average of 9,028 persons, more than one-third again the capacity of the 6,000-seat shed.

In addition, 27,080 persons attended 32 concerts by students of the Berkshire Music center, attendance at which is possible through membership in the society of Friends of the Music Center. There were 4,675 registered Friends in 1955 and their contributions totaling $46,094 help support the music school.

The Berkshire festival concerts for 1956, as planned by Dr. Munch, will pay homage to the current season's 75th anniversary of the Boston Symphony orchestra in performances for the first time at Tanglewood of four works commissioned by the orchestra, symphonic pieces by Goffredo Petrassi, the noted modern Italian who is composer-in-residence at the Berkshire Music center this summer; Aaron Copland, assistant director of the music school; Howard Hanson and Walter Piston. The three American symphonies will be taken by the Boston Symphony to Europe immediately after Tanglewood's season ends, when the orchestra makes a five-and-a-half week tour of 13 countries, including a week at the Edinburgh festival and a six-day concert tour of the Soviet Union, becoming the first American orchestra ever to perform in the U.S.S.R. The commissioned symphonies are: Petrassi, concerto for orchestra No. 5; Copland, Symphonic Ode; Hanson, Elegy in Memory of Serge Koussevitzky; and Piston, Symphony No. 6.

Tanglewood premieres — music given for the first time by the Boston Symphony in the Berkshire hills—will include this summer a number of works performed in observance of the world-wide celebration of Mozart's bicentennial: the Concerto for clarinet, K. 622, in which the soloist will be the celebrated jazz musician Benny Goodman in his Tanglewood debut; the Sinfonia Concertante featuring Boston Symphony first-desk men Ralph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music center's opera department head, Boris Goldovsky; the Concerto in F major for three pianos, K. 242, featuring Mr. Goldovsky and duo pianists Luboshutz and Nemenoff; and the massive Mass in C minor, K. 427, Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

Choral Works

Two contemporary choral works will have their first performances at Tanglewood, sung by the Yale Glee club in its initial appearance in the Berkshire festival, with Hugh Ross, head of the Berkshire Music center's choral department, the conductor: Bohuslav Martinu's Military mass, and Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls."

Two all-Wagner programs have been planned by Dr. Munch during which concert versions will be given of "Die Walkure," Act I, with Metropolitan opera stars Margaret Harshaw and Albert DaCosta, and basso James Pease as soloists; and of the opening and final scene of "Die Meistersinger von Nurnberg," Act III, with Miss Harshaw, Mr. Da Costa, Mr. Pease and soprano Marguerite Willauer. In both concerts the Boston Symphony will be backed by the festival Chorus of students of the Berkshire Music Center, trained by Hugh Ross.

Other contemporary music includes: Irving Fine, Serious Song for Strings; Alexei Haieff, Divertimento; Charles Ives, "The Unanswered Question"—these three on a chamber orchestra program conducted by Lukas Foss; also, Bartok, Concerto for Orchestra; Barraud, "La Kermesse"; Moevs, Variations for Orchestra; Freed, Festival overture; Enesco, Suite for orchestra, Op. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916
JUN 30 1956

Things to See and Do:

Tanglewood Opening Highlights Holiday Week Regional Events

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony orchestra, led by its music director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee club, also a newcomer to Tanglewood. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

For the final four weekends of the Berkshire Festival, the full 104-piece Boston Symphony orchestra moves to Tanglewood for 12 weekend concerts, July 20-August 12, in the 6,000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine.

The Festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bicentennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students. The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony orchestra for this, its seventy-fifth anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of thirteen countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

The first week's Berkshire Festival programs include Tanglewood premiers of the following works: Mozart's Concerto for Clarinet, K. 622, Benny Goodman, soloist (Friday, July 6); Mozart's Sinfonia Concertante, with Oboe, Clarinet, Horn, Bassoon (Saturday, July 7); Martinu's Military Mass (July 7); Henry Cowell's A Thanksgiving Psalm, from "The Dead Sea Scrolls" (July 7); Fine's Serious Song, for Strings (Sunday, July 8); Haieff's Divertimento (July 8); Ives' "The Unanswered Question" (July 8).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
JUN 29 1956

Art Exhibit At Main Gate Of Festival

TANGLEWOOD — A weekly exhibit of paintings, sculpture, photographs and prints again will be a feature of the Berkshire Festival season, housed in the reception hall at the main gate at Tanglewood, and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Tomorrow through Saturday, July 7, features a display of designs for the stage settings of Mozart's "The Magic Flute" by the noted contemporary painter Oskar Kokoschka, circulated by the Smithsonian Institution, Washington, in connection with the bicentennial of the composer.

From July 7-14, Tanglewood's reception hall will house a retrospective exhibition of paintings by the late Albert Sterner, of Richmond, Mass., arranged by his widow.

The exhibit, July 14-21, entitled "The Eye Listens," will consist of prints, with special emphasis on music, the dance and the circus, from the collection of Abraham Kamberg, a lawyer, of 443 Court Square Building, Springfield.

Modern Paintings

The week of July 21-28 will be devoted to modern paintings, many done in Italy and Israel, by Ralph Berkowitz, dean of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Mr. Berkowitz, an eminent pianist, studied painting at the Barnes Foundation in Merion, Pa., and had his first one-man show in Philadelphia in 1952.

During the week of July 28-Aug. 4, photographs made over a 10-year period, character studies and portraits of Berkshire County residents, will be exhibited by Sydney R. Kanter of Pittsfield. Mr. Kanter is first vice president of the New England Professional Photographers' Assn., and has just received his master's degree in professional photography from Chicago. His photographs have been hung in annual conventions of the Professional Photographers' Assn. of America there.

Abate Works

The exhibit will conclude, week of Aug. 4-12, with small sculpture by Peter Abate, of Brookline, a winner of the Prix de Rome, whose work has been commissioned in Mexico and Italy. Mr. Abate teaches sculpture at the Boston Museum School of Fine Arts, and directs the summer sculpture school at Pittsfield's Berkshire Museum. A number of Mr. Abate's larger works will be on exhibit in Tanglewood's formal gardens during the six weeks of the Berkshire Festival.

During the summer a collection of photographs of Tanglewood personalities, Boston Symphony Orchestra personnel, staff and students of the Berkshire Music Center by Joseph Petrovec, of New York City, official Tanglewood photographer, will also be displayed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746
JUN 30 1956

The Fifth Season

In Western Massachusetts there are Winter and Summer, Fall and Spring—and Tanglewood. We are endowed with a fifth season by something more than a forced flight of fancy. For the music festival at Lenox, opening next week, has become a part of the cultural climate of New England which is as characteristic of the region as its weather.

It seems only yesterday when the festival was a tentative local experiment in Berkshire County, yet this is the 19th year since it achieved maturity, so to speak. It was in 1937 that the Boston Symphony Orchestra assumed direction of what almost spontaneously became one of the great dates on the world's calendar of music. We do not presume to give New England exclusive credit for the festival, much less our own small corner of New England. Tanglewood is the result of a myriad of passionate interests and labors, without regard to sectional origins of inspiration. But it does have the Yankee scene, a lovely one, and it does have the Yankee flavor, a quality that remains undefinable though frequently defined. It is the flavor of an atmosphere in which Petrassi and Piston seem at home, as do Beethoven and Bach and Wagner.

The program this year will be marked by first performances of four works commissioned by the Boston Symphony Orchestra and of two contemporary choral works to be presented by the Yale Glee Club. Benny Goodman will be the soloist in Mozart's Concerto for Clarinet, K. 622. Pioneering is not at all out of keeping with New England's past record and present desires. The festival should not be afraid of growth and growth lies largely in the new.

Each year it becomes a warmer pleasure to welcome the opening of another Tanglewood season and to realize that great music has become an accepted part of so many lives. The festival in the Berkshires has made no small contribution to that realization.

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUN 30 1956

MUSIC CALENDAR

SUNDAY

3—Insurance City Band, Henry Hallbauer conducting; Elizabeth Park.

4—Berkshire Quartet with Bruce Simonds, guest pianist; Music Mountain, Falls Village.

8:40—Louis Armstrong and European All-Stars; Berkshire Music Barn, Lenox, Mass.

WEDNESDAY

7:30—Insurance City Band, Henry Hallbauer conducting; Pope Park.

8:30—Kroll String Quartet; Tanglewood, Lenox, Mass.

8:40 — Count Basie and band with Joe Williams, Berkshire Music Barn, Lenox, Mass.

8:45—Symphony of the Air, Carlos Chavez Conducting, opening Empire State Music Festival; Ellenville, N.Y.

THURSDAY

4 — Dokoudovsky - Stroganova Ballet, Myra Kinch, Ruth St. Denis; Jacob's Pillow Dance Festival, outside Lee, Mass.

8:45—Ballet Theater stars, Empire State Music Festival, Ellenville, N.Y.

FRIDAY

4 & 9—Jacob's Pillow, as above.

8:30—Chamber Orchestra of Boston Symphony, Charles Munch conducting, with Benny Goodman, clarinet soloist; Tanglewood, Lenox, Mass.

SATURDAY

4 & 9 — Jacob's Pillow as above.

4—Peter Seeger, Folk Music Festival; Berkshire Music Barn, Lenox, Mass.

8:30 — Chamber Orchestra of Boston Symphony, Charles Munch conducting, with Yale Glee Club conducted by Hugh Ross; Tanglewood, Lenox, Mass.

8:45—Ballet Theater stars, Empire State Festival as above.

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Valley News (e)
LEBANON, N. H.
Independent
Circ. 4,378
JUN 30 1956

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Mrs. Iris Wise and her daughter

BILLBOARD
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News (e)
SPRINGFIELD, Mass.
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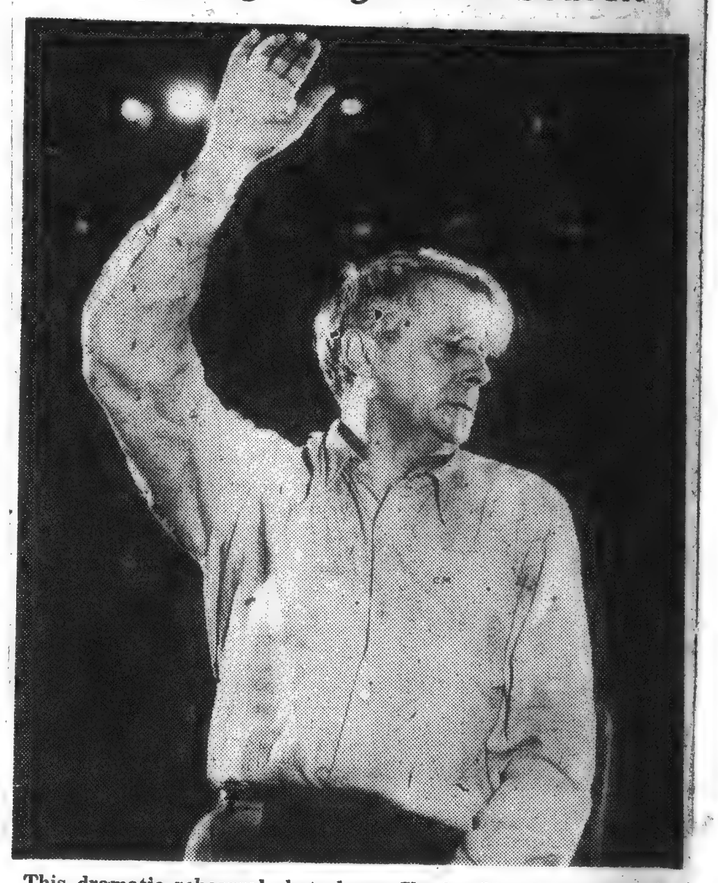
Preparing Tanglewood Season



This dramatic rehearsal shot shows Charles Munch, director of the Boston Symphony Orchestra, preparing for the new Berkshire Music Festival season, which opens at Tanglewood, Lenox, on Wednesday.

Berkshire Festival Programs Listed

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MUSICAL AMERICA
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JUN 1956

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Valley News (e)
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News (e)
SPRINGFIELD, Mass.
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MUSICAL
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Box 2078, Boston 6 • Richmond 2-4200
Valley News (e)
LEBANON, N. H.
Independent
Circ. 4,378

JUN 30 1956

Yelle.

Donald C. Smith left this week for Lenox, Mass., to begin his Summer position at Tanglewood where the Boston symphony orchestra conducts its Summer concerts.

Mascoma Valley Pomona Grange will meet Saturday evening with Lakeside Grange in Enfield.

Mrs. Iris Wise and her daughter

BILLBOARD
CINCINNATI, OHIO
JUN 30 1956
JUN 1956

Camden Fall LP's Spot Top Names

NEW YORK — There will be some high-powered name-artist packages on the market at $1.98 come this fall. RCA Victor's subsidiary Camden operation is holding a group of 12-inch LP's by longhair names for September release, but meanwhile has changed the covers on 58 of its previously issued packages, substituting the true names of its artists and orks for the pseudonyms it had been using.

Between now and September, the diskery intends to concentrate on pops, and releases will include fresh recordings along with a flock of reissues from the Victor back catalog.

Heading the September release will be a coupling of Gershwin's "Rhapsody in Blues" and Concerto in F played by the Boston Pops Orchestra under Arthur Fiedler, with Jesus Maria Sanroma, pianist. Another package will feature Toscanini and the New York Philharmonic doing "Sorcerer's Apprentice," "Semiramide" overture, the Prelude to "Traviata" and "Siegfried Idyll." The late pianist, Paderewski, will get his initial LP representation with a collection of Chopin, Debussy, Schumann, Schubert, Liszt, etc. Then there will be a complete "Carmen" on three disks, with a total price of $5.98. This will be the performance of the Paris Opera Comique.

In another piano package, Camden will reissue Harold Bauer's historic recordings of Beethoven's "Moonlight" and "Appassionata" sonatas.

The September pops will include reissue disks by Henri Rene, Freddy Martin, Tex Beneke, Al Goodman, and the Delta Rhythm Boys, plus a new cutting by the French orkster, Guy Lupar.

In July, Camden will bring out new disks by Waldorf orkster Nat Brandwynne and thrush Polly Bergen. Reissues will include material by Johnny Desmond, Hal McIn-

(Continued on page 20)

Camden Fall LP's

• Continued from page 16

tyre, Jesse Crawford and the Deep River Boys. Waxings of tunes from "South Pacific" and "Kiss Me, Kate," cut by Al Goodman, will compose another 12-incher.

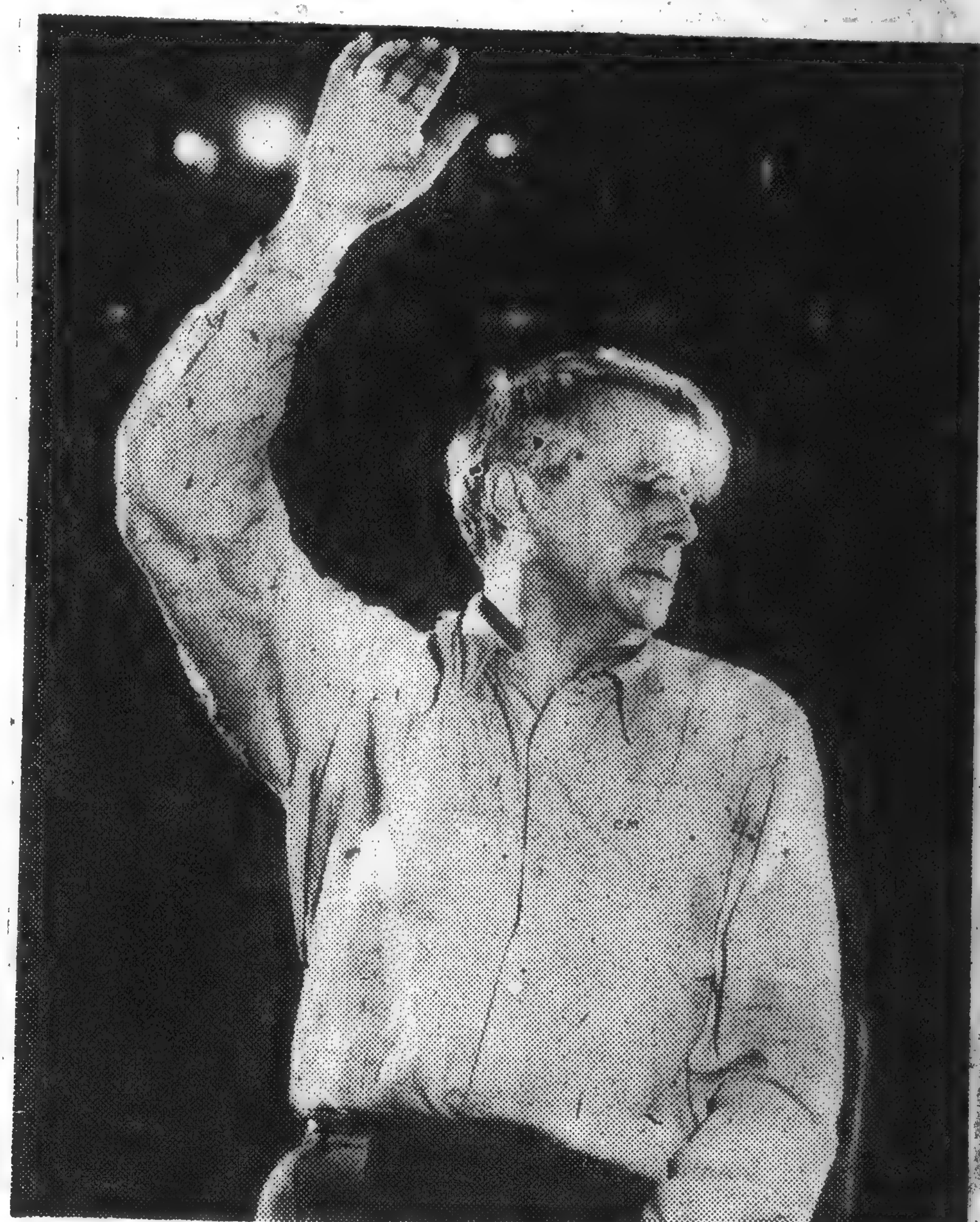
In August, Camden will bring out two newly cut hi-fi sets. One is a mood music set by Tony Mottola and has all-stars, and another with hits from "The Most Happy Fella," played instrumentally by the Jack Say ork. Reissues will include sets by Claude Thornhill, Xavier Cugat and the Golden Gate Quartet.

So far, of the important name artists available to Camden, only the Philadelphia Orchestra has unconditional use of its name. However, that organization has given permission for correct labeling on three titles to "test" whether or not Camden $1.98 sales cut into the orchestra's current full-price Columbia disk sales.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUN 30 1956

Preparing Tanglewood Season



This dramatic rehearsal shot shows Charles Munch, director of the Boston Symphony Orchestra, preparing for the new Berkshire Music Festival season, which opens at Tanglewood, Lenox, on Wednesday.

Berkshire Festival Programs Listed

Lenox, Mass.—Twelve concerts will be given by the Boston Symphony in the Music Shed during the 1956 Berkshire Festival. They will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. Charles Munch will conduct seven of them; Pierre Monteux, two; Richard Burgin, Eleazar de Carvalho, and Leonard Bernstein, one each.

Mr. Munch will conduct works by Berlioz, Debussy, and Ravel, and Brahms's Second Symphony, in the opening concert. On July 21, he will lead a Wagner concert, with Margaret Harshaw, Albert Da Costa, and James Pease in excerpts from "Tristan und Isolde" and "Die Walküre". On the 22nd, Mr. Monteux will offer Bartok's Concerto for Orchestra, Schubert's "Great" C major Symphony, and a Rossini overture.

Mr. Munch's July 27 program will include Petrassi's Concerto for Orchestra and Tchaikovsky's Fourth Symphony. The next night, he will offer Hanson's "Elegy in Memory of Serge Koussevitzky"; Schumann's Piano Concerto, with Rudolf Serkin as soloist; Honegger's Fifth Symphony; and Debussy's "La Mer". Mr. Burgin, on July 29, will conduct a Handel Concerto Grosso in D minor; Hindemith's Violin Concerto, with Ruth Posselt as soloist; and Mahler's First Symphony.

On Aug. 3, Mr. de Carvalho will lead Hindemith's "Mathis der Maler"; Ravel's Piano Concerto, with Jocy de Oliveira as soloist; and Stravinsky's "Petrouchka". Mr. Bernstein, on Aug. 4, will lead Moevs's Variations for Orchestra; excerpts from Mozart's C minor Mass, with Adele Addison, Eunice Alberts, David Lloyd, and chorus; and Prokofieff's Fifth Symphony. On Sunday afternoon, Mr. Munch will conduct Copland's "Symphonic Ode"; Brahms's Double Concerto, with Zino Francescatti and Samuel Mayes; and Schumann's Second Symphony.

The final weekend of concerts will begin on Aug. 10, when Mr. Munch conducts Haydn's Symphony No. 102, Piston's Symphony No. 6, Strauss's "Don Juan", and Dukas's "L'Apprenti Sorcier". On Aug. 11, Mr. Monteux will present Freed's "Festival Overture", Enesco's Suite for Orchestra, Brahms's Symphony No. 3, and Strauss's "Der Rosenkavalier" Suite. Another Wagner program will bring the festival to a close, on Aug. 12, led by Mr. Munch. Marguerite Willauer, Mr. Da Costa, Mr. Pease, and a chorus will be heard in scenes from "Die Meistersinger".

The chamber-orchestra series of six concerts during the festival will ... Theater-Concert Hall

MUSICAL AMERICA
NEW YORK, N. Y.
JUN 1956

BILLBOARD
CINCINNATI, OHIO
JUN 30 1956

Summer LP Package Push Pays Off on Classical Chart

Major Diskeries' Dealer Aids Spot New Best Seller Entrants

NEW YORK—Substantial statistical evidence that the major labels' stepped-up promotional push on package goods this summer is already paying off is provided this week by The Billboard's best selling classical album chart.

The current list spotlights an unusual amount of new (to the chart) releases, while several LP's which have been off the chart for some time are back on this week. Significantly, three LP's on the charts are $2.98 promotion specials — Columbia's May and June "Buy-of-the-Month" packages and Victor's "Save on Records" May LP special.

Mercury Records is obviously reaping plenty of classical sales benefits from its summer one-cent bonus LP plan, whereby customers may purchase any three Mercury LP's for the price of two, plus one-cent. The label's "1812 Overture" by the Minneapolis Symphony moved into the No. 1 slot this week while the Detroit Symphony's Mercury waxing of Ravel's "Bolero" which has been out over two years, hit the charts for the first time.

In line with this, Mercury's vee-pee-artist and repertoire chief, Art Talmadge, reports that increased package sales—as a result of the one-cent bonus plan, plus strong returns on singles sales this month—have resulted in Mercury's over-all gross sales for June, 1956, topping those chalked up by the firm at this same time last year by 50 per cent.

The sales strength of Columbia's $2.98 "Buy of the Month" LP promotion is pointed up by the presence on the chart this week of its

(Continued on page 44)

Summer LP Package Push

• Continued from page 15

May "Buy"—Oistrakh's waxing of Mendelssohn's "Violin Concerto"—in the No. 2 slot, and its June "Buy" — Rachmaninoff's "Piano Concerto No. 2" by Istomin—on the charts for the first time in the No. 3 spot.

Victor's "Save on Records" special for May — Morton Gould's "Scheherazade"—also hit the best selling list for the first time this week. Two other waxings of "Scheherazade" — the Eugene Ormandy Philadelphia Orchestra version and Steinberg-Pittsburgh on Capitol—are also on the list this week, with the Ormandy LP making a come-back after some months off the chart.

In contrast to the usual turnover ratio of two or three new LP's on the list, the charts this week feature eight LP newcomers, including the aforementioned Istomin and Gould packages, plus the "Boston Pops Picnic" on Victor, Toscanini's "Nutcracker Suite" on Victor, Victor's "Gigle in Carnegie Hall," Beecham and the Royal Philharmonic with Delius' "Sea Drift" on Columbia, Mario del Monaco's "Operatic Recital, No. 4" on London, and Jose Iturbi's "World-Wide Favorites" on Victor.

The chart in general reflects the over-all classical taste trend in summer towards lighter material. For instance, only one complete opera package — Decca's "The Magic Flute"—appears on the list this week, while the Boston Pops' version of "Gaite Parisienne" moved up into the No. 5 slot, and Columbia's "Ports of Call" by Ormandy and the Philadelphia Orchestra came back as No. 11 after some time off the list.

New England Newsclip Agency, Inc.
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Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUN 30 1956

400 Students To Study Music At Tanglewood

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in connection with the annual Berkshire Festival concerts, July 4-August 12, has passed the 325 mark, Miss Edith A. Bossler, Registrar, reports. Additional applications are being processed daily until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and thirteen foreign countries.

The Berkshire Music Center, founded in 1940, will open its 14th session on Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Reitor, assistant manager of the orchestra, is execltive secretary.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 24 1956

Modern Chamber Music

The Fromm Foundation is sponsoring two concerts of modern chamber music at Tanglewood, Lenox, Mass., on Monday nights, July 9 and 23. Each program will include two works commissioned by the foundation and one by a former student in the Berkshire Music Center's composition department. Benjamin Britten, Ben Weber, Igor Stravinsky, Aaron Copland and Alvin Epstein will be represented in the first program, and Samuel Barber, Manuel de Falla, Darius Milhaud, Goffredo Petrassi, Leland Smith and Julian Orbon in the second.

MUSICAL COURIER
NEW YORK CITY

JUN 1956

An increased number of special awards and scholarships will be granted this year to students at the **Berkshire Music Center**, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. The Berkshire Music Center office, in Symphony Hall, Boston, is now receiving applications, from which more than 400 students will be accepted for the 14th session, July 2-August 12.

CUE
NEW YORK, N. Y.

JUN 30 1956

OPERA

AMATO OPERA THEATRE—159 Bleecker St. GR 7-2844. Adm. free. Reservations must be made in advance at theatre or by mail (enclose stamped self-addressed envelope). Fri.-Sun. June 29-July 1—"Barber of Seville."

MUSIC

BERKSHIRE FESTIVAL—July 4-Aug. 12 — Tanglewood, Lenox, Mass. Tel 600. Boston Symphony Orch. Chamber Music concerts 8:30 p.m. $2 & $3. Chamber Orch. Fri. Sat. 8:30 Sun. 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm. to grounds $2 on sale day of concert. July 4-15 concerts in Theatre-Concert Hall. July 20-Aug. 12 in Music Shed. Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. Wed. July 4—Chamber Music. Kroll String Quartet. Mozart, Quartet in C, K. 465; Prokofieff, Quartet No. 1, Op. 50; Beethoven Quartet, Op. 59, No. 3. . . . Fri. July 6—Charles Munch cond. Benny Goodman, soloist. Mozart Symphony in G minor, K 550; Concerto for Clarinet, K 622; Symphony in D, "Prague," K. 504

GUGGENHEIM MEMORIAL CONCERTS—Cont. —Goldman Band. Richard Franko Goldman conducting. Every Sun, Mon, Wed, Fri, Central Park Mall, Center Drive & 72nd St. Every Thurs., Sat. Prospect Park, B'klyn, 8:30 p.m. Free.

VINELAND, N. J.
TIMES-JOURNAL
Circ. D. 11,478

JUN 26 1956

'ROUND OUR TOWN

By DEL BRANDT

Titles to 48 parcels of land will be sold for non-payment of taxes at a special meeting of the Buena Vista Township Committee at 8 P.M. July 2, in the East Vineland Fire Hall, according to Nello Perugini, tax collector. The Township, which has been taking over tax-defaulted land in the area, will probably pick up most of the certificates and hold them for the necessary two years before foreclosure proceedings can be instituted. The owners of the properties may reclaim the land at anytime during the two years by paying back taxes. If the certificates are sold to private interests, all taxes owed on the property must be paid as well as the current taxes for the two-year period. Then the holder of the certificate can foreclose on the property and either develop or sell it.

The Buena Vista Township Committee has sold a large amount of tax-foreclosed land in the past year. The 48 pieces of property slated for the tax sale next Tuesday contains a few buildings but is mostly unimproved ground spotted throughout the Township.

If the taxes aren't paid, the law gives the municipality the right to sell the properties for defaulted payments. The law also protects the owners by giving them the two-year "grace" period. Owners of some of the properties "out in the sticks" sometimes aren't interested in them because they live elsewhere Sometime this land is deeded ove to a person in an estate and the owner often has no intention of keeping up the taxes on it. Others encounter financial troubles and just can't pay the tax bill.

"Deadwood" land, whatever the reason for not paying the taxes, is a drain on the economy of a municipality. It is no good to anyone remaining idle. Oftentimes a smart realtor will see a chance to purchase some land "at a song" and turn it into a housing development. Other realtors will pick up the land with no particular plan in mind but will have it to offer a client in the future. We've sometimes read of a swamp one day becoming an outstanding industrial, farm or residential site. And then there is always uranium.

Peggy Waldinger, a member of this year's VHS graduating class and a gold medal citizenship award winner, is working in the office of Vineland Municipal Court. Part of her duties includes the processing of traffic tickets which should come naturally as her father is Lt. Albert Waldinger of the New Jersey State Police.

The Vineland High School Yearbooks arrived late this year—after the graduation ceremony.

Joe DiMaggio was seen in Atlantic City last week-end. He visited his friend "Skinny" at the 500 Club and did some bathing in the Atlantic Ocean from a Cabana in front of the Strand Motel. Jim Geraci saw DiMag at the "500 Club" where the baseball idol was sitting by himself in a side room, sipping a glass of milk.

A group of music lovers are arranging a two-day trip to the Berkshire Music Festival in Tanglewood, Mass. on Aug. 4 and Aug. 5. Transportation will be by bus. Dino Francescatti, one of the foremost violinists of our time, will be the soloist with the Music Festival Orchestra. The distinguished conductors for the two concerts will be Leonard Bernstein and Charles Munch. Those interested in obtaining information about the journey should contact Mrs. Murray Bard, VI 9-3711 or Mrs. Wolfgang Neisser VI 9-3084.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUN 28 1956

TWO CONCERTS OF MODERN CHAMBER MUSIC PLANNED

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its fourteenth season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copeland, assistant director of the Berkshire Music Center, as pianist in his own trio, *Vitebsk*. The commissioned works are *Serenade for String Quintet* by Ben Weber of New York City; and *Sabrina Fair*, a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are *Quintet for Bassoon and Strings* by Leland Smith of The University of Chicago's Music Department; and *Himnus ad Galli Cantum* (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

JUN 29 1956

* * *

In this country they're unloading old movies on TV by the thousands. In England, the BBC has sensibly proposed to the movie industry that they be leased 12 oldies a year. . . . A lot of westerns are due on video next season. They'll play down the riding and gunplay and stress the femme angle. . . . NBC carries the Berkshire Festival Concerts in Tanglewood Monday at 3:15 P. M. beginning July 9.

Sid Shalit.

CLEVELAND, OHIO
NEWS
Circ. D. 138,887

JUN 18 1956

Berkshire Music Festival concerts at Tanglewood, Mass., will be held weekends from July 20 through Aug. 12.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000

JUN 28 1956

Four Weekend Concerts Slated At Tanglewood

Tickets for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., are on sale this week at the Tanglewood box-office. The six-week season of 24 concerts, will run from July 4 to August 12.

1956's pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four weekends, July 20 to August 12.

Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa other soloists and the Festival Chorus of Berkshire Music Center students, act one of "Die Walkure" and the opening and final scene of act three of "Die Meistersinger."

Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

MURPH—

[275]

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

JUN 17 1956

Ellenville Festival a sight to be seen

By MEL ELFIN

The folks up in Ulster County in the Catskills have latched onto a good thing in the Empire State Music Festival at Ellenville.

After the fabulous success in combining scenery with culture, experienced by the Tanglewood Music Festival in the Berkshires, many Eastern resort areas have ridden off in search of "art."

And it looks like the Ellenville people have hit pay-dirt. Scheduled to run from the end of July through Labor Day, this Catskill venture in culture will run the gamut from opera, theatre and ballet to performances by the famed Symphony of the Air.

We bring this up because of a note we got this week from Mrs. Anna Oehler, owner of Oehler's Mountain Lodge in nearby Kingston, county seat of Ulster.

Among the interesting things to see in the area are more-than-140-year-old stone houses, the Belleayre Mountain development with its 3,000-foot chair lift for skiers, the Ashokan Reservoir (where 1,600 sprays of water are simultaneously shot 20 feet into the air) and the historic wooden bridge over the Wallkill River.

And as far as accommodations are concerned, Ulster has a resort to suit everyone's taste and vacation budget.

Sample suggestions: Mrs. Oehler's Mountain House, Casimir's Lodge (Big Indian), Hanover Mountain Lodge (West Shokan), Chalet Indian Hotel (Boiceville), Sunrise Hillcrest Lodge (Rosendale), Lakeside House (Kingston) and Breezy Lawn in Ellenville, just a violin echo away from the site of the festival.

* * *

PITTSBURGH, PA.
PRESS
Circ. D. 290,946 - S. 480,902
JUN 17 1956

Boston Symphony to Attract Large Audiences

Festival Programs Varied

Bach-Mozart Works Will Be Performed

By RALPH LEWANDO

The Boston Symphony Berkshire Festival programs to be played this summer at Tanglewood, Lenox, Mass., are models of contrast that will edify the expected large audiences who come from all over the country.

Preceding the regular performances in the Music Shed will be six different programs which will be devoted to Bach-Mozart works and performed in the Theater-Concert Hall.

The latter will be given two consecutive week ends beginning July 6 on Friday and Saturday evenings and Sunday afternoon.

Because a large contingent of music devotees from this district attend these events the lists are herewith set down and the soloists noted.

Benny Goodman will solo in Mozart's clarinet concerto at the opener with Charles Munch conducting the same composer's G-minor Symphony and D-major Symphony.

Mozart's D-major and Sinfonia Concertante with oboe, clarinet, horn and bassoon, Martinu's Military Mass and Cowell's 11th Hymn and Fuguing Tune with the Yale Glee Club led by Hugh Ross features the July 7 event.

The July list comprises Haydn's 86th Symphony, Irving Fine's Serious Song, for strings, Ives' "The Unanswered Question" and Bach's D-minor piano concerto (Lukas Foss) with Foss conducting.

Pianists Lubushutz and Boris Goldovsky will play Mozart's triple concerto, Goldovsky plays the A-major concert, and the duo-pianists perform the E-flat concerto at the July 13 event. Goldovsky and Lubushutz will alternate as conductors.

Bach works will feature the July 14-15 concerts. The list of the former date includes the second Brandenburg Concerto; E-major Violin Concerto (William Kroll, soloist), B-minor Suite for flute and strings (soloist, Doriot Anthony Dwyer) and the Suite No. 3.

The July 15 program will be devoted to the St. John Passion with vocal soloists Adele Addison, Florence Kopleff, David Lloyd and James Joyce.

Six chamber music concerts will be given on consecutive Wednesday nights starting July 4, the first by the Kroll String Quartet playing works of Mozart, Prokofieff and Beethoven.

On July 11 Benny Goodman will play the Mozart clarinet quintet with the Boston Symphony Quartet. The latter will offer Bartok's 6th quartet and Brahms G-major string quintet.

Roger Voisin will direct a brass ensemble program on July 18, comprising works of Gabrielli, Poulenc and Berezowsky, and Margaret Harshaw will sing Wagner's Wesendonck song cycle and Strauss songs.

The Beaux Arts Trio, on July 25, will offer works of Mendelssohn (D-minor), Ravel (A-minor) and Brahms (C-minor).

Rudolf Serkin and the Boston Symphony Woodwind Quartet feature the August 1 event, programming Schumann's Symphonic Etudes, Mozart quintet for piano and woodwinds and Schumann's "Carnaval."

The final chamber music concert features Zino Francescatti and Artur Balsam in violin-piano sonatas of Faure, Ravel and Franck.

The Boston Symphony Orchestra will hold forth in the Music Shed on four consecutive week-ends beginning July 20, 21-22. The conductors will be Charles Munch, Pierre Monteux, Richard Burgin, Eleazar de Carvalho and Leonard Bernstein.

For list of hotel or guest house accommodations in the Berkshires write the Berkshire Hills Conference, Pittsfield, Mass., which through co-operation of local chambers of commerce and similar organizations, will endeavor to secure accommodations.

Educational Fund. For more information write: Lenox Garden Club Tour, 284 Pomeroy Avenue, Pittsfield, Mass.

HOUSE BEAUTIFUL
NEW YORK, N. Y.
JUN 1956

Berkshire Open House

Lenox, Massachusetts, has been for generations the favored mountain resort of Eastern families and each July becomes the rallying point of the wonderful Berkshire Music Festival. It's a town to come back to. If you drive through it on your way elsewhere, it's the gracious green-lawned town that stays in your memory.

This year on Tuesday, June 19, the Lenox Garden Club invites all garden-minded friends and passers-by to an open-house tour of eight of South Berkshire County's farms and gardens. As extra *lagniappe*, visitors will see an art show of Garden Club members' work, enjoy a basket luncheon at a hilltop farm, visit an herb garden for a demonstration of herb usage, and end up for tea at the Berkshire Garden Center, horticultural headquarters for this green-thumb community. Tour ticket and tea, $3.50; luncheon, $1.50, all benefiting the club's

Shakespeare in Oregon

The twenty-first annual Oregon Shakespearean Festival in Ashland, Oregon, is an event to conjure with if you'll be in the Great Northwest any time between August 1 and September 1 this year. Under a particularly distinguished staff of directors, five plays will be presented each night at 8:30 in an outdoor theater which permits the uninterrupted playing of the play much as it was presented in the days of Shakespeare.

The stage, with suitably Tudor architectural details, is a reproduction of the seventeenth-century Fortune Theater. The repertory this year includes *Richard III*, *Love's Labour Lost*, *Romeo and Juliet*, *Cymbeline* and *Titus Andronicus*, all presented pretty much as written, and programmed so that a visitor to Ashland may see four plays in four days. Performances are introduced with a Tudor Fair, which features Elizabethan music and dancing. Single tickets are from $1.20 to $2.40, but for detailed information better write directly to Oregon Shakespearean Festival, Box 27, Ashland, Oregon.

If you'd like to add to your enjoyment of the plays by a concentrated study of Shakespeare and the culture of the Renaissance, write to the Institute of Renaissance Culture at the same address, for information on the lectures to be given starting July 23, under the directorship of Dr. Margery Bailey of Stanford University. Mr. Iden B. Payne, former producing director of the Shakespeare Memorial Theater in Stratford, England, will be guest lecturer as well as one of the directors of the Festival productions.

MUSICAL COURIER
(NEW YORK CITY)
JUN 1956

■ Large-scale choral compositions, always an important part of the programs of the **Berkshire Festival** by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass. One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor. Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walküre" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14(Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20-August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Arthur Balsam piano.

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NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

JUN 17 1956

Ellenville Festival a sight to be seen

By MEL ELFIN

The folks up in Ulster County in the Catskills have latched onto a good thing in the Empire State Music Festival at Ellenville.

After the fabulous success in combining scenery with culture, experienced by the Tanglewood Music Festival in the Berkshires, many Eastern resort areas have ridden off in search of "art."

And it looks like the Ellenville people have hit pay dirt. Scheduled to run from the end of July through Labor Day, this Catskill venture in culture will run the gamut from opera, theatre and ballet to performances by the famed Symphony of the Air.

We bring this up because of a note we got this week from Mrs. Anna Oehler, owner of Oehler's Mountain Lodge in nearby Kingston, county seat of Ulster.

Among the interesting things to see in the area are more-than-140-year-old stone houses, the Belleayre Mountain development with its 3,000-foot chair lift for skiers, the Ashokan Reservoir (where 1,600 sprays of water are simultaneously shot 20 feet into the air) and the historic wooden bridge over the Wallkill River.

And as far as accommodations are concerned, Ulster has a resort to suit everyone's taste and vacation budget.

Sample suggestions: Mrs. Oehler's Mountain House, Casimir's Lodge (Big Indian), Hanover Mountain Lodge (West Shokan), Chalet Indian Hotel (Boiceville), Sunrise Hillcrest Lodge (Rosendale), Lakeside House (Kingston) and Breezy Lawn in Ellenville, just a violin echo away from the site of the festival.

* * *

PITTSBURGH, PA.
PRESS
Circ. D. 290,946 - S. 480,902
JUN 17 1956

Boston Symphony to Attract Large Audiences

Festival Programs Varied

Bach-Mozart Works Will Be Performed

By RALPH LEWANDO

The Boston Symphony Berkshire Festival programs to be played this summer at Tanglewood, Lenox, Mass., are models of contrast that will edify the expected large audiences who come from all over the country.

Preceding the regular performances in the Music Shed will be six different programs which will be devoted to Bach-Mozart works and performed in the Theater-Concert Hall.

The latter will be given two consecutive week ends beginning July 6 on Friday and Saturday evenings and Sunday afternoon.

Because a large contingent of music devotees from this district attend these events the lists are herewith set down and the soloists noted.

Benny Goodman will solo in Mozart's clarinet concerto at the opener with Charles Munch conducting the same composer's G-minor Symphony and D-major Symphony.

Mozart's D-major and Sinfonia Concertante with oboe, clarinet, horn and bassoon, Martinu's Military Mass and Cowell's 11th Hymn and Fuguing Tune with the Yale Glee Club led by Hugh Ross features the July 7 event.

The July list comprises Haydn's 86th Symphony, Irving Fine's Serious Song, for strings, Ives' "The Unanswered Question" and Bach's D-minor piano concerto (Lukas Foss) with Foss conducting.

Pianists Lubushutz and Boris Goldovsky will play Mozart's triple concerto, Goldovsky plays the A-major concert, and the duo-pianists perform the E-flat concerto at the July 13 event. Goldovsky and Lubushutz will alternate as conductors.

Bach works will feature the July 14-15 concerts. The list of the former date includes the second Brandenburg Concerto; E-major Violin Concerto (William Kroll, soloist), B-minor Suite for flute and strings (soloist, Doriot Anthony Dwyer) and the Suite No. 3.

The July 15 program will be devoted to the St. John Passion with vocal soloists Adele Addison, Florence Kopleff, David Lloyd and James Joyce.

Six chamber music concerts will be given on consecutive Wednesday nights starting July 4, the first by the Kroll String Quartet playing works of Mozart, Prokofieff and Beethoven.

On July 11 Benny Goodman will play the Mozart clarinet quintet with the Boston Symphony Quartet. The latter will offer Bartok's 6th quartet and Brahms G-major string quintet.

Roger Voisin will direct a brass ensemble program on July 18, comprising works of Gabrielli, Poulenc and Berezowsky, and Margaret Harshaw will sing Wagner's Wesendonck song cycle and Strauss songs.

The Beaux Arts Trio, on July 25, will offer works of Mendelssohn (D-minor), Ravel (A-minor) and Brahms (C-minor).

Rudolf Serkin and the Boston Symphony Woodwind Quartet feature the August 1 event, programming Schumann's Symphonic Etudes, Mozart quintet for piano and woodwinds and Schumann's "Carnaval."

The final chamber music concert features Zino Francescatti and Artur Balsam in violin-piano sonatas of Faure, Ravel and Franck.

The Boston Symphony Orchestra will hold forth in the Music Shed on four consecutive week-ends beginning July 20, 21-22. The conductors will be Charles Munch, Pierre Monteux, Richard Burgin, Eleazar de Carvalho and Leonard Bernstein.

For list of hotel or guest house accommodations in the Berkshires write the Berkshire Hills Conference, Pittsfield, Mass., which through co-operation of local chambers of commerce and similar organizations, will endeavor to secure accommodations.

■ Large-scale choral compositions, always an important part of the programs of **the Berkshire Festival** by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, **July 15**, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass. One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor. Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walküre" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14(Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20-August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Arthur Balsam piano.

Educational Fund. For more information write: Lenox Garden Club Tour, 284 Pomeroy Avenue, Pittsfield, Mass.

Shakespeare in Oregon

The twenty-first annual Oregon Shakespearean Festival in Ashland, Oregon, is an event to conjure with if you'll be in the Great Northwest any time between August 1 and September 1 this year. Under a particularly distinguished staff of directors, five plays will be presented each night at 8:30 in an outdoor theater which permits the uninterrupted playing of the play much as it was presented in the days of Shakespeare.

The stage, with suitably Tudor architectural details, is a reproduction of the seventeenth-century Fortune Theater. The repertory this year includes *Richard III*, *Love's Labour Lost*, *Romeo and Juliet*, *Cymbeline* and *Titus Andronicus*, all presented pretty much as written, and programmed so that a visitor to Ashland may see four plays in four days. Performances are introduced with a Tudor Fair, which features Elizabethan music and dancing. Single tickets are from $1.20 to $2.40, but for detailed information better write directly to Oregon Shakespearean Festival, Box 27, Ashland, Oregon.

If you'd like to add to your enjoyment of the plays by a concentrated study of Shakespeare and the culture of the Renaissance, write to the Institute of Renaissance Culture at the same address, for information on the lectures to be given starting July 23, under the directorship of Dr. Margery Bailey of Stanford University. Mr. Iden B. Payne, former producing director of the Shakespeare Memorial Theater in Stratford, England, will be guest lecturer as well as one of the directors of the Festival productions.

HOUSE BEAUTIFUL
NEW YORK, N. Y.
JUN 1956

Berkshire Open House

Lenox, Massachusetts, has been for generations the favored mountain resort of Eastern families and each July becomes the rallying point of the wonderful Berkshire Music Festival. It's a town to come back to. If you drive through it on your way elsewhere, it's the gracious green-lawned town that stays in your memory.

This year on Tuesday, June 19, the Lenox Garden Club invites all garden-minded friends and passers-by to an open-house tour of eight of South Berkshire County's farms and gardens. As extra *lagniappe*, visitors will see an art show of Garden Club members' work, enjoy a basket luncheon at a hilltop farm, visit an herb garden for a demonstration of herb usage, and end up for tea at the Berkshire Garden Center, horticultural headquarters for this green-thumb community. Tour ticket and tea, $3.50; luncheon, $1.50, all benefiting the club's

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By Marion Gough

MUSICAL COURIER
NEW YORK CITY
JUN 1956

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AMERICA'S AMBASSADORS OF THE ARTS

The General Manager of the International Exchange Program of ANTA discusses the impact of our new corps of "musical diplomats."

By ROBERT C. SCHNITZER

AMERICA has a brand new diplomatic corps. In place of portfolio, the new cultural ambassador may carry a Stradivarius, instead of striped pants he may wear silk tights, but these envoys are winning victories for the U. S. in the struggle for men's minds.

From Iceland to Abyssinia, this past year, our new artist-diplomats are brilliantly refuting the Communist canard that America is a nation of crass, vulgar barbarians, intent on materialism and war-mongering, indifferent to culture and art. In a people-to-people program, our top performing artists are appearing around the globe, winning us millions of new friends and discomfitting our detractors. "The genius," said a recent editorial in a Manila paper, "who conceived the idea of sending out this program of the best American artists deserves the highest commendation!"

Realizing that "art is the face of a nation," America is showing its face to the world. The new policy originated after World War II, when the Soviet Union began a series of international propaganda tours; by 1954 it was spending one and a half billion dollars' worth of rubles *yearly* to send a stream of Russian road companies sallying forth from Moscow as glamorous super-salesmen for Soviet cultural supremacy. Red China has been making a similar impact with its huge extravaganzas.

President Eisenhower, aware that democracy is facing moral and spiritual as well as economic competition from the Soviet bloc, decided to launch a counter-offensive. In July, 1954, he set up the International Exchange Program, financed from the same emergency fund that aids U. S. participation in trade fairs abroad, under the aegis of the State Department in cooperation with the United States Information Agency. The President allotted $2,250,000 for the new project, designed to *demonstrate* to the world that America has reached cultural maturity, rather than merely *boast* of our artistic accomplishments.

The State Department designated ANTA (the American National Theatre and Academy) to act as its agent in administering the new International Exchange Program (IEP), spearheaded by Board Chairman Robert W. Dowling, business, civic, and theatre leader. To insure top quality in every attraction sent abroad, ANTA set up panels of acknowledged experts in dance, drama, and music, who screen out all but the most qualified candidates for assistance before sending recommendations to Washington. There, projects are evaluated by the Inter-Agency Committee, with representatives from the State Department, the USIA, and other interested agencies. The Committee is aided by reports from cultural affairs officers all over the world, who poll their areas to determine what programs of those suggested will make the strongest and widest impact.

When a program gets the green light, IEP plans the tour's logistics, having previously made sure that the artist applying for aid has already lined up a reassuring number of booking offers and is prepared to manage his own tour; IEP then sets the overall budget, guaranteeing the project the difference between breaking even or suffering a loss, in return for assurance of coverage in areas strategically important to U. S. foreign policy. The concert circuit in Western Europe is already a well-trodden path; but when sending tours to the Orient, South America, or the Middle East, IEP often finds itself acting as booker, impresario, trouble-shooter and trailblazer in these rarely toured "pioneer territories."

Before the special student concert of the Symphony of the Air, in Tokyo, 4,000 youngsters stood patiently in line all night. Walking the queues with them were members of the orchestra, fraternizing, talking music, discussing instruments until nearly dawn. "It is simply impossible to describe the impact on Japan," wrote the Embassy cultural affairs officer. "No example can be found to match it. This visit was the greatest artistic achievement to the Western world."

Two other celebrated symphonies—the Philadelphia under Eugene Ormandy, and the New York Philharmonic under Dimitri Mitropoulos—made equally exciting European tours under International Exchange Program sponsorship. At the foot of the Acropolis in Athens, thousands of music-lovers gathered to lionize the Philharmonic at the Greek Festival of Arts, while far to the north, in Finland, 89-year-old composer Jan Sibelius honored the Philadelphians by an unprecedented invitation to his home. After the Berlin Festival concert of the Philharmonic, *Die Welt* declared: "Supreme orchestral art plus inborn democratic spirit." A chorus of lyric press praise followed the concerts of both symphonies: "An enchanted and electrified audience gave thunderous applause for this rare virtuosity"; "To describe the perfection, precision and brilliance of this orchestra is only possible with superlatives." John Foster Dulles wrote to Maestro Ormandy: "A typical report from Strasbourg terms the Philadelphai Orchestra 'a tremendous and phenomenal success. Here was American culture at its best.' I would appreciate your personally expressing to each member of the orchestra the State Department's gratitude for his outstanding service to his country."

The Boston Symphony will tour for the International Exchange Program in 1956; the New Orleans Symphony, Robert Shaw Chorale, Jubilee Singers, New York Woodwind Quintet, New Music Quartet, Sylvia Marlowe, Yehudi Menuhin, Eleanor Steber, William Warfield, Leontyne Price, Richard Tucker, Blanche Thebom, Eugene List, Rise Stevens, Isaac Stern, Eugene Istomin, Ruggiero Ricci, Vera Franceschi, and a long list of noted soloists and groups have toured, are appearing now, or are planning IEP tours.

From Addis Ababa, Abysinnia, where young Negro pianist Philippa Schuyler gave a Command Performance for Emperor Haile Selassie, to Reykjavik, Iceland, where violinist Isaac Stern donated his fee for the establishment of a High Fidelity music room at the University, American-born and -trained music artists, playing programs with at least one modern American composition, and often one piece by a composer of the country visited, are winning respect for the cultural life of our country.

Typical of the triumphant *Porgy and Bess* tours is this report from the USIS officer in Cairo: "The cast has been a revelation to Egyptians . . . on the streets, in shops, at parties, news conferences, everywhere. Asked blunt questions about American life, they give honest answers, captivating with their natural frankness." "Without a doubt, *Porgy and Bess* is the event of the Belgrade season," wrote Ambassador Riddleberger. "It gave the Yugoslavs their first opportunity to appreciate the tremendous growth and richness of American culture. A great contribution to U. S. foreign policy objectives."

The two top American ballet companies, the New York City Ballet and Ballet Theatre, have made extensive tours for IEP. Headed by such glittering stars as Maria Tallchief, Andre Eglevsky, Igor Youskevitch, and Nora Kaye, choreographed by such masters as George Balanchine, Agnes de Mille, Jerome Robbins, with especially commissioned American musical works by Aaron Copland, William Schuman, and Morton Gould, the companies are largely native-born young dancers, trained in U. S. ballet schools.

Martha Graham, high priestess of modern dance, has just toured Asia, where her extraordinary impact is matching that of the Symphony of the Air, generating a ferment in contemporary Oriental dance. The magnificent male dancer, Jose Limon, took his company to Latin America last spring during the UNESCO World Conference and was received with enthusiastic response. In 1956 the IEP hopes to sponsor Limon tours to other parts of the world, while Ballet Theatre will make a tour of the Near East and Mediterranean countries in Europe.

With accent on theatre, a company of 300 performing artists arrived in Paris last June for the "Salute to France." While the International Drama Festival was in progress, America showed three theatrical attractions: *Skin of Our Teeth*, with Mary Martin and Helen Hayes; *Medea*, with Judith Anderson; and a youthful company in *Oklahoma!* The City Center Ballet, the Philadelphia Orchestra, and two major art exhibitions completed the "Salute." Evaluating the result, the Embassy public affairs officer called it "the most successful cultural manifestation since the start of Franco-American relations."

An authentic performer of American Indian rites, Tom Two Arrows, is in great demand on an Oriental trip for IEP, which hopes this year to send out other folk singers and dancers to give foreigners demonstrations of our folk heritage. Jazz star Dizzy Gillespie is now in the Near East as an exponent of this most original of American musical contributions.

Performing artists prove goodwill ambassadors offstage as well as on. Adjectives like "dignity, charm, good humor, enthusiasm, warmth, sincerity and keen interest in other people's ways and customs" come back to the State Department from every area where they appear. They display no traditional haughty star temperament but give unsparingly of time and energy in benefit performances for troops, hospitals, Red Cross, local charities, and student showings; make tape recordings, TV and radio talks; participate in round table discussions; attend parties; meet fellow

[Continued on page 43]

LEFT: *Queen Juliana of The Netherlands congratulates the* PORGY AND BESS *company between the acts in The Hague. Left to right:* ETHEL AYLER (*Bess*), QUEEN JULIANA, ROBERT DUSTIN (*Mg*[illegible] *and* HELEN THIGPEN (*Serena*).

RIGHT: SYLVIA MARLOWE *autographs programs for students after a solo recital at Aula University in Djakarta, Indonesia.*

ABOVE: WILLIAM WARFIELD *gives a benefit concert for the "Artists Help Artists" Fund at the Mozartsaal of the Vienna Konzerthaus during* PORGY AND BESS *tour.*

BELOW: *"Met" star* ELEANOR STEBER *in front of the USIS Belgrade poster announcing her first appearances in Yugoslavia, with* FRANCIS MASON, *Assistant Information Officer.*

LEFT: *Jazz star* DIZZY GILLESPIE *charms the charmer and his snakes in Karachi, Pakistan.*

RIGHT: *In Korea, Members of the Symphony of the Air serve themselves at a buffet given in their honor by Ambassador and Mrs. Lacy.*

AMBASSADORS OF THE ARTS
(*Continued from page* 13)

artists, dignitaries, the man in the street, constantly exchanging ideas and encouraging discussion of American attitudes and policies, in an effort to communicate the feelings of artists in a democracy, as well as to reach people of other lands through shared artistic experience. "Miss Steber made herself beloved in Yugoslavia, not only because of her magnificent voice," reports an official of Tito's government, "but because she was such a modest, delightful, and winning person in all her contacts with our people, from stagehands, hairdressers and singers to shopkeepers."

Approximately 3,000,000 people will have seen International Exchange Programs in 220 cities in Formosa, Thailand, Malaya, Ceylon, Iceland, Africa, Indonesia, the Philippines, Egypt, Singapore, India, Ethopia, Turkey, Lebanon, Spain, Greece, Yugoslavia, Algeria, Tunisia, France, Italy, Germany, Portugal, Brazil, Ireland, Scotland, Belgium, Holland, Denmark, Sweden, Norway, Austria, England, Panama, Mexico, Peru, Chile, Columbia, Argentina, Uruguay, Pakistan, Japan, Burma, Korea, and Switzerland, in stadiums, ball parks, arenas, outdoor platforms, lecture halls, theatres, opera houses, classrooms, ballrooms, tents, and concert halls by the close of IEP's first two years of operation. Countless millions more are being reached by radio, television, press, magazine, newsreel, etc.

Measured by the astronomical yearly Soviet budget, our performing arts allocation may seem puny. Yet, even in the short time the International Exchange Program has been in existence, its results are eloquently testified to by such an editorial as this from Costa Rica's leading paper, *La Republica:* "The U.S. has finally decided to take the right road by sending us its *own* dance, its *own* music, the pure manifestations of the soul of its people. When American thought, American theatre, music, poetry, painting, and opera have captivated the imagination of our peoples, becoming part of our cultural store and our spiritual formation, then the United States will be the lighthouse of the world; it will become the new home of man. At last America has found the best way to talk to the spirit. Keep it up; in the South arms are open to receive it."

The art of a nation is truly its face. America must show its face to the world.

Bernstein, his daughter Jamie and son Alexander Serge. "I am doing the work I love to do," he says, "and I am surrounded by the people I love."

THE HAPPY GENIUS

By Eleanor Harris

Versatile young Leonard Bernstein is a talented pianist, conductor, composer and jazz virtuoso. But it took TV to discover his mass audience appeal . . .

"I do not think America is a good place to be a genius. A genius can never expect to have a good time anywhere, but America is about the last place in which life will be endurable."

So wrote Samuel Butler, the Englishman who shone in the nineteenth century as writer, painter and musician. If he were alive today he would have to recant, particularly after meeting a young fellow named Leonard Bernstein. Composer-conductor Bernstein, often dubbed a genius by music experts, has been having himself a glorious time in America for the past twelve of his thirty-seven years.

Last fall, on the CBS television show Omnibus, Bernstein gave forty-five-minute lectures on such complicated subjects as the Art of Conducting and the World of Jazz. His lit-

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erate discussions, his illustrative piano playing and his fiery conducting of a sixty-two-man orchestra bemused a TV audience of 15,000,000 viewers. [illegible] but triumphant, CBS executives claimed that women watch Bernstein because he has sex appeal, and men because of his compelling salesmanship.

Television executives are not the first to "discover" Leonard Bernstein. He has been a hotly discussed figure in the world of music since 1943, when he made the front page of The New York Times, at the age of twenty-five, by conducting the New York Philharmonic Orchestra. During the past twelve years he has composed such popular music as the scores for the Broadway musicals On the Town (1944) and Wonderful Town (1953), as well as the score for the Academy Award-winning motion picture On the Waterfront. He has also been the composer of serious music, including the symphonies Jeremiah and The Age of Anxiety, the ballets Fancy Free and Facsimile, and the opera Trouble in Tahiti. He has become famous as the guest conductor of nearly all the great symphony orchestras in the United States and in Europe. As a pianist, he is best known for his playing of Beethoven's First Piano Concerto and the Ravel Concerto. Now, on television, he has become what one expert describes as "music's most articulate spokesman."

Bernstein is a notably eloquent man. He speaks with an outpouring of apt words, his body alive with movement, his face alight with expression. He stands five feet eight and a half inches, with the powerful shoulders and chest of a taller man. Locks of his thick dark hair bounce on his forehead as he talks. He uses boyishly enthusiastic phrases, like "I love it." Among other things Bernstein loves are all good foods, every movie, good or bad, any word game from anagrams to crossword puzzles, politics—he is an ardent Democrat—and friends—"I love people, I'm mad for people; that's my weakness." Above all, he loves his work.

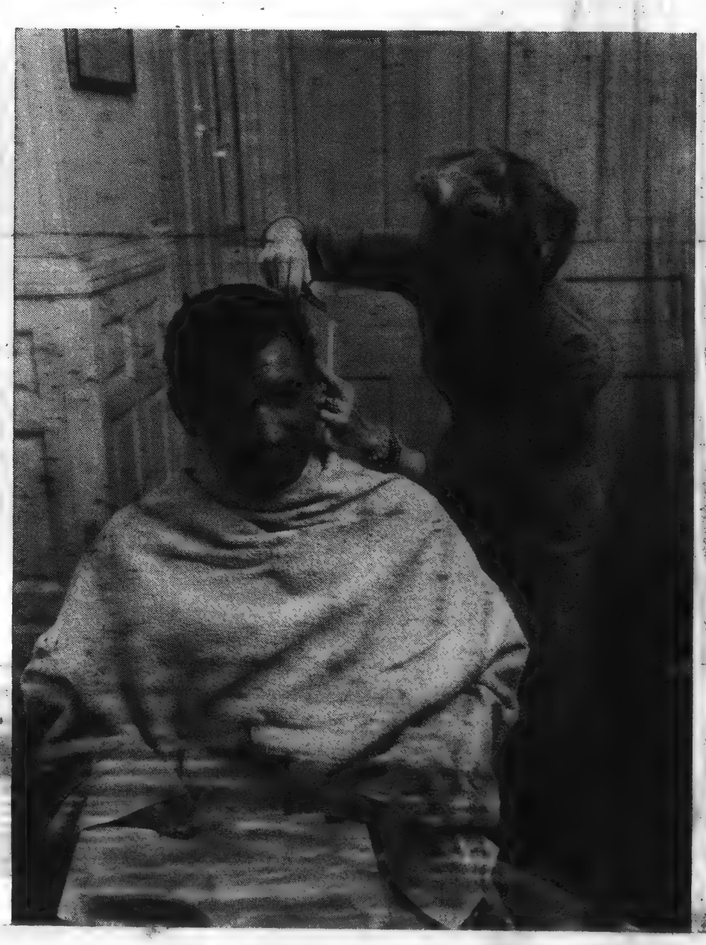
He never uses a baton. He becomes infuriated when critics call his style of conducting "clownish."

However, he is not always sunnily optimistic. He flies into a rage whenever he reads adverse criticism about himself. The music he draws from a symphony orchestra is generally praised, but his acrobatic style of conducting often has been damned as "shadow-boxing," "dancing" and "clownish." He was once called a "musical Dick Tracy" by critic Virgil Thomson. He has never used a baton. Waving both arms at once, and sometimes clenching his fists, he reaches, jabs, punches, points, even seems to pray. Sometimes he pantomimes the motions of the violinists and horn players. Often, standing in one spot, he simply bounces up and down.

When conducting singers, Bernstein unconsciously roars out (Continued on Page 52)

On TV's Omnibus, he conducts orchestra and chorus—and roars the words along with the singers.

[illegible] at the famous Berkshire Music Center, Lenox, Mass., of which [illegible] tor. His predecessor was the late Serge Koussevitzky.



Trim for a long-hair: He trusts only his [illegible] Chilean-born wife, Felicia, to shear his shaggy locks.

The Happy Genius

(Continued from Page 41)

every word right along with them; that's why microphones are never placed close to him. As the music goes on, his mobile face mirrors every feeling from bitter sadness to ecstasy, making him seem emotionally drunk. He once said, "I honestly don't realize that I'm doing on the podium. What I'm conducting, nothing else exists but the music and the players."

Bernstein has an uncanny ability to grasp a complicated musical problem instantly and to solve it as quickly. This lightning facility was displayed some time ago at the Curtis Institute of Music, where he studied for two years. One class assignment was to bring in a specially prepared orchestral score to play on the piano in front of everyone. That morning Bernstein arrived without any preparation at all. Before class started he told the other students that he was going to the library to pick out an easy score to play at sight. They went with him and helped choose Beethoven's Coriolanus Overture. Once in class, Bernstein opened up the music and played it right through—to the disgust of the rest of the class.

"They refused to believe I'd never laid eyes on it before," he says now. "They thought I'd secretly worked on it for days, and that I was putting on an act to seem superior. It was a whole year before they began to be friendly."

Bernstein has wrestled all his life with a feeling that he must be two different people at the same time. One Bernstein is a performer; he teaches, conducts, appears on television, plays the piano, goes to parties and gives press interviews.

"A performer," he says, "is a highly public figure, an extrovert, whose whole compulsion is to get out there in front of people and let it out. On the other hand, I'm a composer. Now, the creative person is a whole other guy. He has a complex inner life. His big relationship is with himself, or his Muse, or his God, or his unconscious; he has to seek out that dreadful gray solitude where he's stuck with himself. Most people of the arts belong to one group or the other. My misfortune is to live in a schizophrenic world of both."

He has managed to straddle his two different lives by living both of them simultaneously at full blast. He earns his estimated $30,000-a-year income in one quiet room of his nine-room apartment in New York City. The eight other rooms are used by his actress wife, Felicia, his four-year-old daughter, Jamie, his baby son, Alexander Serge, two Chilean women servants, and his secretary, Helen Coates. Telephone extensions in these other rooms ring all day long. At night, friends come for dinner and stay to play anagrams.

"Lenny never does anything in moderation," says his wife. "If we're playing anagrams, he always wants to play until dawn. If we watch the Late Show on television, then we watch the Late Late Show. If we go to the opera, we stop at a midnight movie on the way home. He always carries a pocketful of antiacid pills; if he decides he must eat a raw-onion sandwich, he first eats the sandwich and then the pills."

In contrast to this zestful life, Bernstein spends most of each day alone in what he calls his "thinking room," a gloomy cavern whose walls and carpeting are elephant gray. This space is sealed off from the world; only the air-conditioner and the closed Venetian blinds indicate that a solitary window exists. Here, sitting in a storm of cigarette smoke, he works by lamplight. His tools are a grand piano, a large work table loaded with pencils, paper and two telephones, a portable phonograph, a recording machine and a couch on which he often lies while composing. Big cupboards hold opera scores, sheet music, books about music, and seventeen scrapbooks containing Bernstein clippings.

He works on several projects at once, deciding on which one to concentrate by standing in the middle of the room and letting his body lead the way. If he moves to the piano, he starts improvising in search of a melody. If he lies down on the couch, it usually means he needs a period of introspection before composing. If he sits down at his work table, he starts writing his next Omnibus piece or reading over the score of a symphony he has agreed to conduct.

"I never have to force myself to work," he says. "An artist has a compulsion to work—he'd go crazy if he didn't. I love my work, all of it."

Leonard Bernstein was born in 1918, in Lawrence, Massachusetts, and for the first ten years of his life there was no musical instrument in his home, not even a radio.

(Continued on Page 55)

Koussevitzky to play piano in a small concert for the benefit of the Red Cross. He was finally able to shake off his feeling of worthlessness. As always, he lost himself in the music.

He was unaware that his audience included Artur Rodzinsky, director of the New York Philharmonic Symphony Orchestra, who had previously heard him conduct at Tanglewood. Rodzinsky was looking for an assistant conductor. The following day he invited Leonard to come to his nearby farm for a talk. In an hour it was all settled. Leonard, dazed but happy, was the new assistant conductor of the New York Philharmonic Symphony.

No one could recall when a musician trained only in America had been chosen as assistant conductor to one of the three major orchestras in the United States—New York, Philadelphia, Boston. Skeptics pointed out that Bernstein's only experience had been with student orchestras. Then, shrugging, they remembered that in the history of American music no assistant had ever conducted a major orchestra. Like a star's understudy, he was just there for an emergency. And big conductors have always seen to it that no emergency arises.

But three months later the emergency came. On the Sunday of November 14, 1943, Carnegie Hall filled with people who had bought tickets to hear guest conductor Bruno Walter lead the New York Philharmonic Symphony Orchestra. Across the nation, millions of other music lovers tuned radios to the program. None was aware that Bruno Walter had telephoned Rodzinsky a few hours earlier, saying that he was too ill to conduct. Rodzinsky, talking from his faraway Massachusetts farm, called Leonard; and after a sickbed conference with Walter, Bernstein arrived at Carnegie Hall. The audience studied his boyish figure as he stepped to the podium. Because he did not own the customary tailcoat, he wore a gray sack suit.

The program, already chosen by Walter, was a difficult one; Schumann's Overture to Manfred; Theme, Variations and Finale by Miklos Rozsa; Strauss' Don Quixote, with Joseph Schuster as cello soloist; and Wagner's Prelude to Die Meistersinger. But when the concert ended, the audience cheered for minutes, among them Leonard's parents. At long last, father Bernstein agreed that his son had chosen the right career.

In addition to its front-page review The New York Times commented on the editorial page: "Mr. Bernstein had to have something approaching genius to make full use of his opportunity." Millions of subway riders learned of the musical adventure through the tabloids. It was, said the Daily News, "like a shoestring catch in center field. Make it, and you're a hero. Muff it and you're a dope. . . . He made it."

Leonard Bernstein was on his way. In a month, guest conductor Howard Barlow became too sick to conduct. Again, Leonard stepped in as a substitute. Once more, he reaped fine reviews. In the next few months he was invited to conduct many times in many cities—and among the symphonies he conducted was his own rejected Jeremiah. It was no longer rejected; in May of 1944 it won the Music Critics' Circle Award as "the most outstanding orchestral work by an American composer introduced during the 1943–44 season." In the space of six months, Bernstein had established himself both as a conductor and as a composer.

Somehow, during these same crowded months, he had collaborated with choreographer Jerome Robbins in composing the gay ballet Fancy Free, all about three sailors on shore leave. Bernstein himself conducted the ballet at its April, 1944, debut at the Metropolitan Opera House. In its first year, Fancy Free was danced 250 times by the Ballet Theater.

On December 28, 1944, a musical comedy named On the Town opened on Broadway. Based on the ballet Fancy Free, its music was by Bernstein, its book and lyrics by his old friend from his "misery" days, Adolph Green, together with Betty Comden. On the Town was a hit, and went into a movie version. And Bernstein collected $100,000.

He was now twenty-six years old. In thirteen months he had leaped from obscurity into many-sided fame, and he continued to march steadily up the two roads of jazz and of symphonic music. Succeeding Leopold Stokowski, he was for three years the unpaid director of the New York City Symphony. In 1946 he made his first trip to Europe, and in the next few years he conducted symphonies in England, Scotland, Germany, Austria, France, Italy, Holland, Yugoslavia and Israel. At one period he conducted twenty-five concerts in twenty-eight days. Crisscrossing oceans by air, he also managed to conduct in the United States, in Mexico and in South America. Summers

Sheepshape

By SPURGEON DODSON

I'm practically dead from
lack of sleep,
And from counting all my
erratic sheep;
And one sheep's left that
should have gone,
But his tail is caught in the
crack of dawn.

were spent teaching at Tanglewood. He was composing on planes and in hotel rooms. At twenty-eight, he wrote his second ballet, Facsimile. At thirty, he wrote his second symphony, The Age of Anxiety, which, as one critic noted, "out-bops any contemporary be-bop, and out-boogies any boogie."

Meanwhile, a romance with a strikingly pretty girl in New York had been threading in and out of his tumultuous life. They met for the first time in 1946, at a birthday party given both for her and for pianist Claudio Arrau. Like Arrau, she was from Chile. Her name was Felicia Montealegre Cohn, and her American father had been head of the American Smelting and Refining Company in South America. A fragile 100-pound blonde with wide hazel eyes, she had been sent to New York by her parents to study piano. However, she had secretly been studying acting.

Guests at the party agree that it was love at first sight for both of them. By the end of the year they announced their engagement. After nine months of being engaged, they decided that they weren't ready for marriage after all. Felicia says now, "How embarrassing!"

There followed several years when they saw each other only by accident. Felicia was becoming one of New York's young television stars. She continued to see Leonard's sister, Shirley, who also worked in television, and one afternoon in 1950 while she was at Shirley's apartment, Leonard dropped in unexpectedly. "How nice to see you." "You're looking well." Then, very cautiously, they began going out together again.

"Finally we started proposing to each other," Felicia says, "each of us asking so many times . . . the proposal that finally worked was Lenny's. It happened at the Blacksmith's Inn at Millbrook, where we'd stopped for dinner while driving to Tanglewood one summer night in 1951."

They were married in Boston that September ninth, almost six years after their first meeting. Marriage in no way slowed down Bernstein's musical pace. That same year he was appointed head of the conducting and orchestra department at the Berkshire Music Center at Tanglewood to replace Koussevitzky, who had recently died. He was also made a professor of music at Brandeis University, and during the first few months of his marriage he wrote the libretto and score of his one-act opera, Trouble in Tahiti.

The Bernstein apartment is uniquely Bernstein. Apart from the grand piano in Leonard's "thinking room," two small upright pianos stand back to back in the living room, permitting Felicia and Leonard to play occasional duets. However, Bernstein has proved that he can blot out his gracious home in any musical emergency. One day in December of 1952, he had a phone call from his former collaborators, Betty Comden and Adolph Green. They had been asked to write the book and lyrics for a new Broadway musical to be called Wonderful Town. Its star was Rosalind Russell. Bernstein must write the music. "But it has to go into rehearsal in four weeks in order to comply with Miss Russell's contract," he was told. "Do you think we can write a whole show in four weeks?"

"Certainly!" shouted Leonard.

This decision touched off a four-week frenzy. "We'd sit in Lenny's cave, drinking until we couldn't see each other for the smoke," says Betty Comden. "Whenever one of the fourteen songs was finished, Rosalind Russell would come in, saying, 'O.K., geniuses, let's hear it.' [illegible] We started rehearsals right on schedule."

Wonderful Town ran for a year and a half on Broadway, and won the Drama Critics' Circle Award for the best musical of the season. Bernstein's score brought him both the Antoinette Perry and the Donaldson awards. The following year he was offered the chance to write the score for the motion picture On the Waterfront; he seized it, although he had never written for movies before. A few months later he completed Serenade, for violin solo and string orchestra with percussion. It was given its American *première* last April by the Boston Symphony Orchestra.

Bernstein is now whirling around his murky "thinking room," working, as always, on several projects at once. Having finished the incidental music for The Lark, starring Julie Harris, he is composing the music for a new Broadway tragicomedy named West Side Story. It should open next fall. He is also working on the music for another fall production, a musical version of Voltaire's Candide, written by Lillian Hellman. At the same time he is readying another forty-five-minute musical lecture for the TV show Omnibus, and studying orchestral scores for the concerts he is conducting on the Symphonies of the Air.

Those who know Leonard Bernstein are as aware of his foibles as of his accomplishments, and a prime example is that he lets nobody cut his hair except his wife. A recent caller at the Bernstein apartment found Leonard sitting at the dining-room table, a towel draped over his shoulders, while Felicia used clippers and scissors on his shaggy head. Looking up at the visitor contentedly, Bernstein said, "How very, very lucky I am. Do you realize how lucky I am doing the work I love to do and I am surrounded by people I love. . . . Yet who would have guessed all this when I first saw Aunt Clara's piano?"

THE END

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RADIO
MUSIC
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Springfield Republican

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SPRINGFIELD, MASS., JULY 1, 1956

BERKSHIRE MUSIC FESTIVAL OPENING

Charles Munch and Famed Artists Ready for Another Big Season at Tanglewood

Benny Goodman to Make Debut as Soloist in All-Mozart Program On Friday Evening at Lenox, Summer Home of Boston Symphony

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to Aug. 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

24 Concerts Listed

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1200-seat theater-concert hall at Tanglewood, evenings at 8.30 p. m., Sunday afternoons at 2.30 p. m.

1955 Was Record Year

Last year, an all-time record attendance year at the Berkshire Festival, which marked Charles Munch's fifth summer at Tanglewood, saw an attendance of 136,087 music lovers, to total paid admissions of $307,665. Six Wednesday evening chamber music concerts by noted ensembles and soloists averaged an audience of 1593 or more than the capacity of the auditorium. Chamber orchestra concerts, the popular "Bach-Mozart" series during the first two week ends of the Berkshire Festival, drew an average last summer of 3032 persons, again considerably above the capacity of the theater-concert hall. For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week-end concerts, July 20-Aug. 12, in the 6000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9028, more than one-third again the capacity of the Music Shed, was noted at these programs.

Two All-Wagner Programs

The festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bicentennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students. The Shed series will also feature Tanglewood first performance of four works commissioned by the Boston Symphony Orchestra for this, its 75th anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of 13 countires in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

Many Premieres

The first week's Berkshire Festival programs include Tanglewood premieres of the following works: Mozart's Concerto for Clarinet, K. 622, Benny Goodman soloist (Friday, July 6); Mozart's Sinfonia Concertane, with Oboe, Clarinet, Horn, Bassoon (Saturday, July 7); Martinu's Military Mass (July 7); Henry Cowell's A Thanksgiving Psalm, from "The Dead Sea Scrolls" (July 7); Fine's Serious Song, for Strings (Sunday, July 8); Haieff's Divertimento (July 8); Ives' "The Unanswered Question" (July 8). Benny Goodman and the Yale Glee Club will both be appearing at the Berkshire Festival for the first time.

The complete programs are:

Wednesday, July 4—8.30 p. m.
Mozart: Quartet in C major, K. 465
Prokofieff: Quartet No. 1, Op. 50
Beethoven: Quartet, Op. 59, No. 3.
The Kroll String Quartet (William Kroll and Louis Graeler, violins; Davis Mankovitz, viola; Avron Twerdowsky, celo)

Friday, July 6—8.30 p. m.
Mozart: Symphony in G minor, K. 550
Mozart: Concerto for Clarinet, K. 622
Soloist: Benny Goodman
Mozart: Symphony in D major, "Prague," K. 504
Charles Munch, Conductor

Saturday, July 7—8.30 p. m.
Mozart: Symphony in D major, "Haffner," K. 385
Mozart: Sinfonia Concertante, with Oboe, Clarinet, Horn, Bassoon
Soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon.
Charles Munch, Conductor
Martinu: Military Mass (with baritone soloist)
Cowell: A Thanksgiving Psalm, from "The Dead Sea Scrolls."
Yale Glee Club, Conducted by Hugh Ross

Sunday, July 8—2.30 p. m.
Haydn: Symphony No. 86, in D major
Fine: Serious Song, for Strings
Haieff: Divertimento
Ives: "The Unanswered Question"
Bach: Piano Concerto in D minor
Soloist: Lukas Foss
Lukas Foss, Conductor

The second week's programs of the Berkshire Festival are:

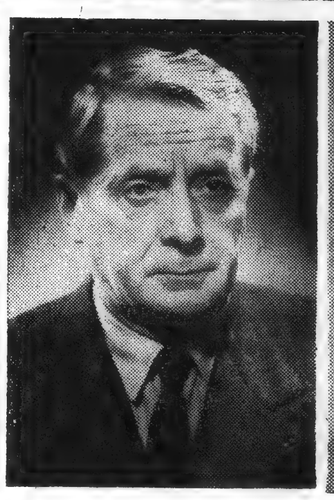
Wednesday, July 11, 8.30 p. m.
Benny Goodman and the Boston Symphony String Quartet in a program of Haydn, Mozart and Brahms.

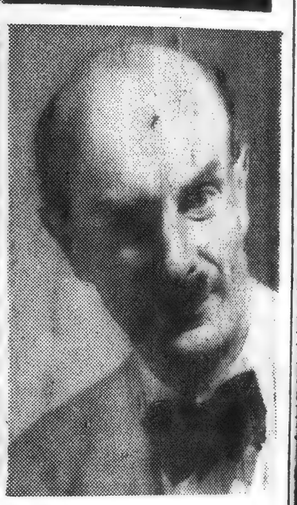
Friday, July 13—8.30 p. m.
Symphony Chamber Orchestra, Boris Goldovsky and Pierre Luboshutz, conductors, in an all-Mozart program with duo pianists Luboshutz and Nemenoff and Boris Goldovsky as soloists.

Saturday, July 14—8.30 p. m.
Charles Munch, conductor, Boston Symphony chamber orchestra in an all-Bach program, with soloists William Kroll, violin; Doriot Anthony Dwyer, flute.

Sunday, July 15—2.30 p. m.
Charles Munch, conductor, Boston Symphony chamber orchestra in the Tanglewood premiere of Bach's "The Passion According to St. John," with Festival Chorus of Berkshire Music Center students and soloists Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan, bass; James Joyce, bass.

Berkshire Music Festival Opens This Week





The 14th season of the Berkshire Music Festival at Tanglewood in Lenox opens Wednesday, Fourth of July night. The Kroll String Quartet gives the opening performance in the Theater-Concert Hall. On Friday night, Director Charles Munch of the Boston Symphony Orchestra will conduct a chamber orchestra of Boston Symphony players. On Saturday night, Mr. Munch will again conduct the chamber orchestra. The Yale Glee Club, conducted by Hugh Ross, will be heard on Saturday's program. Top photo: The Kroll String Quartet—William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello. Bottom photos, left to right, Benny Goodman, Charles Munch and Hugh Ross. Goodman is soloist Friday night.

Tanglewood Topics

By WALTER ALFORD

Williamstown, June 30—Charles Munch, music director of the Boston Symphony Orchestra, director of its Berkshire Festival and of its summer music school at Tanglewood, the Berkshire Music Center, arrives in Lenox at his summer home Tuesday, July 3, to commence rehearsals Wednesday afternoon for the first orchestral concerts of the Festival on July 6 and 7. Dr. Munch's programs on the Festival's opening weekend are all—Mozart, in observance of the worldwide celebration of the composer's bicentennial. During his vacation at his home in Paris, Dr. Munch conducted a concert at the Sorbonne on June 4 with the French National Radio Orchestra, of which he was conductor before he came to the Boston Symphony in 1949. The Paris concert observed the 80th birthday of celebrated French pianist Marguerite Long. The last week of his holiday abroad the conductor spent on the Riviera, planning the programs he will lead on the Boston Symphony's tour of 13 European countries, including the U.S.S.R., this fall.

* * *

Composer Aaron Copland, who as assistant director of the Berkshire Music Center, will welcome its 400 summer music students at opening exercises in the Theater-Concert Hall at Tanglewood tomorrow, received an honorary degree of Doctor of Music from Princeton University at its recent convocation.

Eleven students from Western Massachusetts have registered to date at the Berkshire Music Center. From Pittsfield are Charlotte J. Eberwein, 12 Commonwealth Ave., a Tanglewood Study Group student; Grace Henderson, 70 Harding St., flutist in the student symphony; and Ronald W. Hebert, 106 Cole Ave., French horn player in the student orchestra, all at Tanglewood for the first time. Sue Erickson, of Stockbridge, is a choral student. James B. Fitzpatrick, 114 McKinstry Ave., Chicopee, is an auditor in the orchestra conducting classes. Four students from Springfield at Tanglewood for the summer are: Beverly H. Mason, 17 Morgan St., a choral conductor; Mrs. Elihu Glass, 30 Bellevue Ave., a full-time Tanglewood Study Group student; Joyce May Blidberg, 2417 Main St., and Deborah J. Schimmel, 137 Forest Park Ave., both Study Group students for a two-week period commencing July 16. From West Springfield are Carol Dunbar, 19 Rochelle St., a full-term Study Group scholar, and Stephen H. Podgorski, Jr., of 194 Main St., trombonist in the student symphony.

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TIMES
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JUL 1 1956

GIFT: Paul Fromm, who has donated concerts of contemporary music in New York and Chicago, is giving two this summer to Tanglewood. They will honor the Berkshire Music Center, for each will contain a work by a man who once studied composition there. The ex-student to be represented at the July 9 concert will be Alvin Epstein, the one at the July 23 program, Julian Orbon. Each program, too, will contain a work commissioned by the Fromm Music Foundation: Ben Weber's Serenade for String Quintet at the first and Leland Smith's Quintet for Bassoon and Strings at the second. Britten, Stravinsky, Copland, Barber, de Falla, Milhaud and Goffredo Petrassi will be the more established composers represented. The concerts will be in addition to the regular concerts of the Berkshire Festival.

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BOSTON SUNDAY HERALD, JULY 1, 1956

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
OPENING THIS WEEK!
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL
NEXT WED., July 4, at 8:30—KROLL STRING QUARTET
FRI., July 6, at 8:30—MOZART PROGRAM (MUNCH)
Soloist: BENNY GOODMAN
SAT., July 7, at 8:30—MOZART-MARTINU-COWELL (MUNCH)
SUN. July 8, at 2:30—HAYDN-FINE-HAIEFF-IVES-BACH (FOSS)
Soloist: LUKAS FOSS, piano
RESERVED SEATS FOR JULY 14 ALL TAKEN; FOR JULY 13 & 15 $5 ONLY
Tickets Wed., $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
Baldwin Piano — RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

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WEDNESDAY NIGHT

Second Thoughts on Music

Tanglewood's First Week Will Provide Wide Variety

There Is Something for Everyone Scheduled for Beginning of Festival's 22d Season

By WILLARD M. CLARK

Beginning July 3, our address for the following six weeks will be Tanglewood in Lenox. Since the summer concerts started in the Berkshires in 1934, we have missed no more than a half dozen. We are told this is something of a record. There has been a lot of music played in the Berkshires in the past 20 years, most of it worth hearing.

Chamber Concert

The season opens Wednesday night with a chamber music concert by the Kroll String Quartet. The program will be as follows, unless it has been changed, "Quartet in C Major, K. 465," Mozart; "Quartet No. 1,Op. 50," Prokofieff; "Quartet Op. 59, No. 3," Beethoven.

The Bach-Mozart concerts commence Friday night and the opening program includes "Symphony in G minor, K. 550," Mozart; "Concerto for Clarinet, K. 622," Mozart, with Benny Goodman as soloist, and "Symphony in D major," Mozart.

Saturday night the scheduled program is as follows; "Symphony in D major, K.385," Mozart; "Sinfornia Concertante, with Oboe, Clarinet, Horn and Bassoon," Mozart; "Military Mass," Martinu and the "11 Hymn and Fuguing Tune." The two last works will be sung by the Yale Glee Club, under the direction of Hugh Ross.

Sunday afternoon, the program is a varied one opening with Haydn's "Symphony No. 36 in D major" and continuing with A "Serious Song for Strings" by Irving Fine; a "Divertimento" by Haieff; Charles Ives' "The Unanswered Question" and the "Piano Concerto in D minor" by Bach, with Lukas Foss, pianist. So much for the first week of the Berkshire Festival. There is something for everyone.

Recent Recordings

Today marks the first time this column has been able to discuss records by London. From now on, it is our hope to keep you informed on aspects of these records. First of all, we are impressed by their realism. In the new versions of "Pagliacci" and "Cavalleria Rusticana," three records, the realism is so great that it is not difficult to imagine oneself right in the middle of the two tragedies. XLLA 40. Mario Del Monaco is the star of both performances and his Canio and Turridu are sung with plentitude of voice and unlimited temperament. In the "Pagliacci" opus, he has the valued assistance of Clara Petrella as Nedda; Aldo Protti as Silvio and Afro Poli as Tonio. In "Cavalleria Rusticana" his Turiddu is matched in volume and intensity by the Santuzza of Elena Nicolai. Protti is a dashing Alfio. The orchestra and chorus are excellent. The recording is superb.

More Del Monaco may be heard in his third volume of arias, LL 1333. There are the principal arias from "Otello," one of this tenor's finest roles. There are excerpts from "Aida," Rigoletto," including the Quartet; "Pagliacci" and "Manon Lescaut." It is loud and exciting singing, but the vocal texture is often rough and dark. However it is probable he has few competitors in the dramatic field.

Another fine album of arias comes from Renata Tebaldi, LL, 1354. This soprano is one of the best schooled singers extant. She has an abundance of temperament volume and interpretive abilities. When she wishes, which is too seldom, she can spin a pianissimi of almost unearthly beauty. She can always sing loud and usually does. The record includes arias from "Cecilia" by Refice; "La Wally," by Catalani; "Adrianna Lecouvreur," by Celen, worth the price of the record; Mozart, "The Marriage of Figaro"; Rossini's "William Tell" and Mascagni's "Lodeletta."

A Chausson Song Cycle

The most precious record we

(Continued on Page 2D)

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
OPENING THIS WEEK!
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
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Soloist: LUKAS FOSS, piano
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
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Yale Glee Club Scheduled For Tanglewood

The Yale Glee Club will make its Tanglewood debut at the Berkshire Music Festival which gets under way this week. The college singers will be heard in the third concert on Saturday evening when Hugh Ross will conduct them and a chamber orchestra of Boston musicians in performances of Martinu's "Military Mass" and Cowell's "A Thanksgiving Psalm." Mozart's "Haffner" Symphony and his Sinfonia Concertante will also be included in this concert.

The Kroll String Quartet will give the first Festival concert on Wednesday evening with quartets by Mozart, Prokofief, and Beethoven scheduled. The second concert on Friday evening is to be an all-Mozart program with Benny Goodman as the soloist and next Sunday afternoon's program lists works by Haydn, Fine, Haieff, Bach, and Ives. Lukas Foss will conduct and act as the soloist in this fourth concert playing Bach's Piano Concerto in D minor which he will conduct from the piano.

The Berkshire Music Center, the summer school at the Festival, will have its opening this afternoon at 3:30. Aaron Copland, who has been assistant director of the school since it opened in 1940, will welcome students and guests at today's exercises.

As in the past, the first two weeks at the Festival will be devoted to chamber music programs known as the "Bach-Mozart" series. Conductor Charles Munch will feature many Mozart works in these concerts in honor of the composer's bi-centennial. In the later Shed concerts by the full Boston Symphony, there are to be two all-Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger will be performed. Stars from the Metropolitan Opera will participate in these presentations assisted by the Festival Chorus of Berkshire Music Center students.

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JUL 2 1956

14th Berkshire Music Center Season Opened

Ceremonies Observed at Tanglewood as 400 Students Are Welcomed

Tanglewood, July 1—The Berkshire Music Center—an integral part of the internationally famous festival at Tanglewood — was opened for the 14th season with fitting ceremonies this afternoon.

Copland Speaker

Welcoming the 400 students and "Friends of the Berkshire Music Center," the distinguished American composer and assistant director of the center, Aaron Copland, called for an awakening of cultural appreciation by the legislators of this country.

Music and arts are needed for the good name of this country abroad, Copland declared. He continued by stating that only these can truly warm the hearts of the world. It is for these reasons that he expressed the thought and hope that the leaders of this nation might soon come to the full realization that the building of musical culture of a nation is of equal importance as building new and modern highways.

He continued by pointing out that the legislators of the United

Continued On Page 5

14th Berkshire

Continued From Page 1

States might well consider equal help for musical culture as they make possible for outstanding scientists and research.

With a twinkle in his eye, composer Copland asserted that he was afraid that our legislators were dragging their feet in reaching the appreciation of musical culture.

In his capacity as chairman of the Friends of the Berkshire Music Center, William Cox of Phillips Exeter Academy lauded the work of Dr. Charles Munch, who will arrive in New York tomorrow, and has scheduled the first Tanglewood rehearsal for Wednesday morning.

He further saluted the emminent conductors having added stature to the Boston Symphony Orchestra, Tanglewood and the Music Center. Continuing, he pointed out that Charles Munch is the only man to have been given three doctorates in a single week.

It was Mr. Cox who also pointed out that the world famous Boston Symphony Orchestra will, at the conclusion of the festival season here, be the first to tour Russia. And furthermore the Soviets are to pay the expenses of the gigantic undertaking of such a tour by an orchestra the size and caliber of the Boston Symphony.

Benny Goodman in Residence

Upon his arrival here Dr. Munch will again take up residence at nearby Elm Court. Another guest will be clarinetist Benny Goodman, soloist in the all Mozart program in the theater-concert hall on Friday night in the concerto for clarinet.

Numbered amongst the distinguished members of the faculty was the popular conductor of the Rio de Janeiro Symphony Orchesrta-Brazilian Eleazar de Carvalho who has returned to Tanglewood after several years' absence. He leads the conducting department this season and is to be a guest conductor with the Boston Symphony Orchestra.

Concluding the opening ceremonies was the traditional rendition of Randall Thompson's "Alleluia" by the 400 newly arrived students under the direction of Hugh Ross of the choral department.

It was also announced that, among the students are [illegible] from 14 foreign countries.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 2 1956

Berkshire Music Center Opens 14th Year at Tanglewood

The Berkshire Music center, the summer music school of the Boston Symphony orchestra, opened its 14th season yesterday at Tanglewood in Lenox.

Main Speaker

Aaron Copland, composer and assistant director of the center, was the main speaker at the opening exercises, attended by the 400 students and "Friends of the Berkshire Music Center." He cited the importance of music and arts in maintaining the good name of America abroad and hoped that national leaders would realize that building musical culture is of equal importance to building new highways.

The composer suggested a plan under which musical culture could be aided as scientific research is now.

William Cox of Phillips Exeter academy, chairman of the Friends of the Berkshire Music center, lauded the work of Dr. Charles Munch, conductor of the Boston Symphony, who returned from a visit to Europe today. He has scheduled the first Tanglewood rehearsal of the orchestra Wednesday morning.

14 Foreign Countries

It was announced that among the students this season are 24 from 14 foreign countries.

The program was concluded with the traditional rendition of Randall Thompson's "Alleluia" by the newly arrived students, under the direction of Hugh Ross of the Choral department.

The first Festival chamber music concert will be held Wednesday evening in the theater-concert hall. The Kroll String Quartet will perform works of Mozart, Prokofieff and Beethoven.

The first Mozart concert by the chamber orchestra will be Friday evening, also in the theater-concert hall. Benny Goodman will appear as the clarinet soloist.

Concerts in the big shed are scheduled Saturday night and Sunday afternoon.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JUL 1 1956

WHEELS, KEELS & WINGS

TRAVEL AND RESORTS

By JOHN HUGHES

Pittsfield, Mass., June 30.—Unusual resorts, scores of historical sites, 15 golf courses, miles of bridle trails, rolling tree-covered landscapes and lakes and ponds galore are among the attractions on tap for vacationists to the Berkshire Hills. For the culturally inclined there are two playhouses, weekly chamber music concerts, Ted Shawn's Jacob's Pillow in Lee, the famed Tanglewood Music Festival featuring the Boston Symphony Orchestra and several art exhibits and flower shows.

This is one of the few remaining areas in the country where polo still flourishes. Teams sponsored by local business and civic organizations engage in weekly matches which are open to the public.

151 Miles From N.Y.

I drove up here leisurely over the Hutchinson River and Merrit Parkways and Route 7 which winds through Connecticut and Massachusetts close to the New York State line. This clocked at 151 miles on the speedometer and made for a most scenic drive.

Pittsfield is a fine little city with a countryfied air. It houses the Berkshire Museum, one of the finest museums of art and natural history in the country, and a collection of the works, personal effects and pictures of Herman Melville, author of Moby Dick, in the Berkshire Athenaeum (Pittsfield's library).

It also has the Wendell-Sherwood Hotel which invites families to "come as you are and enjoy yourself." To encourage Mom and Dad to bring the children along there is no charge at the hotel for those under 14, no charge for cribs, there are special menus with selections from 35 cents and baby sitter service is available.

I stayed here the first night. Like all the rooms mine had both television and radio and private bath with tub and shower. Next morning I looked over the facilities. The Towne Room is the main dining room featuring excellent cuisine. Those seeking lighter fare will find it in the Cup 'n Saucer, a combination coffee shop and soda fountain.

Moderate Prices

The Wendell Lounge features afternoon cocktails and evening entertainment and you don't have to dress up. Prices here are moderate. My room cost me $5.50 for the night.

From the Wendell-Sherwood I drove to the 15,000-acre Eastover, at [illegible]. This is a former estate, [illegible] feet above sea level which has been converted into a [illegible] resort.

The [illegible] has an outdoor and indoor pool, a choice of riding trails, canoeing, trout fishing in a private lake, tea dancing in the afternoon, softball, Sunday night buffets, hayrides, tennis, water shows, archery, ping pong, shuffleboard, volleyball, a chip-and-putt golf course, masquerade parties, movies, talent shows and many other forms of entertainment.

Airview of Jug End Barn in the Berkshire Hills at South Egremont, Mass. The barn (upper right) which once housed cows now shelters summer vacationers.

Bring Your Own

Eastover accommodates 380 guests. The principal accommodations are the Mansion, Plantation, Ranch House, the Lodge, Tally Ho and several cottages. While there are no bars at the resort you can bring your own liquor. There are setups available at many spots around the premises. The guest takes these as needed—on the honor system—and pays for them when leaving.

The management caters mainly to young single people and if you play a musical instrument bring it along and join one of the jam sessions which are popular here.

Dress is very informal at Eastover—slacks, jeans, sports shirts are the order of the day. One place you're bound to enjoy is Tally Ho Barn. Once a stable for thoroughbred horses, the stalls are now fixed up with tables and benches and you can enjoy the company of other guests in hangouts marked "Nashua, Man O'War," etc.

Rates at Eastover run from $10.75 daily and $71.75 weekly and include three meals a day, all sports equipment and entertainment. The only extra is horseback riding which is $2 an hour.

Golf on Premises

A few miles away at South Lee is the Oak n' Spruce which also caters to the younger set. Oak n' Spruce has 366 acres and nestles alongside 8,000-acre Beartown State Forest. The resort features a golf course, large swimming pool, streams and ponds, tennis, softball, volleyball, badminton, skeet field and rifle range, cocktail bar, dancing, movies, planned recreation, water games, treasure hunts, basketball, archery, croquet, bicycle trips and many other sports and games both outdoors and indoors.

The accommodations here are available with twin or double beds for two, three or four in a room. All rooms have either a private or connecting shower bath.

There's a new outdoor patio bedecked with tables and colorful umbrellas where you can dine and dance. In the evening it's lit with soft lights. There is also a new five-acre fishing pond which is well stocked with a variety of pan fish. You can take part in the weekly fishing derby with prizes for all.

Rates Daily, Weekly

Rooms with connecting bath start at $10.50 daily and $66.50 weekly per person, two in a room. You can also get a roomette which starts at $9.50 daily or $59.50 weekly. This rate is based on two in a room.

Next I visited Jug End Barn, a resort with a definite "family" atmosphere. Many of the sleeping quarters are in barns and a silo. It was originally built as an ultra-modern stock barn, and owner Lewis Crafts has converted it into a unique sports resort.

The main barn is "L" shaped and on the main floor houses a huge lounge, front office, snack bar and dining room. There are rooms on the second and third floors including a dormitory section for girls which is labeled the "Cow Pen."

Popular for Young Set

Jug End Barn is also for the young at heart and has a large pool, tennis, bicycling, basketball, volleyball, shuffleboard, archery, croquet, softball, handball, horseshoe pitching, horseback riding ($3 an hour), fishing and boating, dancing, badminton and scores of other sports.

The home-style food is very good, sports clothes are always in order and setups are available in many of the buildings (you bring your own liquor—setups are supplied on the honor system). Jug End Barn is in South Egremont, Mass.

In addition to the rooms in the barn and adjoining silo there are also several cottages. Rates start at $9 daily, $59.50 weekly for bunk rooms. The resort holds 320 guests.

For full information on the above and other resorts in the Berkshires write John Dowling, Berkshire Hills Conference, 50 South St., Pittsfield, Mass.

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Sunday Republican
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Independent
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JUL 1 - 1956

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JUL 1 1956

'Board! For Music Lovers

Special Sunday excursion trains to the Berkshires for the Berkshire Music Festival at Tanglewood, Lenox, Mass., will be operated weekly from July 8 through Aug. 12 by the New Haven Railroad. The "Music Lovers Special" low round trip fare of $7.45 includes all transportation and admission to the theatre-concert hall or music shed for the Boston Symphony performances. A train will leave Grand Central at 8:20 A. M., returning at 11:30 P. M.

Tanglewood Music Shed

The Berkshire Music Festival at Tanglewood in Lenox opens its 1956 season Wednesday and runs through Aug. 12. Seen here, behind stately trees, is the Music Shed in which the Boston Symphony Orchestra will give its famed concerts. Chamber music programs in the theater-concert hall begin Wednesday night. Concerts in the shed start July 20.

NEW YORK TIMES, SUNDAY, JULY 1, 1956

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 1 1956

MASSACHUSETTS
LENOX
Berkshire Festival

WEDNESDAY, 8:30 P. M., Theatre—Concert Hall, Tanglewood. Kroll String Quartet.
Quartet in C (K. 465) .....Mozart
Quartet No. 1, Op. 50.....Prokofieff
Quartet, Op. 59, No. 3.....Beethoven

FRIDAY, 8:30 P. M., Theatre—Concert Hall. Chamber group of Boston Symphony players conducted by Charles Munich; Benny Goodman, clarinetist. Mozart program: Symphony in G minor (K. 550); Concerto for Clarinet (K. 622); Prague Symphony (K. 504).

SATURDAY, 8:30 P. M., Theatre-Concert Hall. Chamber Orchestra conducted by Charles Munch; Yale Glee Club conducted by Hugh Ross.
Haffner Symphony (K. 385); Sinfonia Concertante .....Mozart
Military Mass .....Martinu
A Thanksgiving Psalm, from The Dead Sea Scrolls .....Cowell

NEXT SUNDAY, July 8, 8:30 P. M. Theatre—Concert Hall. Chamber Orchestra conducted by Lukas Foss; piano soloist, Mr. Ross.

Berkshire Music Barn

TODAY, 8:40 P. M., Louis Armstrong and European All-Stars. Opening concert of summer-long jazz and folk festival.
WEDNESDAY, 8:40 P. M., Count Basie and his Band, with Joe Williams.
SATURDAY, 4 P. M., Peter Seeger, folk singer.

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
OPENING THIS WEEK!
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL
NEXT WED. July 4, at 8:30—KROLL STRING QUARTET
FRI. July 6, at 8:30—MOZART PROGRAM (MUNCH)
Soloist: BENNY GOODMAN
SAT. July 7, at 8:30—MOZART-MARTINU-COWELL (MUNCH)
SUN. July 8, at 2:30—HAYDN-FINE-HAIEFF-IVES-BACH (FOSS)
Soloist: LUKAS FOSS, piano
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
Reserved seats for July 14 all taken; for July 13 & 15, $5 only
Baldwin Piano — For programs and ticket information apply: — RCA Victor Records
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 609

MASSACHUSETTS
LENOX
Berkshire Festival

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Military Mass .....Martinu
A Thanksgiving Psalm, from The Dead Sea Scrolls .....Cowell

NEXT SUNDAY, July 8, 8:30 P. M. Theatre—Concert Hall. Chamber Orchestra conducted by Lukas Foss; piano soloist, Mr. Foss.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
JUL 1 - 1956

Music

Berkshire Music Center Opens 14th Season Today

By RAYMOND MORIN, Telegram Music Critic

This afternoon the Berkshire Music Center at Tanglewood will open its fourteenth season when 400 students from 37 states, Canada and 13 foreign countries will be welcomed by Charles Munch, conductor of the Boston Symphony Orchestra and director of the summer music school.

Knowing Dr. Munch's distaste for public speaking, we can't fortell how long will be his address. But not so the late Serge Koussevitzky who could be counted on to expound on fearless ideas in spite of his lame command of the English language.

Unsuspected as it may be, the real hub of activity at Tanglewood is the Berkshire center. It will be in operation this time from July 2 to August 12.

Alumni List

It has always been a distinction to study at the Center—IT has now become a privilege. Not only is its alumni list a "who's who" of music, but in recent years the finest composers from many countries have been working at the Center.

Throughout the day, the grounds at Tanglewood are the scene of feverish activity. Simultaneously, the "student" orchestra may be rehearsing under de Carvalho of Brazil, while composers are getting advice from Aaron Copland or the Italian modern composer, Goffredo Petrassi, who's teaching there as a guest this summer.

Practice Under Trees

Less formally, you will see small chamber groups practicing madly under the trees, recitalists will be rehearsing with accompanists, while opera students are learning words, melodies and action.

The main reason for all this is the 40-odd concerts and demonstrations given by the students during their six-week study period. They are open only to Friends of the Berkshire Music Center, and you can become a Friend by contributing what you will.

It's the best bargain offered at Tanglewood.

Respectable Jazz

Such a needless and earnest effort is being made by certain "long - hairs" to cloak jazz in respectability that an article in last month's Good Housekeeping magazine sounded like an old, worn recording.

Since when hasn't jazz been respectable?

When you get right down to cases, jazz hasn't a single ingredient that hasn't been in existence for hundreds of years. If you're thinking of syncopation, you'll find that in Bach, Schumann and countless others—as for improvisation, well, that was stock in trade with Mozart.

The article states: "Not long ago, if you liked jazz you were expected to dress like a freak, to speak in juggling phrases that started with the word 'Man,' to call something 'cool' when you meant 'good,' 'square' if you meant 'bad,' and generally to behave like an idiot."

At Carnegie Hall

Now it's all right just to listen, to like jazz and behave normally, take it seriously and study it. To prove this, it's revealed that you can attend courses in jazz at Boston University and New York University, and hear it at Carnegie Hall.

A note of alarm is sounded —"Since jazz has fallen under the protective custody of the intellectuals, it is in danger of growing over-refined and precious. Much of the new jazz is cultivated, clever, and as cold as the logarithm table. But enough strong and intriguing jazz has been created to account for the upswing in its reputation."

There is a star witness in the case protecting jazz as a diversion of sane people. He found new ways to make instruments produce different sounds as in the jazz bands of today. He used to put bags over the horns, hung up cymbals and struck them with sticks instead of clashing them together.

He covered drum sticks with sponges, made trombones and piccolos play duets, and personally sponsored an instrument called the saxophone.

Behold Hector Berlioz, the real founder of the jazz band!

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Sunday Telegram
PORTLAND, Me.
Independent Republican
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JUL 1 - 1956

The Music World

Philadelphia And Boston Orchestras Plan Two Conductor Exchanges

NEW YORK, June 30 (UP)— Next season, the Philadelphia Orchestra and the Boston Symphony will swap conductors for two concerts.

Eugene Ormandy, music director of the Philadelphians, will conduct the Bostonians twice in Boston, while Charles Munch, music director of the Boston Symphony, will be in Philadelphia conducting the Philadelphians.

In addition to Munch, the Philadelphia Orchestra will have three other guest conductors next season — Ernest Ansermet, founder and conductor of Orchestra de la Suisse Romande; Pierre Monteux, and William Steinberg, conductor of the Pittsburgh Symphony.

The season will open Oct. 5 and close April 20, 1957.

Norman Dello Jolo, one of the best known contemporary composers, has been appointed to the faculty of the Mannes College of Music and will teach compositions. His newest opera, "The Trial at Rouen," was given its world premiere on a television network recently.

Jan Peerce, Metropolitan Opera tenor, is in Russia under the auspices of the State Department. He made his first appearance in a concert at the Moscow Conservatory on June 6.

The plan is for him to appear in three leading tenor roles of Italian opera in Moscow's Bolshoi theater and he will be the first American to appear at that theater.

The operas are "Rigoletto," "La Traviata," and "The Masked Ball." Peerce also will appear in concert in Leningrad, Tiflis and Kiev and, after a month, go on to Italy.

New York City's summer concerts in the stadium of City College will give special "nights" to the works of eight composers this season. Two are living and three are Americans. The "nights" result from public demand.

The eight composers are Beethoven, Tchaikovsky, Brahms, Richard Strauss, Johann Strauss, Jr., George Gershwin, Cole Porter, and Richard Rodgers.

Lois Marshall, soprano, who was a sensation of the past music season, made her London debut with the Royal Philharmonic under Sir Thomas Beecham on May 26.

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SPRINGFIELD, Mass.
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Circ. 111,372
JUL 1 - 1956

Tanglewood Topics

By WALTER ALFORD

Williamstown, June 30—Charles Munch, music director of the Boston Symphony Orchestra, director of its Berkshire Festival and of its summer music school at Tanglewood, the Berkshire Music Center, arrives in Lenox at his summer home Tuesday, July 3, to commence rehearsals Wednesday afternoon for the first orchestral concerts of the Festival on July 6 and 7. Dr. Munch's programs on the Festival's opening weekend are all—Mozart, in observance of the worldwide celebration of the composer's bicentennial. During his vacation at his home in Paris, Dr. Munch conducted a concert at the Sorbonne on June 4 with the French National Radio Orchestra, of which he was conductor before he came to the Boston Symphony in 1949. The Paris concert observed the 80th birthday of celebrated French pianist Marguerite Long. The last week of his holiday abroad the conductor spent on the Riviera, planning the programs he will lead on the Boston Symphony's four of 13 European countries, including the U.S.S.R., this fall.

* * *

Composer Aaron Copland, who as assistant director of the Berkshire Music Center, will welcome its 400 summer music students at opening exercises in the Theater-Concert Hall at Tanglewood tomorrow, received an honorary degree of Doctor of Music from Princeton University at its recent convocation.

Eleven students from Western Massachusetts have registered to date at the Berkshire Music Center. From Pittsfield are Charlotte J. Eberwein, 52 Commonwealth Ave., a Tanglewood Study Group student; Grace Henderson, 70 Harding St., flutist in the student symphony; and Ronald W. Hebert, 106 Cole Ave., French horn player in the student orchestra, all at Tanglewood for the first time. Sue Erickson, of Stockbridge, is a choral student. James B. Fitzpatrick, 114 McKinstry Ave., Chicopee, is an auditor in the orchestra conducting classes. Four students from Springfield at Tanglewood for the summer are: Beverly H. Mason, 17 Morgan St., a choral conductor; Mrs. Elihu Glass, 30 Bellevue Ave., a full-time Tanglewood Study Group student; Joyce May Blidberg, 2417 Main St., and Deborah J. Schimmel, 137 Forest Park Ave., both Study Group students for a two-week period commencing July 16. From West Springfield are Carol Dunbar, 19 Rochelle St., a full-term Study Group scholar, and Stephen H. Podgorski, Jr., of 194 Main St., trombonist in the student symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
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TANGLEWOOD IS PLEASANT RIDE

Summer Series Opens on Wednesday

This suggestion by the Auto Club of Springfield involves a pleasant 100-mile roundtrip drive to a spot with literary and musical overtones—Tanglewood in the Berkshires. Here the Boston Symphony Orchestra will open their annual series of concerts Wednesday evening.

At Lenox, 45 miles west from Springfield on US 20, follow Tanglewood signs to the Dixey Estate, the site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous "House of Seven Gables," as well as "Tanglewood Tales."

On this estate, now owned by the Boston Symphony Orchestra, is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds afterwards, and then take a short tour. The formal garden is a must on the list.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 2 1956

BERKSHIRE CENTER OPENS 14TH SESSION

Special to The New York Times.

LENOX, Mass., July 1—The fourteenth summer session of the Berkshire Music Center opened here this afternoon on the Tanglewood estate of the Boston Symphony Orchestra.

Some 400 music students from nearly every state in the Union and from Canada and several foreign countries registered yesterday and today for the six-week course of studies offered by the Boston Symphony in conjunction with its Berkshire Festival.

Aaron Copland, composer and assistant director of the center, addressed the students and guests at the opening exercises this afternoon in the Theatre-Concert Hall. Hugh Ross, head of the choral department, led the students in Randall Thompson's "Alleluia," which was written for the center.

The festival opens Wednesday evening with a chamber-music program by the Kroll Quartet. The first orchestral concert will be an all-Mozart program Friday evening, with Benny Goodman as clarinet soloist.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564
JUL 2 - 1956

Berkshire Music Center Opens for 14th Summer

LENOX, July 2—The fourteenth summer session of the Berkshire Music Center opened here yesterday afternoon on the Tanglewood estate of the Boston Symphony Orchestra.

Some 400 music students from nearly every state in the Union and from Canada and several foreign countries registered yesterday and today for the six-week course of studies offered by the Boston Symphony in conjunction with its Berkshire Festival.

Aaron Copland, composer and assistant director of the center, addressed the students and guests at the opening exercises this afternoon in the Theater-Concert Hall. Hugh Ross, head of the choral department, led the students in Randall Thompson's "Alleluia," which was written for the center.

The festival opens Wednesday evening with a chamber-music program by the Kroll Quartet. The first orchestral concert will be an all-Mozart program Friday evening, with Benny Goodman as clarinet soloist.

[2-64]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391
JUL 1 - 1956

Tanglewood Concerts to Open This Week in Lenox, Mass.

Special Sunday News Report

LENOX, Mass. — Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch.

For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to Aug. 12, on the pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening with the chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

The Saturday evening concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. Next Sunday afternoon a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood. Foss will also be piano soloist.

These concerts will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p.m.

For the final four weekends of the Berkshire Festival, which has annually attracted crowds from all over the eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 weekend concerts, July 20 to Aug. 12, in the 6,000-seat Music Shed, open on three sides so the hear the orchestra on the Tan- thousands extra who attend may glewood lawns at night under the stars or in Sunday sunshine.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
JUL 1 - 1956

Editorial Comment

Lenox and Leningrad

Although the big pavilion at Tanglewood known as the Music Shed was dedicated in 1938, this year's festival marks the 20th time that the grounds of the former Brooks-Tappan estate have been open as the summer music mecca in the Berkshires. In 1937, the first concerts there were held in a big pumpkin-colored tent, the same one that had been used the year before at the Emerson estate, Holmwood.

It was not until the summer of 1940 that the Berkshire Music Center came into being, with the Theater-Concert Hall being built in 1941. Since then, except for the war years when the ban on pleasure driving made it necessary to limit the festival to chamber music programs, Tanglewood has continued to expand. As usual, beginning this week, there will be Bach-Mozart concerts, operas, choral works, and various student activities, as well as performances by the Boston Symphony Orchestra with numerous outstanding soloists.

When all is said and done, it is this great orchestra that forms the keystone of the whole Tanglewood edifice. The Boston Symphony is now in its 75th anniversary season, and there is no finer musical ensemble. Through the years it has attained and maintained rank among the three or four best anywhere. For the next few weeks at Lenox, under Charles Munch and several guest conductors, it will be heard again in the compositions of the old masters, and of some more modern.

Then, as soon as Tanglewood closes, the orchestra is to leave for its tour of Europe, and will become the first American symphony to perform in Soviet Russia, having recently accepted a formal invitation to spend six days there. Concerts are planned in Moscow and Leningrad, where this brief visit will be a long anticipated treat. Relatively few in the Russian audiences are likely ever to hear the Boston Symphony on its native heath, like fortunate New Englanders, but in their sojourn our musicians will fittingly serve as ambassadors of good will to Serge Koussevitzky's homeland.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
JUL 1 - 1956

Tanglewood Events Open Wednesday

The first of the season's concerts at Tanglewood, Lenox, Mass., will be given Wednesday evening, when the Kroll String Quartet will be heard in music by Mozart, Prokofiev and Beethoven.

Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony players in an all-Mozart program, with Benny Goodman as soloist. Works to be performed include the Clarinet Concerto (K622) the G Minor Symphony, and the "Prague" Symphony.

Saturday's Program

Saturday evening, Munch will conduct the "Haffner" Symphony, and the Sinfonia Concertante by Mozart. Hugh Ross will lead Martinu's Military Mass and a Thanksgiving Psalm from The Dead Sea Scrolls, by Henry Cowell, in which the Yale Glee Club will take part.

Foss Piano Soloist

Sunday afternoon, Lukas Foss will conduct the Haydn Symphony No. 86; a "Serious Song for Strings," by Irving Fine; Alexei Haieff's "Divertimento"; Charles Ives' "The Unanswered Question," and Bach's Piano Concerto in D Minor, in which Mr. Foss will be soloist.

Evening programs are at 8:30 o'clock; afternoon at 2:30. Concerts are played in the Tanglewood Theater-Concert Hall.

The telephone number of the Berkshire Music Festival is Lenox 600.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234
JUL 1 1956

Berkshire Festival Program Begins at Lenox Wednesday

Special to The Standard-Times

LENOX, June 30—Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening next week at Tanglewood, of the annual Berkshire Festival of the Boston Symphony Orchestras, led by its music director, Charles Munch.

For the 17th Summer since the Boston Symphony assumed the direction of the 19-year-old Summer music festival, concerts will be given for six weeks, Wednesday, July 4 to Aug. 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts begins on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

The Saturday evening concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon, July 8, a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The concerts, and those of the following week, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

The festival concerts for 1956, as planned by Dr. Munch, will pay homage to Mozart's bicentennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students.

The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony Orchestra for this, its 75th anniversary year, symphonic pieces by Goffredo Petrassi, Howard Sanson, Aaron Copland and Walter Piston.

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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 5 1956

Kroll Quartet At Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 4.—In spite of cloudy skies and a light shower, the audience for the opening concert of the Boston Symphony Orchestra's Berkshire Festival tonight was well over the 1,200-seat capacity of Tanglewood's Theater-Concert Hall. The Kroll Quartet, composed of William Kroll and Louis Graeler, violins; David Mankovitz, viola, and Avron Twerdowsky, cello, played Mozart's Quartet in C major (K. 465), Prokofiev's Quartet, Op. 50, and Beethoven's Quartet, Op. 59, No. 3.

This was the first concert of the festival's chamber music series, which was inaugurated two years ago and which contributed approximately $11,000 to the Berkshire Music Center's revolving scholarship fund last summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506
JUL 1 - 1956

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 5 1956

In Tanglewood Role

John McCollum, tenor, will replace David Lloyd, who is ill, in two programs of the current Berkshire Festival at Tanglewood, Lenox, Mass. He will sing the tenor solos in Bach's St. John Passion Sunday afternoon, July 15, and in Mozart's Mass in C minor on Saturday night, Aug. 4. James Lucas is taking over Mr. Lloyd's teaching activities in the opera department of the Berkshire Music Center.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
JUL 1 - 1956

TANGLEWOOD STAR: Benny Goodman will make his Tanglewood debut on Friday, July 6, at 8:30 p.m. in the Theater-Concert Hall, at the opening of the "Bach-Mozart" concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious doe as soloist in Mozart's Concerto for Clarinet, K. 622. On July 11, at 8:30 p.m. in the same hall, Goodman will give a chamber music concert with the Boston Symphony String Quartet.

Music under the moon on Friday and Saturday nights, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Music Shed at Tanglewood, Lenox Mass., during the annual six-week Berkshire Festival, starting Wednesday of this week and continuing through August 12, will attract thousands of music lovers, if figures of last year's attendance are used as a criterion. In 1955 a total of 108,336 persons attended 12 concerts, an average of 9,028 persons with crowds overflowing on the spacious lawns.

[285]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469
JUL 2 - 1956

BERKSHIRE FESTIVAL CONCERTS ANNOUNCED

BEGIN AT TANGLEWOOD, LENOX, MASSACHUSETTS ON JULY 4 TO 8

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1955 Set Record

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,751
JUL 2 - 1956

Goodman Set At Tanglewood This Weekend

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The performances will start at 8:30 p.m. on Friday, July 6th, according to the Massachusetts Department of Commerce. The following evening, visitors again will be treated to a night of Mozart plus selected pieces.

On Sunday, July 8th, the day's program will get underway at 2:30 p.m. At that time, according to officials of the Boston Symphony Orchestra, sponsor of this famous musical festival, Haydn's Symphony 5 and a "Fine Serious Song For Strings" will be among the featured numbers.

Bring the entire family to Tanglewood where the beauty of the music is matched by the beauty of the surrounding countryside. Plan a weekend stay enjoying the many available recreational facilities.

Lenox is located on Route 7, in the heart of the scenic Berkshires. Main east-west Routes 2, 9 and 20 all connect with Route 7.

AUTOMATION be darned! Young girl lined up for registration at the Berkshire Music School carrying a French horn case bearing a prominent label "Insist on Live Music."

—The Berkshire Eagle, Tuesday, July 3, 1956

[296]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468
JUL 2 - 1956

Berkshire Festival to Begin Concert Season July 4-6-7-8

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For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony orchestra moves to Tanglewood for 12 week-end concerts, July 20-August 12, in the 6,000-seat Music Shed open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

Homage to Mozart

The Festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bicentennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students. The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony Orchestra for this, its Seventy-Fifth Anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of thirteen countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

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Aaron Copland, the distinguished American composer who has been assistant director of the school since its founding in 1940, will address students and guests at opening exercises, at 3:30 p.m., in the Theater-Concert hall.

William Cox, of the Phillips Academy, Exeter, New Hampshire, in his capacity as chairman of the Friends of the Berkshire Music Center, the society whose contributions help to support the school, will preside. Dean Ralph Berkowitz will introduce the faculty.

As at every opening of the school since its founding under the direction of the Boston Symphony's former conductor, the late Serge Koussevitzky, Hugh Ross, head of the choral department, will lead the students in "Alleluia," composed for the school's opening by Randall Thompson.

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The first of six weekly chamber music concerts will be given by students of Department I in the Chamber Music Hall, July 8, at 10 a.m.

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Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469
JUL 2 - 1956

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New England Newsclip Agency, Inc.
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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,751

JUL 2 - 1956

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—o—

The Berkshire Eagle, Tuesday, July 3, 1956

[286]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468

JUL 2 - 1956

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Tomorrow

10:00 a.m.—Annual Fourth July parade.

2:00 p.m.—"Anastasia," Berkshire Playhouse.

8:30 p.m.—Chamber Music, Kroll String Quartet, Theater-Concert Hall, Tanglewood, Lenox.

Goldovsky Plans Informal Recitals

Boris Goldovsky, head of Tanglewood's opera department, announces he plans as a regular Saturday afternoon feature, commencing July 14, an informal recital by his opera students of scenes from the standard repertory, to be given in workshop style in the Theater-Concert Hall, from 4 to 5:15. These, like all performances of student opera at Tanglewood, are open to the public through membership in the Friends.

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
OPENING CONCERTS
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATER-CONCERT HALL
WED., July 4, at 8:30—KROLL STRING QUARTET
FRI., July 6, at 8:30—MOZART PROGRAM (MUNCH)
Soloist: BENNY GOODMAN
SAT., July 7, at 8:30: MOZART—MARTINU—COWELL (MUNCH)
SUN., July 8, at 2:30: HADYN—FINE—HAIEFF—IVES—BACH (FOSS)
Soloist: LUKAS FOSS, piano
Tickets Wed., $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
Tickets Wed., $2, $3; Fri., Sat., Sun., $4, $5.
Reserved seats for July 13 and 14 all taken; For July 15, $5 only
Baldwin Piano — RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

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Christian Science Monitor (e)
BOSTON, Mass.
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JUL 3 1956

The Kroll Quartet—William Kroll and Louis Graeler, violins; Avron Twerdowsky, cello, and David Mankovitz, viola—will play at Tanglewood Wednesday night in Theater-Concert Hall.

THE KROLL STRING QUARTET will open the 1956 Berkshire Festival at Tanglewood Wednesday night in a program of chamber music by Mozart, Prokofieff and Beethoven. Proceeds of the six Wednesday evening chamber music concerts go in the revolving scholarship fund of the Berkshire Music Center. Left to right, William Kroll, violin; Louis Graeler, violin; Avron Twerdowsky, cello, and David Mankovitz, viola.

Festival Concert Season Opens Tomorrow

Concert Season Opens Tomorrow At Tanglewood

TANGLEWOOD—The 1956 Berkshire Festival will open its concert season tomorrow night at 8:30 in the Theater Concert Hall when the Kroll String Quartet will play works of Mozart, Prokofieff and Beethoven.

Now in its third season, the Wednesday evening chamber music concerts have a low admission charge of $2 and $3. Last season 9,561 persons attended the six concerts, an average of 1,593 per concert, or well above the seating capacity of 1,200. The total receipts were $14,724. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefited by about $10,000, which was matched by the Rockerfeller Foundation under the terms of its five-year grant to the summer school, maintained here by the BSO.

At tomorrow night's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play Mozart's Quartet in C Major, K. 465, the so-called "Dissonant" Quartet; Prokofieff's Quartet No. 1, Opus 50; and Beethoven's Quartet in C Major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

50 Town Hall Recitals

As the official quartet of the Musicians' Guild in New York, the Kroll String Quartet has given some 50 Town Hall recitals since it was founded by William Kroll in 1945, in addition to its annual tours. Tomorrow's concert will mark the quartet's third consecutive annual appearance at Tanglewood's Wednesday evening series of chamber music performances. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been in charge of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes School of Music in New York since 1943.

Other artists appearing this season in the Wednesday evening concerts of Chamber Music will include jazz clarinetist Benny Goodman with the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello) on July 11; Roger Voisin conducting the brass ensemble of the orchestra (Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; and Kilton V. Smith, tuba), and also the Metropolitan Opera soprano, Margaret Harshaw, accompanied by Ralph Berkowitz, piano, on July 18; the Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; Bernard Greenhouse, cello) on July 25; Rudolf Serkin, piano, and members of the Boston Symphony woodwind quintet (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon) on Aug. 1; and Zino Francescatti, violin, and Arthur Balsam, piano, on Aug. 8.

Goodman's Debut

On Friday evening Charles Munch will conduct a chamber orchestra of Boston Symphony players in the first of six Bach-Mozart concerts to be held on Friday and Saturday evenings and Sunday afternoons during the next two weekends. The Friday concert, all-Mozart, features the Tanglewood debut of clarinetist Genny Goodman in the Concerto for Clarinet, K. 622, which is receiving its first Festival performance. On the same program are the Symphony in G Minor, K. 550, and the Symphony in D Major, "Prague," K. 504.

Remaining seats for tomorrow's concert, as well as for all concerts of the Berkshire Festival, are now on sale at the Tanglewood box office, and telephone reservations are accepted. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance. In case of rain the program will be held in the Music Shed, which will also seat the lawn audience.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 3 1956

Chamber Music Concert Wednesday At Tanglewood

The 1956 Berkshire Festival will begin Wednesday in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood in Lenox, Mass., at 8:30 p. m. when the Kroll String Quartet will play quartets by Mozart, Prokofieff and Beethoven.

Now in their third season, the Wednesday evening Chamber Music concerts have a low admission charge. Last season 9,561 persons attended the six concerts, an average of 1,593 per concert, or well above the seating capacity, and the total receipts were $14,724. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefited by approximately $10,000, which was matched by the Rockefeller Foundation under the terms of its five-year grant to this summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

At tomorrow's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play Mozart's Quartet in C Major, K. 465, the so-called "Dissonant" Quartet; Prokofieff's Quartet No. 1 Opus 50; and Beethoven's Quartet in C Major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 3 1956

'56 Music Festival At Tanglewood Opens Tomorrow Evening

The 1956 Berkshire festival will begin tomorrow evening at 8.30 in the intimate 1,200-seat theater-concert hall at Tanglewood in Lenox, where the Kroll string quartet will play quartets by Mozart, Prokofieff and Beethoven.

This will be the third season of the Wednesday evening chamber music concerts. Last season 9,561 persons attended the six concerts, an average of 1,593 per concert, or well above the seating capacity, and the total receipts were $14,724. From this sum the Tanglewood revolving scholarship fund of the Berkshire Music center benefited by approximately $10,000, which was matched by the Rockefeller foundation under the terms of its five-year grant to this summer school of music maintained by the Boston Symphony orchestra in conjunction with its Berkshire festival concerts.

At tomorrow night's concert the Kroll quartet will play Mozart's Quartet in C major, K. 465, the so-called "Dissonant" quartet; Prokofieff's Quartet No. 1, Opus 50; and Beethoven's Quartet in C major, Opus 59, No. 3, the last of the three "Rasoumovsky" quartet.

On Friday evening Charles Munch will conduct a chamber orchestra of Boston symphony players in the first of six "Bach-Mozart" concerts to be held on Friday and Saturday evenings and Sunday afternoons during the next two weekends. The Friday concert, all-Mozart, features the Tanglewood debut of Clarinetist Benny Goodman in the Concerto for clarinet, K. 662, which is receiving its first festival performance. On the same program are the Symphony in G minor, K. 550, and the Symphony in D major, "Prague," K. 504.

[287]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
JUL 4 1956

Kroll Quartet Opens Fete Tonight

The 1956 Berkshire Festival will begin tonight in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, Lenox, at 8:30 p.m., when the Kroll String Quartet will play quartets by Mozart, Prokofieff and Beethoven.

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play Mozart's Quartet in C Major, K. 465, the so-called "Dissonant" Quartet; Prokofieff's Quartet No. 1, Opus 50; and Beethoven's Quartet in C Major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

SYRACUSE HERALD-JOURNAL, Wednesday, July 4, 1956

Chamber Music to Open Berkshire Music Festival

The 1956 Berkshire Music Festival opens tonight in the 1,200-seat Theater-Concert Hall in "Tanglewood," Lenox, Mass. The justly-famous Kroll Quartet will play compositions by Mozart, Prokofieff and Beethoven. Now in their third season, these Wednesday night Chamber Music concerts have attracted capacity audiences. Last year, nearly 10,000 attended the six events. The Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted last year by approximately $10,000, an amount matched by the Rockefeller Foundation under terms of its five-year grant to this summer school of music by the Boston Symphony with the Berkshire Festival concerts.

Since its founding in 1945 by William Kroll, the Kroll Quartet has given some 50 New York Town Hall recitals, as official quartet of the Musicians Guild in New York. On Friday night, July 6, Charles Munch, director of the Boston Symphony and of Berkshire Music Center, will conduct a Chamber orchestra of Boston Symphony players in the first of six Bach-Mozart concerts, these events scheduled for Friday and Saturday nights and Sunday afternoons during the next two weekends.

THE LAKEVILLE JOURNAL
Thursday, July 5, 1956

Tanglewood Program Announced For Week

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B.S.O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duopianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Spmphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening (July 14). Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchesta will be assisted by the Festival Chorus of students of the Berkshire Music Center rtained by choral department head Hugh Ross.

BOSTON HERALD, WEDNESDAY, JULY 4, 1956

Kroll Quartet Opens Fete Tonight

The 1956 Berkshire Festival will begin tonight in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, Lenox, at 8:30 p.m., when the Kroll String Quartet will play quartets by Mozart, Prokofieff and Beethoven.

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play Mozart's Quartet in C Major, K. 465, the so-called "Dissonant" Quartet; Prokofieff's Quartet No. 1, Opus 50; and Beethoven's Quartet in C Major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

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Sun (e)
LOWELL, Mass.
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JUL 5 1956

MUSIC

ALFRED W. BURKE

LOWELL — The musical appreciation radio series being conducted by Dr. Edward F. Gilday, chairman of the department of music at Lowell State Teachers college, on Sunday afternoon from Boston, has opened a new field in educational development. Actually, such a series is not new, but in the method employed and the manner of presentation being used, it is practically revolutionary.

All too long the educational centers of the country have interested themselves partially in musical appreciation. However, whatever efforts were extended hardly sufficed.

With the coming of the current series the Teachers college system of Massachusetts has definitely taken the leadership in this field of informal education. Possibly the field will gain a wider following in the coming years.

Dr Gilday has proven himself most competent in his new position. He has carefully selected the field to be covered, and the method and pace to establish the pattern.

Records Unique

One element is concerned with records for children. The records are unique in the style of presentation, and almost priceless in the teaching approach.

Last Sunday Dr. Gilday had his little daughter as guest panalist. Though it would be natural to expect that a child under such guidance would find in music an interesting art, it was a revelation to hear and understand the insight she possessed.

A path into various phases of music could do the same thing for people of any age. The series will undoubtedly follow this pattern. It should be interesting to follow the experiment into art that the world of formal education, has opened.

The eminent jazz clarinetist Benny Goodman, who makes his debut with the Boston Symphony and at its Berkshire festival concerts tomorrow evening, is donating his services in next Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire music center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's clarinet quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. string quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire festival program on July 13. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a festival concert since 1950.

William Kroll, head of the Kroll string quartet, and Doriot Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert July 14 Both teach chamber music at the Berkshire music center.

Dr. Munch on July 15 will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the festival chorus of students of the Berkshire music center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire music center.

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Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 5 1956

Benny Goodman Will Pesform At Tanglewood

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass. comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

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Music Festivals On Tonight At Tanglewood, Ellenville

N.Y. Herald Trib. July 4/56

Two major summer music series, the Berkshire Festival at Tanglewood, Lenox, Mass., and the Empire State Festival at Ellenville, N. Y. will open tonight. At Tanglewood, the Kroll String Quartet will give the first concert of the weekly chamber music series in the Theater-Concert Hall, playing works of Mozart, Prokofiev and Beethoven. Charles Munch will conduct a group of Boston Symphony musicians in the first two concerts of the chamber orchestra series Friday and Saturday nights; Friday will be Mozart program.

will conduct the third concert of that series at 2:30 p. m. Sunday.

Carlos Chavez, noted Mexican composer and conductor, will direct the Symphony of the Air in the opening concert of the second annual festival at Ellenville at 8:45 p. m., when the program will include works by Buxtehude, Shostakovitch, Ravel and himself. Manuel Tello, Mexican Ambassador to the United States, is expected to attend. Ballet Theater principals will dance at Ellenville tomorrow and Saturday nights, and Mr. Chavez will conduct a second concert Sunday afternoon.

Boston Symphony Opens 1956 Season

Chamber Music Concert Last Night Was Inaugural

Noted Soloist and Ensembles Will Feature Wednesday Evening Offerings.—Full 104-Piece Orchestra Scheduled for Four Week-end Performances.

This week the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, begins the annual program of 24 public concerts and some 30 student demonstrations.

Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure the city tourist over highways and railway lines to the cool green of the Berkshires, from now to August 12. This year marks the nineteenth summer, since 1937, that the Boston Symphony has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire county, and which now sets the pace throughout this country for great symphonic music by orchestras in their full winter amplitude.

The pattern of the 1956 Berkshire Festival, which began with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the intimate 1200-seat Theatre-Concert Hall last night, is the same as in recent years. Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the same auditorium by principals of the Boston Symphony Orchestra under the baton of Dr. Munch, are given duing the first two week-ends in July. In the final four week-ends of the Festival, the full 104-piece Boston Symphony assembles at Tanglewood for 12 week-end concerts. In 1955 an attendance at these was registered of 108,336, an average of 9028 persons, more than one-third again the capacity of the 6000-seat Shed.

The Berkshire Festival concerts for 1956, as planned by Charles Munch, will pay homage to the current season's 75th Anniversary of the Boston Symphonic Orchestra in performances for the first time at Tanglewood of four works commissioned by the orchestra, symphonic pieces by Goffredo Petrassi (the noted modern Italian who is composer-in-residence at the Berkshire Music Center this summer), Aaron Copland (assistant director of the music school), Howard Hanson and Walter Piston.

The three American symphonies will be brought by the Boston Symphony to Europe immediately after Tanglewood's season ends, when the orchestra makes a five-and-a-half week tour of 13 countries, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union, becoming the first American orchestra ever to perform in the U. S. S. R. The commissioned symphonies are: Petrassi, Concerto for Orchestra No. 5; Copland, Symphonic Ode; Hanson, Elegy in Memory of Serge Koussevitzky; and Piston, Symphony No. 6.

Tanglewood premieres—music given for the first time by the Boston Symphony in the Berkshire Hills—will include this summer a number of works performed in observance of the world-wide celebration of Mozart's bicentennial: the Concerto for Clarinet, K. 622, in which the soloist will be the celebrated jazz musician Benny Goodman in his Tanglewood debut; the Sinfonia Concertante featuring Boston Symphony first-desk men Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music Center's [illegible] ment head, Boris Goldovsky; Concerto in F major for [illegible]

Symphony Turn to [illegible]

Symphony

(Continued from first page)

K. 242, featuring Mr. Goldovsky and duo pianists Lubetkutz and Nemenoff; and the massive Mass in C. minor, K. 427. Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

Two contemporary choral works will have their first performances at Tanglewood, sung by the Yale Glee Club in its initial appearances in the Berkshire Festival, with Hugh Ross head of the Berkshire Music Center's choral department, the conductor: Bohuslav Martinu's Military Mass, and Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls."

Two all-Wagner programs have been planned by Charles Munch during which concert versions will be given of "Die Walkure," Act 1, with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, and basso James Pease as soloists; and of the opening and final scene of "Die Meistersinger von Nurnberg," Act III, with Miss Harshaw, Mr. Da Costa, Mr. Pease and soprano Marguerite Willauer. In both concerts the Boston Symphony will be backed by the Festival Chorus of students of the Berkshire Music Center, trained by Hugh Ross.

Other contemporary music includes: Irving Fine, Serious Sorig for Strings; Alexei Haieff, Divertimento; Charles Ives, "The Unanswered Question"—these three on a chamber orchestra program conducted by Lukas Foss; also, Bartok, Concerto for Orchestra; Barraud, "La Kermesse"; Moevs, Variations for Orchestra; Freed, Festival Overture; Enesco, Suite for Orchestra, Op. 9.

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Transcript-Telegram (e)
HOLYOKE, Mass.
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Circ. 26,118

JUL 5 1956

Lenox Library And Tanglewood Have Art Shows

By WAYNE C. SMITH

Lenox, July 4—While the chief attraction here during the summer season is the music festival at Tanglewood, there is also provided the visitors attractive fare in art shows through the weekly exhibitions presented in the reception hall at the main gate of Tanglewood and the biweekly shows at the Lenox Library.

The second of the art shows at the library opened Monday morning and consists of a group of paintings in lacquer by Stanley Bate of Craryville, N. Y. This artist is well-known in the Berkshires through his frequent representations in the exhibitions here.

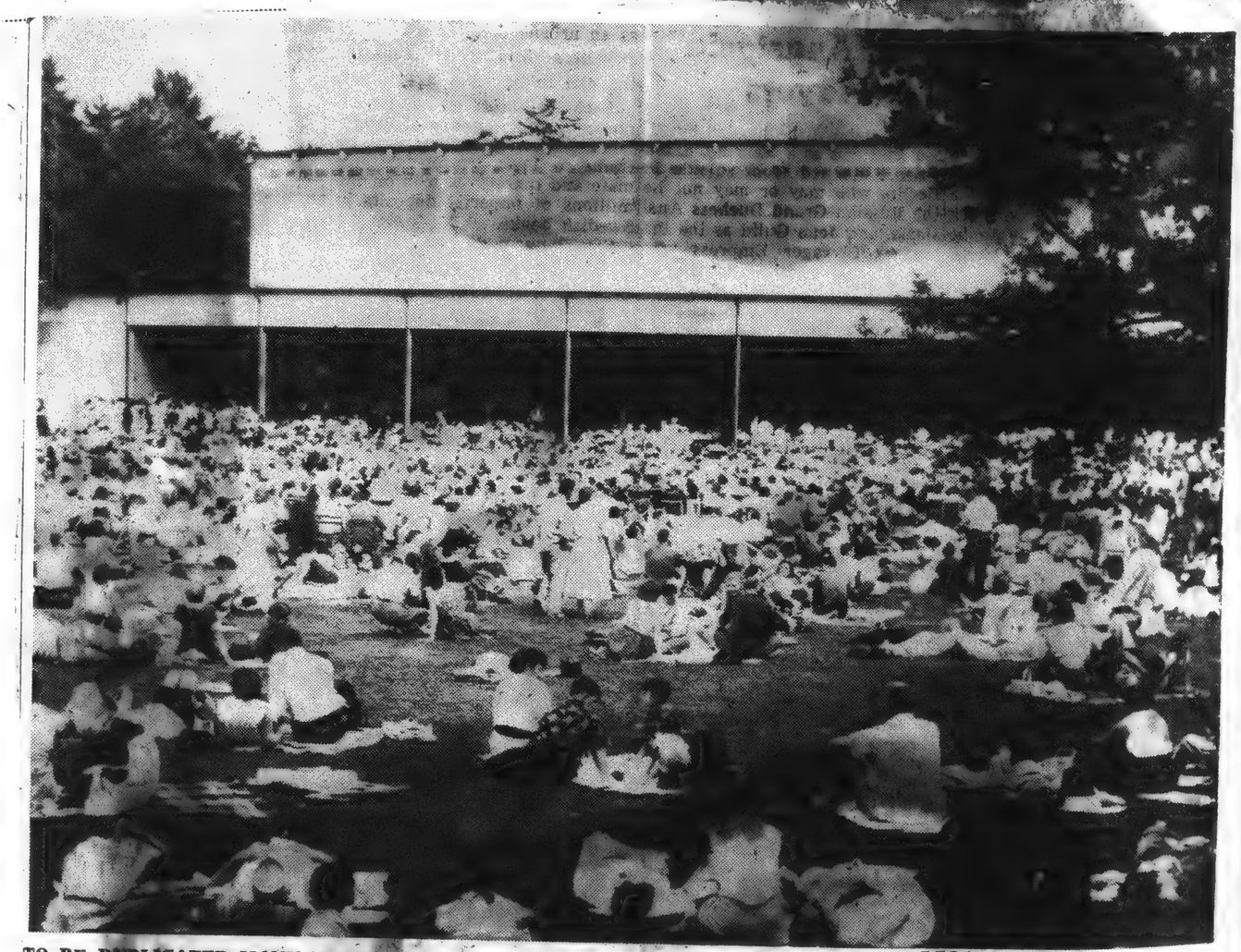
This is a very rewarding show as it presents works in a contemporary vein which are stimulatingly personal in their approaches and which though primarily abstract have their points of departure in familiarly felt objects or scenes.

Particularly notable in the group are "Totemic Image" in which the artist has created an interesting composition from the lozenge-like Mayan glyphs; the abstract impression of a city skyline in "Far Shore"; the lonesome "Abandoned Village"; the recreated "Blue Compote" and the semi-abstract monochrome, "High Wind."

This exhibition closes Saturday, July 14, and will be successively followed by oils by Harry Lane, water colors by Thomas Blagden; and photographs by Clemens Kalischer. As an extra bonus there will be presented in the library gardens from Aug. 1-10 the annual exhibition of sculpture by Franc Epping's Creative Workshop.

The first of the weekly shows in the "Fish Bowl" at Tanglewood presents a group of the designs created by Oskar Kokoschka for Mozart's "The Magic Flute." The weekly exhibitions are arranged by the Berkshire Museum in Pittsfield and this show is taken from the larger one currently on view at the museum.

Two years ago Kokoschka, who is called the father of expressionism and is one of Austria's most famous artists, was commissioned to create an entirely new set of stage designs and costumes for Mozart's opera to be given at the 1955-56 festival in Salzburg. The present exhibition contains the artist's original sketches and is being lent by him. The presentation of this exhibition is appropriate as it ties in with the music festival at Tanglewood and because a few years back Kokoschka taught for an entire summer at the Berkshire Museum and while here endeared himself to many in this section.



TO BE DUPLICATED MANY TIMES—The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music, the 17th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends for six weeks from July 4-Aug. 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the 1,200 seat Theater-Concert Hall averaged an attendance of 3,032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6,000), with crowds overflowing the spacious lawns.

[237]

B.S. Eagle June 9, 1956.

Eagle - June 9

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
SINGLE TICKETS NOW!
Fri. & Sat. Eves. & Sun. Afts. through 6 weeks
First 2 week-ends: "Bach-Mozart" concerts (July 6-15)
Tickets $4 and $5
Last 4 week-ends: Shed concerts (July 20-Aug. 12)
Tickets $2.50, $3, $3.50, $4, $5.50, (Box Seats $6.50)
Also Chamber Music concerts on 6 Wed. Eves.
Tickets $2 and $3
Baldwin Piano
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For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

NY Times, Sunday June 17

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
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Journal
LAKEVILLE, Conn.
Weekly Independent
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JUL 5 1956

Thursday, July 5, 1956

Tanglewood Program Announced For Week

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music D[irector] of the Boston Symphony, will conduct the all-[Bach] programs on July 14 and 15. The all-Mozart [concerts] of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B.S.O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duopianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Spmphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening (July 14). Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross.

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MAYNARD, Mass.
Weekly Independent
Circ. 7,021
JUL 5 1956

Performances Start At Tanglewood

LENOX, MASS. — A memorable night of Mozart, topped off with a "Concerto For Clarinet" performance by the one and only Benny Goodman, is the reward in store for weekend visitors to the famous Berkshire Symphonic Festival at beautiful Tanglewood in Lenox.

The performances will start at 8:30 p. m. on Friday, July 6th, according to the Massachusetts Department of Commerce. The following evening, visitors again will be treated to a night of Mozart plus selected pieces.

On Sunday, July 8th, the day's program will get underway at 2:30 p. m. At that time, according to officials of the Boston Symphony Orchestra, sponsors of the famous music festival, Haydn's Symphony No. 6, and the Fine Serious Song for Strings will be among the featured numbers.

Thurs., July 5, 1956 / WALLINGFORD POST 5

Benny Goodman Will Pesform At Tanglewood

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 5 1956

ADELE ADDISON, soprano, a student of Tanglewood's opera department in 1947, 1948 and 1950, who sang in Beethoven choral works at the 1955 Berkshire Festival, returns to Tanglewood this summer, as one of the soloists in the Tanglewood premiere of Bach's "The Passion According to St. John" Sunday, July 15 (2:30 p.m., Theatre-Concert Hall). Charles Munch will conduct the chamber orchestra of Boston Symphony players. Other soloists are Dovid Lloyd, Florence Kopleff, Mac Morgan, James Joyce.

BORIS GOLDOVSKY, head of the opera department of the Berkshire Music Center, the summer school of music maintained at Tanglewood during the Berkshire Festival by the Boston Symphony Orchestra. . .Mr. Goldovsky will appear as a Festival soloist for the first time on Friday, July 13 (8:30 p.m., Theatre-Concert Hall), in all-Mozart program which he and Pierre Luboshutz will conduct with members of the Boston Symphony. Duo-pianists Luboshutz and Nemenoff are also soloists.

Mr. Goldovsky is also staging the opera department's major production, the first staged performances of Lukas Foss' opera, "Griffelkin", on Monday and Tuesday, August 6-7 (8:30 p.m., Theatre-Concert Hall).

Berkshire Music Festival Opens With 1,100 Present

The 1956 Berkshire Music festival opened at Tanglewood in Lenox last night, with some 1,100 persons on hand in the theater concert hall to hear the Kroll string quartet.

First of Six

Last night's was the first of six Wednesday evening chamber music concerts to be heard during the festival. The program opened with Mozart's so-called "Dissonant" quartet, The C Major, K 465. Also heard were Prokofieff's Quartet No. 1, Opus 50, and Beethoven's Quartet in C Major, Opus 59.

Members of the Kroll quartet, making its third Tanglewood appearance, are William Kroll, first violin; Louis Graeler, second violin; David Mankovitz, viola, and Aaron Twerdowsky, cello.

Two week-ends of chamber orchestra concerts, devoted largely t the music of Bach and Mozart will open tomorrow evening in the theater concert hall. Benny Goodman will be the soloist in a performance of Mozart's Concerto for Clarinet. The program will also include Mozart's Symphony in G Minor, K 550, and the Symphony in D major, K 504.

Saturday Evening

On Saturday evening Mr. Munch will again conduct in a program which will include Mozart's Symphony in D major, K 385, and his Sinfonia Concertante, Martinu's Military Mass and Cowell's Hymn and Fuging tune. The Yale Glee club will appear under the direction of Hugh Ross.

The Sunday afternoon concer will be under the direction of Luk as Foss. Works to be heard are Haydn's Symphony No. 86 in D major, Fine's "Serious Song," for strings, Haieff's "Divertimento," "The Unanswered Question" by Ives and Bach's Piano Concerto in D minor.

The evening concerts begin at 8:30 o'clock; the one on Sunday afternoon starts at 2:30.

Page 12—CATSKILL DAILY MAIL
THURSDAY, JULY 5, 1956

Chamber Music To Be Featured At Tanglewood

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William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening, July 14. Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon, July 15, will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students at the Berkshire Mu-

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TANGLEWOOD, Lenox, Mass. · CONCERTS through AUG. 14

Berkshire Festival

BY THE

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

A Season of BEETHOVEN

TONIGHT at 8:30 • TOM'W at 2:30

Wed., Aug. 10 (Theatre) at 8:30—BEETHOVEN PROGRAM

SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA:

Fri., Aug. 12 at 8:30—BERLIOZ—DEBUSSY—RAVEL (MUNCH)

Sat., Aug. 13 at 8:30—WAGNER—BRAHMS—DEBUSSY—STRAUSS (MONTEUX)

Sun., Aug. 14 at 2:30—BEETHOVEN PROGRAM (MUNCH)

Tickets Wed. $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)

"TANGLEWOOD ON PARADE"—THURS. AUG. 11 *(6 to 11)*

Boston Symphony and Boston Pops Orchestras—

Conductors, Leonard Bernstein; Arthur Fiedler

Reserved seats $3, $4, $5 — Unreserved and General Admission $2.50

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TANGLEWOOD, LENOX, MASS. FINAL WEEK

BERKSHIRE FESTIVAL

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Lincoln Impersonation by CLAUDE RAINES

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TANGLEWOOD, Lenox, Mass. FINAL WEEK!

Berkshire Festival

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TANGLEWOOD, LENOX, MASS. Concerts Through Aug. 14

Berkshire Festival

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CHARLES MUNCH, Music Director

A Season of BEETHOVEN

Shed Concerts by the Boston Symphony Orchestra

Tonight, Aug. 6, at 8:30—BEETHOVEN—WAGNER (MUNCH)

Soloist: Margaret Harshaw, Soprano

Sun., Aug. 7, at 2:30—BEETHOVEN PROGRAM (MUNCH)

Soloist: Eugene Istomin, Piano

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11

Boston Symphony and Boston Pops Orchestras—Conductors Leonard Bernstein; Arthur Fiedler. Lincoln Impersonations by CLAUDE RAINS

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TANGLEWOOD, Lenox, Mass.

LAST WEEK

Berkshire Festival

BY THE

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CHARLES MUNCH, *Music Director*

TONIGHT at 8:30 TOM'W at 2:30

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TANGLEWOOD, Lenox, Mass. FINAL WEEK!

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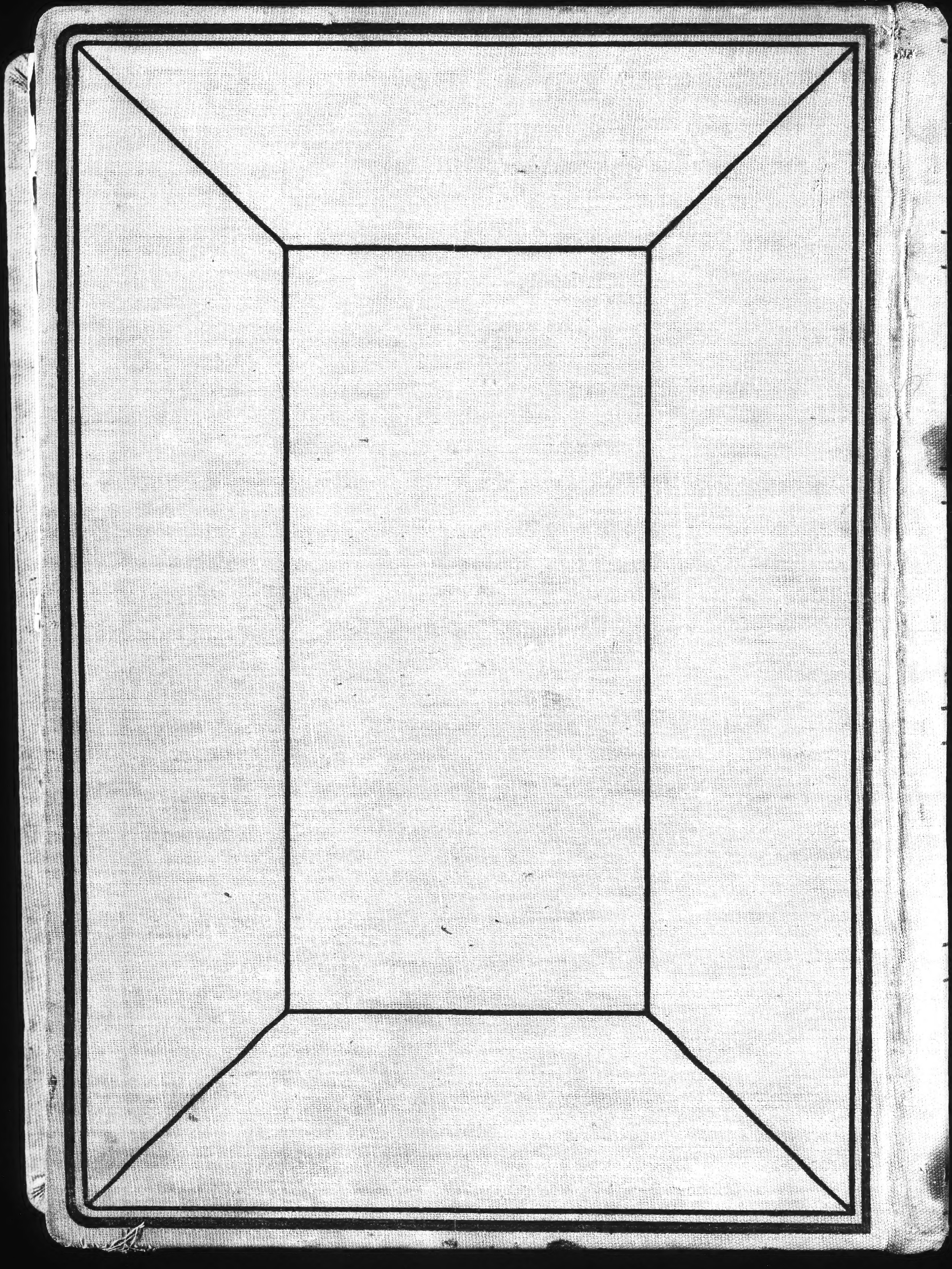

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